



The Shadowland newsletter

#127 for October 2021

*Collecting printing is like listening when not talking*¹

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A One Minute to Midnight production #348

¹ Jan Šetek from the introduction to his *A preliminary list of Australian presses* (1990).



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127.1. Some New Zealand bespoke letterpress printers

In the glory days of letterpress, honestly, who on earth was ever interested in printing museums?! There were some major collections, often public museums. And there was the odd crank who collected such old relics because of some internal historic drive. It was only after the victory of offset and then digital printing that printing museums took off. See for example the chronology of printing museums compiled by the Association of European Printing Museums (see below for details). Then it seemed that every little country town needed its own printing museum. Or, at the very least, a printing display in the museum of the local district historical society. Ye Olde time capsule historic villages were established and these usually contain a printery of some kind. A building dedicated to the history of some local newspaper and its history.

There was a time when commercial printeries avidly collected some ancient press to display in their foyer. And so, our national collections of printing machinery and equipment were nationally distributed collections, the sum of all that was on display or stored around the country. I remember visiting a printery on the Kaikoura Coast and finding an Albion in pride of place next to the entrance. In a storeroom out back, a Compugraphic phototypesetter. To my mind far rarer and important than just another Albion but such displays of history were not historically driven. So, when things became ever more digital, printers decided that an ancient printing press in their foyer reflected badly on their own business which enticed customers with the highest in hi-tech. Customers might jump to the conclusion that because there was some ancient relic in the window, this meant that this printer was somehow backward or even incompetent. The business itself a relic from the distant past. Such machinery and equipment were quietly removed for it was just more scrap metal.

Printing museums are museums which are devoted to the subject of printing. As in printing, paper, type. But also related subject areas. The website of the Association of European Printing Museums even includes such things as museums of comics, packaging and wallpaper. As we should. But if our aim is to find, identify and view historic printing machinery and equipment and to keep it safe for posterity, are these scattered and mostly underfunded printing museums all there is? Some countries are lucky enough to have major public museums on the subject of printing—but not Australia and New Zealand. But many overseas public museums do have displays of printing and related machinery and equipment. Sadly, none of our national museums seem to care anything at all about the history of this foundation industry to our societies.

Historic printing machinery and equipment can also be found in many other places. Private presses, for example, mostly print letterpress and so look for and accumulate historic machinery and equipment. They are, in effect, miniature working printing museums. It is for this reason that I included bibliographical presses—private presses attached to institutions and used to show students the processes of traditional letterpress printing—in my listing of New Zealand’s printing museums (*q.v.* SN#126.4). There are still individual collectors and many printeries which have kept cherished relics from the past. It would be so, so useful if someone would go round and create a national inventory of our material culture of print. Someone retired, perhaps, and who has become jaded with all the footy on television and the pokies at the local RSL. Or perhaps some co-operative project?

People with an interest in nicely printed stuff and casting about for a small business opportunity have been the drivers of a recent wave of small commercial letterpress printeries—the so-called bespoke letterpress printers. People are prepared to pay significant money when it comes to weddings and other socially important events in their lives. As they are for business cards. I remember visiting one such printer in Berlin who made a living and supported a family printing such ephemera. When I mentioned the price per business card to a friend here all he said was that it was not that expensive and he charged even more!

So, are bespoke letterpress printeries a way to independence and wealth? I think this is illusory. What is often not mentioned is a second breadwinner or some other form of hidden cross subsidy. It is a rare bird indeed who finds success from printing social stationery alone. Often the premises are rent free (the garage out back). Often there is an educational angle such as courses and workshops as well as visits to—or by—local schools and colleges. I wouldn’t exactly say that the scene is booming. Two local bespoke letterpress printers look to be struggling. A third—but one who is out in the countryside—seems to make most of their money from a themed restaurant. I noticed that the presses that were part of their historic display have now disappeared to make room for more seating for the short black and cake set. And that they may also have stopped printing at all now sourcing their social stationery for sale from the US.

Some I feel are significant enough to warrant being included as printing “museums” (*q.v.* SN#126.4). And anyone creating a printing history trail should not overlook the bespoke letterpress printers in their travels. There are many of these both in Australia and New Zealand. As an appendix to this footnote, I am including the few that I have been able to locate in New Zealand and as a supplement to the museums listing in the previous issue of the *Shadowland newsletter*. Details of other bespoke letterpress printers are welcome.

Some New Zealand bespoke letterpress printers:

A number of bespoke letterpress printers have been included in the list of printing museums above for various reasons, *e.g.* Armarie Room.

- 1. Alba Artisan Boutique Press (Wellington, Wellington Region, N.I., N.Z.)**
Website: www.albaartisan.co.nz
Email: tracey@albaartisan.co.nz
Notes: Tracey Tham, proprietor; home studio; 9/21;
Machinery and equipment: Heidelberg T 10" x 15" windmill (early 1900's);
- 2. Inker Tinker (Plummers Point, Tauranga, Bay of Plenty Region, N.I., N.Z.)**
Website: <https://inkertinker.com/>
Email: amanda@inkertinker.com
Notes: Amanda, proprietor; "designer and letterpress printer working from my home studio"; 9/21;
Machinery and equipment: Chandler & Price jobbing platen;
- 3. Inkiana Press (Birkenhead, Auckland, Auckland Region, N.I., N.Z.)**
Website: <https://www.inkianapress.co.nz/>
Notes: Graham Judd, proprietor; established 2020; originally a small family commercial printing business, Judd renamed his GTO Printers as much of his work is now private press and small commercial printing; also demonstrates printing with an 1833 Albion for which he made a mobile trailer (Mobile Print Shop established Aug. 2020);
Machinery and equipment: Adana; 1833 Albion; Heidelberg;
- 4. Into the White Press (Wellington, Wellington Region, N.I., N.Z.)**
Website: <https://felt.co.nz/blog/meet-the-maker/featured-seller-into-the-white-press/>
Notes: Craig Lucinsky, proprietor; "Wellington-based letterpress print studio, where he combines industry experience in advertising and design with hands on printing processes to create his clever, unique designs"; "I use a mix of traditional wooden type and digital polymer plates"; 5/21; 9/21;
Machinery and equipment: Adana 8 x 5; Farley bench top proofing press;
- 5. Laserfoil (Albany, Auckland, Auckland Region, N.I., N.Z.)**
Website: <https://www.laserfoil.co.nz/letterpress.html>
Email: print@laserfoil.co.nz
Notes: Tim and Melissa Morris, proprietors; established 2009; "Laserfoil is a boutique design and [letterpress] print shop"; also works on larger items such as books; fairly commercial and have won numerous trade awards; also do digital and offset printing; 9/21;
Machinery and equipment: Heidelberg; jobbing platen;

6. **Magpie Press (Whakātane, Bay of Plenty Region, N.I., N.Z.)**
Website: <https://www.magpiepress.co.nz/>
Notes: Shona Gow, proprietor; seems to print only from photopolymer plates;
Machinery and equipment: old Harrild [guillotine?]; Heidelberg windmill (called Hildegarde); wood type; 9/21;

7. **Mirrorcity Letterpress (Oamaru, Otago Region, N.I., N.Z.)**
Website: <https://www.facebook.com/MirrorcityLetterpress>
Notes: Rob Lamb, proprietor; name also used for his private press printing; NfB# 41.30;

8. **The Old Shebang (Wellington, Wellington Region, N.I., N.Z.)**
Website: <http://www.theoldshebang.com>
<https://www.facebook.com/oldshebang/>
Notes: Seems from their Facebook page to be a pretty small bespoke letterpress printer; 9/21;
Machinery and equipment: Adana (2 models); toy press;

9. **Panoply Studio (Hastings, Hawke's Bay Region, N.I., N.Z.)**
Website: <http://panoplystudio.co.nz>
Notes: Website seems to be permanently tagged as “coming soon”;

10. **Smash ‘n’ Grab (Ashurst, Manawatu-Wanganui Region, N.I., N.Z.)**
Website: <https://www.smashngrab.nz> [now deleted]
Notes: Operated by Daniel Fyles; name also used for his private press printing; SN# 60.10;

11. **Tussockland Letterpress (Wanaka, Otago Region, N.I., N.Z.)**
Website: <https://www.tussockland.nz/>
Email: tussocklandpress@gmail.com
Notes: beautiful shots of type but also say they “make our letterpress plates [*sic*] on site”; handmade paper from New Zealand's The Papermill is available; no machinery or equipment mentioned; 9/21;

12. **Windmill Press (Awapuni, Palmerston North, Manawātū-Whanganui Region, N.I., N.Z.)**
Website: <https://www.windmillpress.co.nz/>
Email: hello@windmillpress.co.nz
Notes: Christina Drummond, proprietor; “I’m a letterpress printer & graphic designer with a love for typography, travel and chocolate!”; young graduate of Whanganui School of Design (2012) with a Bachelor of Computer Graphic Design; further training from Graham Judd, GTO Printers; “wedding stationery, business cards, invitations, logos, custom type, and much more”; 9/21;

Machinery and equipment: Gem treadle platen (T.C. Thompson & Son); Heidelberg (Feb. 2014); Heidelberg tool rack [*sic*]; 1884 foil blocking press;

13. **Tumbleweed Press (Christchurch, Canterbury Region, S.I., N.Z.)**

Website: <https://felt.co.nz/blog/meet-the-maker/featured-seller-tumbleweed/>

Notes: Clazena, proprietor; “I design and print letterpress wedding stationery, and have a new range of event stationery for parents and children. This includes birthday invitations, thank you notes, baby announcements and baby shower invitations”; “an impressive one woman operation run by Clazena, a stationery designer, letterpress printer, wife and mother. In addition to producing gorgeous designs on her antique letterpress, Clazena’s crafty inclinations include sewing, knitting, crocheting, quilting and baking”; 9/21;

**Please let me know of any other letterpress commercial printers in
New Zealand... or Australia!**

Not about New Zealand but worth checking out is Robyn Pitts’s *50 letterpress printers, studios and artists you should all know about*: <https://www.peopleofprint.com/studio/50-letterpress-printers-studios-and-artists-you-should-all-know-about/>

127.2. Oh to Leipzig, for the books

It’s quite true what they say about Germans. Their reputation for efficiency, orderliness, hard work but also of being rule makers and followers. A country where excellence isn’t quite good enough. But this is also the Germany of mythology—in the way we Australians think of ourselves all as Crocodile Dundees. The Germany of the post-War reconstruction boom. The *Wirtschaftswunderjahre*. Can any country go it alone—unless you are the PR of North Korea? World’s best practice has been creeping in and leaving a much-changed Germany. The same is also true of bookshops and of bookselling. Not so much the new bookshops which have maintained an excellent national system catering for all classes of book addicts. More the second hand and antiquarian book trade. There are still also marked differences between the West and what was formerly the East. Leipzig was perhaps not the capital of the GDR but certainly aspirational.

Try not to fly anywhere. Airports are for people who have no time for anything but work. Travelling by train, however, provides you with a prologue to your destination. You head off early to the station—there is a direct train from Mainz (close to Frankfurt airport) to Leipzig—embark and spend a leisurely few hours making your way. Watching life pass you by. Or just gratuitous reading in between the scenery and some awful DB *Milchkaffee*. Brushing up on the walking trails through the printing and publishing districts of old Leipzig as described in Knopf and Titel’s guidebook, *Der Leipziger Gutenbergweg* (Ger., *The Leipzig Gutenberg trail*) (2001). If you are thinking of stopping somewhere along the journey, Erfurt is recommended. Deep in the heartlands of the Communist East

but whose traditional architecture still seems to have survived to this day. It has a very fine printing museum, the Druckereimuseum im Benary Speicher (*q.v.* SN#97.1) and there is also the Pavillon Presse, the Druckgraphisches Museum (Ger., Graphic Printing Museum), in the nearby Weimar. I mostly head down from the north after a week or so's of bookshops in Berlin. Trains are fast and mostly on time. (But even this has become part of the mythology)! And while public transport in Germany is quite expensive, there are significant savings if you book well ahead and online.



the Marktplatz with bookshop far right under the arches

Leipzig was hard hit by Allied bombing during the war—but then, which German city wasn't? In the West—in the Federal Republic of Germany (or FRG)—Capitalism saw to profits which saw to reconstruction. A prosperous Germany especially during the years of the so-called economic miracle, the years of the *Wirtschaftswunder*. The East—the German Democratic Republic (or GDR)—was Communist and aligned with the Soviet Union. And over there across the border, things were quite different. I remember seeing one documentary where the Government of the GDR discovered that all the State's resources were not enough even to maintain its existing housing stock. On the positive side, a lack of development and a continuing quiet rural charm. Even today, thirty years later, you can still feel a shift as you head into the lands of the former GDR.

East Germany had the misfortune to fall under Soviet control and although it aimed to be a Socialist country, the Communists slowly took over. A one-party state began to be established under the direction of the Sozialistische Einheitspartei Deutschland (Ger., Socialist Unity Party of Germany) or SED—founded in 1946. The Deutsche Demokratische Republik or DDR (Ger., German Democratic Republic or GDR) was established in 1949 though it took a while for Communism to take total control. At that time and into the early Fifties, there were still individually operated companies which were then progressively collectivized into the VEBs or Volkseigene Betriebe (Ger., Publicly Owned Enterprises though I prefer my translation of People's Enterprises). This is important in understanding books and bookshops in today's modern eastern Germany.

Eastern Germany did not set out to become a Communist one-party state. It was to be a model Socialist state, a country where the events of the then recent past could never be repeated. Many people chose to return to the East after the war rather than to Western Germany. Not just luminaries like Brecht but people such as the Australian writer Walter Kaufmann. He had fled Berlin and the Nazis for England, was interred and then deported to Australia where he made for himself a new life. He was born as Jizchak Schmeidler—something I did not know—and so reason enough to flee Germany. In 1953 his major novel was published in Melbourne. *Voices in the storm* recounts loosely his own story and the book has been republished several times but as translated into German, including quite recently. He returned to East Germany appalled by the racism he saw in Australia and went on to become one to the GDR's most famous popular writers. Other early works include a book of stories around the plight of our indigenous inhabitants, his *Der Fluch von Maralinga* (Ger., *The curse of Maralinga*) (Berlin : Verlag Neues Leben, 1958) which was also published in an English-language edition in 1959.



the White Elster around the corner from the Druckmuseum

It was some years after reunification that I first made it to Leipzig. A room above *eine richtige kleine DDR Kneipe* not far from the *Hauptbahnhof* in something which could easily have been a set for one of Le Carré's spy films. A few old worker types drinking beer and watching football in a museum quality setting of Seventies furnishings and *Kitsch*. I stayed on the floor above overlooking a bombed-out site with just the remnants of a beautiful old eighteen century sandstone wall pockmarked with bullet and grenade holes. A few years later I boarded with an elderly woman in her tiny apartment in one of those ugly *Plattenbau* settlements. Pre-fab housing which, so I have noticed, is very popular now with our own construction industry here. Leipzig then still had a bombed-out look and feel with large vacant lots remaining in the inner city. This has all changed now with a rapid development in recent years. The *Hauptbahnhof* was totally rebuilt and is now a large, multi-storied underground shopping complex. I should add here that Leipzig is quite a beautiful city with wide avenues, expansive parks and gardens and much of its historic charm remains.



Weihnachtsmarkt Leipzig

A bit further along is the relatively new Galeria complex with its luxury shopping and food halls. Not to be confused with the older Galeria of the Kaufhof department store in central Leipzig on the Marktplatz. The latter, a great place to have lunch—and a beer—or coffee and cake, with seating with panoramic views across the old part of central Leipzig. Close to the university and, of course, Leipzig's many new, second hand and antiquarian bookshops. Many of which, unusually, are still located in the very heart of the city. I saw a programme recently which commented on the quality of the German cuisine being re-discovered—it's not all beer and *Wurst*, you know. There is no lack of cafés, coffee shops

and restaurants and no-one should leave Leipzig without trying their local sweet specialty, the *Leipziger Lerche* (Ger., Leipzig lark). Goes especially well with strong coffee as it is rather rich and sweet. And don't forget that the end of the year is also the season of the *Weihnachtsmarkt* or Christmas market (see above image). The best place for souvenirs and similar stuff but especially for food and beer. The *Weihnachtsmärkte* are internationally famous with people coming from far and wide—also internationally. Edinburgh even has one with German stalls coming over for the occasion. The one in Leipzig is held in the ancient *Marktplatz*—large and one of the best.



the famous and traditional Kaffeehaus Riquet

Leipzig's second hand and antiquarian bookshops have to be looked at in the context of the history of the city and the GDR. The country was small—in area and with a population of only about sixteen million. Hard currency was scarce and so raw materials were where you found them. Add to this the destruction of the war years as well as the destruction of suspect Capitalist books, the stock with which to work with was never great. I have always been astonished by how Germans wanted to not just forget but to eliminate the GDR from their collective memory. And so, GDR books and print were of little interest to the “new” Germany. This despite the fact that the GDR had regarded education and books as of fundamental importance to the State. Their printing was excellent to the extent that West German publishing houses had some of their fine printing done by printers in the GDR. And there was no lack of accomplished graphic designers and typographers in the GDR. Many of the books from this period—if you discount their Communist overtones—are very collectable today.

The post-War situation severely limited what you could accomplish there. I have printers' manuals from West Germany—the Bundesrepublik Deutschland (BRD) or Federal Republic of Germany (FRG)—still with their original cost in DM pencilled in. Like their counterparts in the UK or the US, exceedingly costly. Where would a printer let alone an apprentice in the GDR find that kind of money? More so, the cost of buying FRG printing machinery and equipment. The result was a printing and related industry largely rebuilt from scratch. The GDR became the Communist equivalent to the economic miracle of West Germany's printing machinery industry which exported its excellent presses worldwide. It built up its own parallel printing and related machinery and equipment industry which not only supplied to the Communist Eastern bloc countries but sold its presses as far afield as Australia and New Zealand. And some quite large and expensive presses to some of our major printing houses.

The same is true of books. A large number of printers' manuals were published for their home use. A famous Institut für grafische Technik (Ger., Institute for Graphic Technology) was established which also published a *Lexikon* of such usefulness, it was republished several times in the West (by Saur). Germans have always been interested in foreign lands and the citizens of the GDR even more so as they were limited in where they could travel. A large industry republishing foreign books, especially fiction, grew and many Australian works also appeared in GDR editions. And, would you believe, the first book on the wombat was also published there based on information collected from the wombats at Leipzig's zoo, I believe! A crime and detective fiction genre flourished in the GDR. Literature and the arts were encouraged—and published. This material needs to be looked at through its historical context (Communism). However, even such crass publications as party political pamphlets were often produced with a great feeling for graphic design. Many such works are now archived here at Brandywine as specimens of printing and as examples of graphic design and typography.

Where is all of this material today? Thirty years after the demise of the GDR, finding material is not easy. After all, who would in 1991 have been interested in, for example, GDR printers' manuals let alone now, thirty years later. The same is also true of the trade technical material which is rarely available in second hand and antiquarian bookshops anywhere, not just those in eastern Germany. The extent of second hand and antiquarian bookshops in Leipzig is very much a part of this story. As well as the role played by the antiquarian book trade in the GDR. Antiquarian and rare books provided a source of hard currency and a flourishing trade in the sale and export of antiquarian books revolved around the state owned Zentralantiquariat der DDR (Ger., Central Antiquarian Bookshop of the GDR) which was established as early as 1959. I even used to buy printing books from them via their printed catalogues. There were even specialist antiquarian catalogues from them on the subject of *Buchwesen*. I believe they were also publishers of many facsimile reprint editions.

The Zentralantiquariat der DDR survives today as the Zentralantiquariat Leipzig. Its website gives hours of opening though it is essentially a warehouse. Located a fair way out (Schönefeld) and so I think it is by appointment only. There are a number of others scattered within public transport distance but the beauty of Leipzig is that quite a few major second hand and antiquarian bookshops are located in Ritterstraße right in the heart of the city near the university and the Nikolaiplatz. There are four main ones. The *Bücherinsel* which, as its name suggests, specializes in the ever-popular books in the series of the *Insel Bücherei*—still collected by Germans of a certain age—and with a display of a wall full of these titles! They do also stock rare and collectable items, often for their visual appeal, *e.g.* older children’s books. Their website gives them now as permanently closed—something which may now happen to many such bookshops post-Covid—though the last few times I was there they did seem to be already fairly quiet. The Leipziger Antiquariat is also worth checking (*q.v.* SN#53.10). Then there is the Antiquariat an der Nikolai-kirche which is a good, generalist second hand and antiquarian bookshop. Further out in Connewitz there is even a Rotes Antiquariat (Ger., Red Antiquarian Bookshop) but whose website only links you to its Berlin bookshop (that is one worth seeing even if not your subject of interest). They also have a branch in Wien.

The best would have to be the Antiquariat Thieme which calls itself a *Fachbuchantiquariat* or antiquarian technical bookshop, for they specialize in trade and technical books and also have a relatively large section on the subject of “books and printing”. But they also seem to have trouble getting things such a printers’ manuals. Don’t forget to check out their basement where you can find interesting and unusual books—inexpensive and mainly fiction. Like all good real bookshops, these bookshops have tables and boxes out front which often contain some great but inexpensive titles as books are priced everywhere by demand and not by the value of the books or their content.



part of the Leipziger Buchmesse complex

The Leipziger Buchmesse (Ger., Leipzig Book Fair) (*q.v.* SN#73.19, SN#96.13, SN#108.10 and SN#111.7) is held once a year in March and is well worth visiting Leipzig for—in its own right for the many stands of publishers from Germany and internationally. There are sections devoted to graphics and fine printing and large stands for the printing museums. The 2021 book fair was cancelled due to Covid but there are plans for it to be held again in 2022. The Leipziger Buchmesse probably has the largest selection of second hand and antiquarian books on offer. Here there is also the Leipziger Antiquariatsmesse (Ger., Leipzig Antiquarian Book Fair)—first held in 1995—which is a separate section within the Leipziger Buchmesse. It is fenced off from the rest of the book fair by the “Great Wall of Books”, a very long row of joined bookcases around the perimeter with a vast amount of second hand and antiquarian books on all subjects for sale.



around the corner from the Druckmuseum

As for the new bookshops, there are new books bookshops aplenty. Chain bookstores like Hugendubel and Thalia but I would head straight for the large but independent Lehmanns Buchhandlung just off the *Marktplatz*. The city has many smaller specialized bookshops such as the Buchhandlung Drift for alternative publications and those from subcultures, the Buchhandlung Rotorbooks specializing in books from small independent publishers and self-published books, the Comic Läden / Comic Combo und City Comics as well as the Kinderbuchladen Serifee (children’s and children’s illustrated books). Readers will certainly need to do their research before heading out depending on their subjects of interest.

But there are also often bookshops in quite unfamiliar places. The Universität Leipzig has a small but very interesting selection of their exhibition catalogues as displayed in the coffee shop along the corridor of the Albertina—one library you need to see! And remember, German exhibition catalogues are often major authoritative works of research on their subjects. And then nearby is the Hochschule für Grafik und Buchkunst (Ger., Academy of Graphic and Book Arts) which has also published material on the subject of

“books and printing”. Lastly, the Museum für Druckkunst Leipzig (Ger., Museum of Printing Art Leipzig), Leipzig’s large and extensive printing museum is also worth a visit. They do have a small bookshop which is really a gift shop. This does sometimes contain some quite interesting material—no idea where they find this stuff!—including antiquarian material.

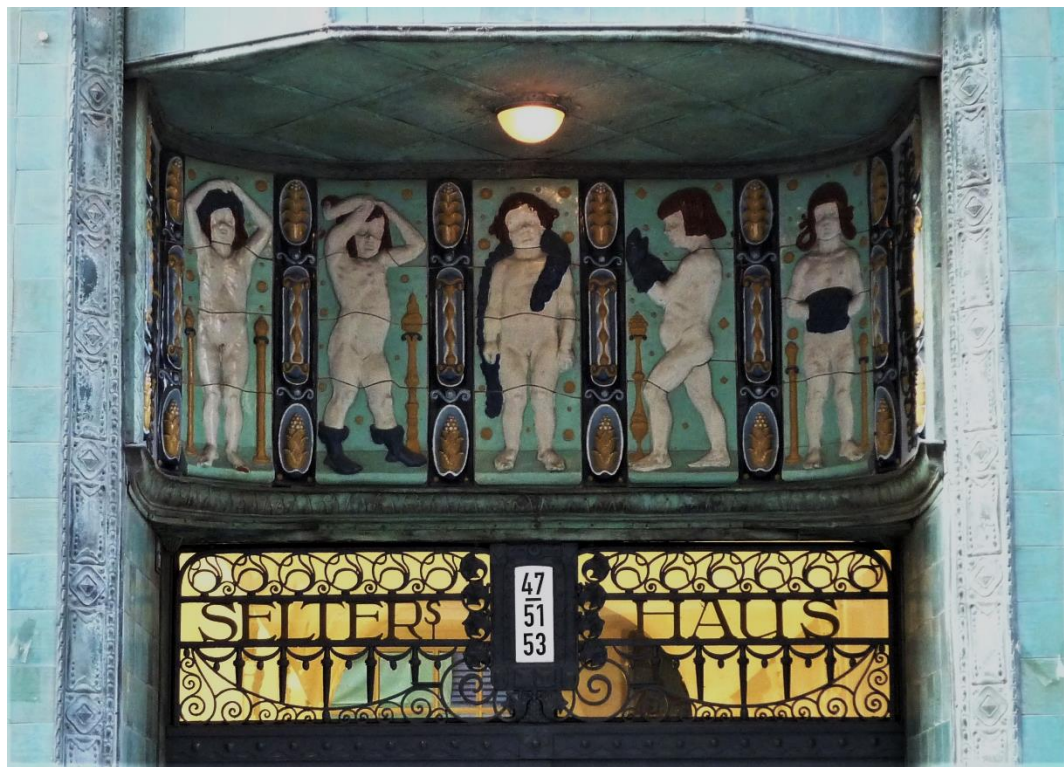
For those thinking of visiting Leipzig, the following should be on your to do list. I’ve tried to find as much details as I could but finding information online about fine printing and private presses is surprisingly difficult.

1. **atelier carpe plumbum** – Producers of fine editions under the imprint of edition carpe plumbum and the literary periodical *plumbum*. Located in a repurposed old wool spinning mill in the Spinnereistraße.
2. **Atelier für zeitgenössische Radierung Leipzig** (Ger., Studio for Contemporary Etching Leipzig) – Operated by Vlado Ondrej and Maria Ondrej and also located in the Spinnereistraße complex. Maria Ondrej is a co-organizer of Let’s Print Leipzig (*q.v.*), a freelance lecturer, works in the field of etching and gravure printing and publishes small limited editions at her press.
3. **Bibliotheca Albertina** or the University of Leipzig Library – Located in the Beethovenstraße, the entrance is something not to be missed. There is an exhibition space and a little further along, a nice coffee shop restaurant with their exhibition catalogues for sale.
4. **Bibliotop** – Archival collections (library) of the Buchwissenschaft Leipzig (*q.v.*) (Ger., Archive for Book Science).
5. **Bookfarm** – Established 2009 in München but now in Leipzig. Specialists in de-accessioning libraries! and giving books a second life. Their website has a blog.
6. **Buchwissenschaft Leipzig** (Ger., Archive for Book Science) – Department for Book Research at the Institut für Kommunikations- und Medienwissenschaft at the Universität Leipzig. Publishes an annual on the subject of book culture called *Flachware*.
7. **Deutsche Nationalbibliothek** (Ger., German National Library) on the Deutscher Platz (in Thonberg) a pleasant walk from the centre of town (*q.v.* SN#115.10). The library complex includes a separate fine modern library and museum building for the Deutsches Buch- und Schriftmuseum (*q.v.*) (Ger., German Museum of Books and Writing).
8. **Deutsches Buch- und Schriftmuseum** (Ger., German Museum of Books and Writing) is in a separate building but part of the Deutsche Nationalbibliothek (*q.v.*) (Ger., German National Library). A fine modern building which houses the collections, a large exhibition hall with permanent and temporary exhibitions and a magnificent special reference library on books and printing. I’m sure a few people would even pay to work there! (*q.v.* SN#64.5 and SN#81.3).
9. **Gesellschaft der Freunde und Förderer der Buchwissenschaft Leipzig** (Ger., Society of the Friends and Supporters of Book Research Leipzig).

10. **Gesellschaft zur Förderung der Druckkunst Leipzig e.V.** (Ger., Society for Promoting the Printing Arts Leipzig). Organizes the annual Typotage (*q.v.*) (Ger., Typodays) conference.
11. **Gutenberg-Preis der Stadt Leipzig** (Ger., Gutenberg Prize of the City of Leipzig) – Awarded annually since 1959 but more about books not about printing.
12. **Hochschule für Grafik und Buchkunst** (Ger., Academy of Fine Arts Leipzig) – Located in the Graphics District of Leipzig and just a short walk from the city centre. Visit it or check out its publications, three printing workshops as well as their excellent specialist library not to mention the architecture.
13. **Leipziger Antiquariatsmesse** (Ger., Leipzig Antiquarian Book Fair) – Held annually in conjunction with the Leipziger Buchmesse (*q.v.*) (Ger. Leipzig Book Fair).
14. **Leipziger Buchmesse** (Ger., Leipzig Book Fair) – Unlike the bigger one held in Frankfurt, the Leipziger Buchmesse is notable for being less business and more people friendly. Anyone can—and does—attend throughout the days of the book fair. Quite apart from the publisher's stands, there are sections devoted to graphics and fine printing, large stands for printing museums, the antiquarian book fair as well as the second hand and antiquarian book section. There is also a separate Manga Comic Con included in the price your ticket (*q.v.* SN#73.19, SN#96.13, SN#108.10 and SN#111.7).
15. **Let's Print in Leipzig** – A series of annual workshops held at the Museum für Druckkunst Leipzig (*q.v.*) (Ger., Museum of the Printing Arts Leipzig) on the finer aspects of printing. The 4th Let's print in Leipzig was held in September with the accompanying exhibition to be held until 14th November. Co-organizer is Maria Ondrej of the Atelier für zeitgenössische Radierung Leipzig (*q.v.*) (Ger., Studio for Contemporary Etching Leipzig).
16. **Literaturhaus** (aka Haus des Buches) (Ger., House for Literature aka House of the Book) is quite near the Deutsche Nationalbibliothek (*q.v.*) (Ger., German National Library).
17. **Lithographisches Atelier Leipzig** (Ger., Lithographic Studio Leipzig) has a number of large old and modern lithographic presses. Also located in a repurposed old wool spinning mill in the Spinnereistraße.
18. **Manga Comic Con** – A manga and comic convention held annually in conjunction with the Leipziger Buchmesse (*q.v.* above and SN#73.20) (Ger., Leipzig Book Fair).
19. **Museum für Druckkunst Leipzig** (Ger., Museum of the Printing Arts Leipzig) in the Nonnenstraße in Plagwitz and also not an unpleasant walk from the city centre—especially if you head on through the large central park, the Clara Zetkin Park (still today named after this Marxist theorist and Communist activist). This is a huge collection in a complex formerly one of Leipzig's largest printing houses. The museum is based on the personal collection of Eckehart Schumacher-Gebler who is now in nearby Dresden running the Offizin Haag-Drugulin. The museum also has a bookshop. Also held there is the annual Let's Print in Leipzig (*q.v.*) series of workshops.

20. **Reclam Museum** – Displaying the personal collection of Hans-Jochen Marquardt and in the old printing and publishing district of Leipzig a short walk from the inner city (*q.v.* SN#111.10).
21. **stein_werk, Werkstatt für Lithographie und Buchdruck** (Ger., stone_work, Workshop for Lithography and Letterpress Printing). Thomas Franke with an on-line image of his truly massive press.
22. **Typotage** (Ger., Typodays) – Annual conference organized by the Gesellschaft zur Förderung der Druckkunst Leipzig (*q.v.*) dealing with print, type and related subjects.

Finally, due to Covid things may well have changed or will change. Not just in the hours of opening but also, how many of our second hand and antiquarian bookshops will survive the pandemic at all.



And don't forget, the great outdoors is also the site for that art gallery of graphic design and typography... landscape typography (see above image). Leipzig has many great examples for those prepared to see what is often right under their feet. Both modern and traditional.

Sources, further reading, webliography:

Deutsches Buch- und Schriftmuseum: https://www.dnb.de/DE/Ueber-uns/DBSM/dbsm_node.html

Hochschule für Grafik und Buchkunst: <https://www.hgb-leipzig.de/>

Kaufmann, Walter: [https://de.wikipedia.org/wiki/Walter_Kaufmann_\(Schriftsteller\)](https://de.wikipedia.org/wiki/Walter_Kaufmann_(Schriftsteller))

Leipziger Buchmesse: <https://www.leipziger-buchmesse.de/>

Literaturhaus (Haus des Buches): <https://www.literaturhaus-leipzig.de/>

Museum für Druckkunst: <https://www.druckkunst-museum.de/en/home.html>

Reclam Museum: <https://www.reclam-museum.de/>

Zentralantiquariat Leipzig: <https://www.zentralantiquariat.de/>

127.3. A “new” New Zealand press?: the Inkiana Press



©Graham Judd

People interested in letterpress printing print in all kinds of ways. And with all kinds of presses, machinery and equipment. If you look back at private presses over the past one hundred years, how diverse and interesting were these presses. Did a private press even need to own its own printing press? Or even to set its own type? How many of them were commercial undertakings—and so not even running a press for profit excluded you.

The challenge today is in what to include when it comes to printed works. People have been turning away from private press printing. Or is it rather that the private press is being reinvented into its contemporary expression. Does it even need to be letterpress printing anymore? Many people interested in printing are turning to printing as an art—and as fine art. Printmakers also produce printed books with title pages and imprints with press names and yet... They don't consider themselves producing private press books? And what of the many so-called bespoke letterpress printers? People who set up small print shops in their spare room or garden shed producing for the most part social stationery. But also producing small prints and even books where the aim is not a product for someone's wedding but to create small printed items of beauty.

Graham Judd is an Auckland printer whose small family business was until recently called GTO Printers (*q.v.* SN#77.7 and SN#111.14). GTO in honour of that workhorse of the modern commercial printer, the Heidelberg GTO press. I cannot even remember how I first met Judd. It was probably on a visit to the Print Shop at MOTAT, Auckland's Museum of Transport and Technology. Judd was also a member of the Association of Hand-craft Printers NZ and for many years printed their newsletters. I have come across printers who just see their work as a purely commercial enterprise. Given different circumstances, they could just as easily have been a plumber or owned a coffeeshop. I remember talking to one printer here who had sold his Sydney taxi license, bought a printing business and thereby instantly became a printer. Then there are others whose commercial undertaking is an expression of their love of printing.

GTO Printers was located in the Auckland suburb of Birkenhead. I have visited Judd there several times and made photographic records of the setup. Which included a small in-house printing museum. Well, the office. But Judd was always interested in historical items especially if they concerned the Heidelberg press and the Heidelberg printing press company. Judd also has an early Albion iron hand press dating from 1833. If there is anything that runs like a thread through printing it is that printing is forever changing. And the last half of the twentieth century saw what is probably the most dramatic and revolutionary period of change since Gutenberg ousted the scribe. (So why didn't we collect all this history)? Judd slowly reduced his operation. Partly because he did not want to set up and equip a whole new business, I think, but also because none of us are getting any younger. He's well into retirement age and so most of the premises were rented out.

His passion for letterpress printing saw him instructing young aspiring printers in the ways of traditional printing. I remember meeting one young woman he was teaching printing at Birkenhead. He used to display the Albion in the local public library. Then had the idea, why don't I create a mobile printery? Now I don't know if New Zealand ever had mobile printeries as did Australia. Printing machinery companies would equip a large vehicle—even a bus—and send this round to remote areas to demonstrate and try and sell their presses. Seligson & Clare had one in Australia and Seligson & Clare did also have a New Zealand branch. Of course, Judd's mobile printery is a far more modest affair. Ex-

pense and size of operation. Can New Zealand now claim that it is the first country to have a mobile letterpress press?



©Graham Judd

The problem with defining presses is in their overlap. In compiling my directory of New Zealand's private presses, *The private press in New Zealand* (2020), I frequently came across printers whose presses were neither one nor the other. They were a purely small commercial printer—a bespoke letterpress printer—and yet also did other work for their personal enjoyment. Works of creativity and beauty. Can this one press be considered a private press as well as a commercial printer of wedding stationery?! An artist can produce artists' books which are also private press books—the two are not mutually exclusive. But commercial versus private? This was never the case with GTO Printers as Judd's printing business was substantial, professional, commercial. And yet he also produced works which were essentially private press items.

His interest in Heidelberg—the press and the company—saw him produce a pamphlet on the subject. In a limited edition and with a Heidelberg lapel pin included as part of the item. *Original Heidelberg : the prince of presses* is based on a text by Fred Williams and is nicely presented, mounted on a display card and with pin attached. This was no more, no less, a private press pamphlet. And yet because of its producer—Judd as the GTO Printers—I could never include him as a private press. Nor was he ever a bespoke letterpress printer. I have been suggesting for years that he should assume separate identities. And why cannot the bespoke letterpress printers also doing private work do the same? A

few years ago, Judd created a short but professional videoclip featuring his alter ego letterpress persona, Inkiana Judd: *Inkiana Judd and the traders of the lost art*. A humorous *homage*: watch out for the length of electrical cable instead of the whip! Also, the final credits. A few months ago, this was adopted by Judd as his new incarnation.

From the website, a few background notes: “Graham grew up in Masterton in the 1960’s where he served an apprenticeship as a letterpress machinist. He retrained on offset printing as technology evolved and later moved to Auckland with his wife Rachel. Then in the 1980’s Graham set up GTO Printers... Graham has experience in most aspects of the printing trade. He is proud to have won a number of Pride in Print awards in recent years, and won the Supreme Award in 2014 where his submission was judged the best print in New Zealand. In 2018 Graham created the Inkiana Judd character, someone who values preserving the important invention of letterpress printing, and in 2021 decided to rebrand the business as Inkiana Press...”.

It is also well-worth reading an interview from a visit by Boxcar Press (see below for details). Here he expands a little on his background and interests:

“I grew up in a small country town in New Zealand, had a happy family life, the middle child of five. My dad was the local radio station manager and mum sang a lot in local operatic shows, so we were brought up with music and social activities in our home... I moved to Auckland with my wife in 1975, and we are still here. We now have three adult children. They all love what I do, but all have their own careers outside of printing”.

“I left school with few qualifications and no idea of a career, but a friend who was a compositor in a local printing company suggested I look at an apprenticeship in the printing trade, which I did. And I loved printing from day one. My apprenticeship was as a letterpress machinist, training on Heidelbergers mainly, platens and cylinders. I later retrained on offset as letterpress was phased out” —*Graham Judd : a new Zealand printing gem*

“He has trained two ladies as letterpress printers, both running successful printshops, and is still passionate about anything related to letterpress printing. He is always happy to have visitors to his printshop, which you could almost call a working museum!” —*About, Inkiana Press*

The letterpress workshops:

“We run adult all day Saturday workshops at the Birkenhead Library, one class every 1 - 2 months, depending on interest and bookings. Space and equipment dictate classes are limited to three or four people. Children’s workshops of 2-3 hours are usually organised by the Birkenhead Library during school holidays”.

“Although letterpress is a skilled craft, our workshops make it easy for newcomers to get a taste by using simple machines that enable a relatively quick and satisfying result”.

“Sessions begin with hand setting and locking up a form of type, before we run through the basics of how a press is inked and operated. You will then be free to design a small card or two of your choosing using the metal type that we will have available. In the afternoon you will set a poster size art print of your design, using the larger wood type”.

“Most importantly, you will learn the joy of seeing your creation come to life”.

“Cost \$130.00 per person, payment in advance. Workshops only proceed with at least three people booked”.

“Gather some friends together and have your own personal workshop!”—Website



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The Mobile Print Shop:

“In the purpose built trailer I can bring the 1833 Albion press, wood type, paper, ink, all the equipment required to run a workshop or special event to your chosen venue. I can offer workshops in the following situations—

- the history of print in primary schools, and practical letterpress sessions for college art groups
- programmes in Libraries for children and school groups

- business team building letterpress workshops
- special events working with design groups, exhibitions, galleries, etc.
- my aim is to make every outing a learning, fun, hands-on experience”.

“Note. Some advance planning will be required to check the practicalities of setting up the press in your location. There will be charges to cover materials, travel, and other costs, to be confirmed at the time of booking”.

“Contact me to talk about the possibilities of the Mobile Print Shop adding to your special occasion”—Website

Printing machinery and equipment includes:

- AM Multi 1250 (*ca.* 1960 vintage and operated *ca.* 1982)
- Adana 8 x 5 (first was purchased in 1995) – Two now owned and operated
- Adana flatbed quarto press
- Albion (1833?) – No. 814 by John & Jerh Barrett, executors of R.W. Cope; with brass plate on platen: [James] Spicer and Sons Ltd., London [and no.] 5889; “... from Neville Smith in Napier, a generous gift to any AHP member interested in organising the shipping. I was the only one to put my hand up. It is the star of the mobile print shop”
- Cropper Charlton flatbed proofing press
- Hamada 1850 (formerly owned in the late-1980s)
- Heidelberg QM 46-2 (1998- 2018), “the -2 being the two colour version). From 1999 until when I sold it in 2018, this was the press I did the majority of my press work on. Although letterpress work had become my real interest, still I was doing a lot of offset work”
- Heidelberg TOK (1996-2018) – Two of these were owned with one with a numbering attachment, the only one in New Zealand
- Original Heidelberg 10 x 15 platen (purchased 2008). “I gravitate to it most days, whether for commercial work, or for my own jobs. Still a joy to run”
- Polar 55 guillotine (mid-1980s model and still in use)
- Rotaprint 30-90 (formerly owned in the mid-1980s)
- Vandercook rocker (1912?) – Rare proofing press (for sale if anyone is interested —see image below)



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Sources, further reading, webliography:

Inkiana Press website: <https://www.inkianapress.co.nz>

Inkiana Judd video: <https://www.inkianapress.co.nz/about>

Boxcar Press article: <https://www.boxcarpress.com/blog/tag/gto/>

Instagram: <https://www.instagram.com/inkiana.press/?hl=en>

127.4. Jan Tschichold, digital

Last month's newsletter from the German National Library in Leipzig, the Deutsche Nationalbibliothek, the *Newsletter der DNB*, Sept. 2021, advised on the forthcoming international conference to be held on a subject dear to all librarians: Digital Material : Digitized Collections in Cultural Heritage Institutions. The two-day conference was held on Wednesday, 15th and Thursday 16th September, 2021. (Let's also remember, if you ain't collected it, you cain't digitize it)! The first day was of special significance as it dealt with the *Nachlaß* of one of the world's greatest twentieth century typographers and book designers, Jan Tschichold. This part of the conference was described as a "conference on the curating and analyzing of digitized collections using the example of Jan Tschichold's estate". Note, the conference was presented in English and Zoomed, for those not able to make it on site to Leipzig. Day one was titled Jan Tschichold's Legacy in European Cultural Heritage Institutions for his material is held in a number of places:

Day 1: Wednesday, 15th September, 2021:

13:00 *Welcome*: Patrick Rössler, University of Erfurt, Germany

13:15 *Opening*: Christopher Burke (University of Reading, UK) on *Jan Tschichold: international perspectives* (Remote)

13:45 Panel 1: *Jan Tschichold's legacy in European cultural heritage institutions* (Moderator: Patrick Rössler)

Linda Wößner (University of Erfurt, German National Library, Leipzig, Germany) on *Jan Tschichold's work estate - German Museum of Books and Writing Leipzig* (On site)

Mirjam Brodbeck (Library of Design, Basel, Switzerland) on *Tschichold's Typographic Model Collection – Library of Design Basel* (Remote)

Sandy Jones (National Art Library, V&A, London, UK) on *The Jan Tschichold acquisition at the V&A's National Art Library London* (Remote)

15:15-15:30 Coffee break

[15:30 Panel 2]: Moderator: André Wendler

Hannah Lowery (Arts and Social Sciences Library, University of Bristol, UK) on *The Penguin Book Archive at the University of Bristol Library* (Remote)

Alexander Bieri (Roche Historical Collection and Archive, F. Hoffmann-La Roche AG, Basel, Switzerland) on *The Roche Historical Collection and Archive* (On Site)

19:30 Dinner (PAYG)

With day two, covering the general digitization subjects: Digitized Collections in Cultural Heritage Institutions : Methods of Curating and Analyzing. Held on the following day, Thursday, 16th September, 2021.

127.5. Projekt, Digitalisierung des Nachlasses von Jan Tschichold (DNB Leipzig)

The above report on the first day of an international conference on the *Nachlaß* of one of the world's greatest twentieth century typographers and book designers, Jan Tschichold, stems from a digitization project at the Deutsche Nationalbibliothek (Ger., the German National Library) in Leipzig, which holds a significant collection of Tschichold material. Tschichold was born Johannes Tzschichhold on 2nd April 1902, so, I imagine, there will be no end of special exhibitions, events and publications happening next year. Australian and New Zealand libraries take note. And how about private presses getting together and all printing something to celebrate Tschichold's work or life? Maybe something Penguin-themed?! He moved to England and later lived in Switzerland. Quoting from the Deutsche Nationalbibliothek's website:

“The project has made it possible to make the estate of typographer Jan Tschichold freely available on the Internet worldwide. Jan Tschichold is one of the most important book and type designers of the 20th century. He was active in the Bauhaus

environment and had a lasting influence on typography after the Second World War. His estate has been in the German Museum of Books and Writing of the German National Library in Leipzig since 2006”.

“The project pursued four goals: firstly, the digitisation of the estate, secondly, the provision as open access, thirdly, the indexing with linked data and fourthly, scientific support. For digitization, parts of the estate were selected whose publication on the Internet is legally possible. Future users can now get a clear picture of the availability of the stock: Materials that have been digitized are all freely available online worldwide. What has not been digitized can be consulted on site in the museum. Various channels of provision are available for the digital copies. Via the portal catalogue of the German National Library, the metadata and the digital copies will be searchable, displayable and exportable *en masse*. The metadata is offered under CC-0 license, the digital copies under the license CC-BY-SA 4.0. In addition, the data is imported into the German Digital Library and Europeana. For indexing, the digital copies were enriched with the vocabulary of the Common Authority File (GND). This makes it possible to search for clients, publishers and keywords for individual designs and book projects. For the first time, there is now an electronically linked catalogue raisonné of the designer. The scientific monitoring and evaluation was carried out in cooperation with the University of Erfurt, Faculty of Arts and Humanities (Prof. Dr. Patrick Rössler)”—Project website

Sources, further reading, webliography:

Project website: <https://www.dnb.de/tschicholddigital>

127.6. NABS on *The bookplates of Graham Cox*

Ferson, Mark J. (ed.). *The bookplates of Graham Cox* / edited by Mark J. Ferson ; with a foreword by Richard King [and descriptive texts by Graham Cox, Bob Cameron, Peter Horne and Amelia Le Plastrier]. Riverview, [Sydney], NSW : New Australian Bookplate Society, 2021. 20 p. : col. ill., port. ; 21 cm., pb. (*Newsletter (New Australian Bookplate Society). Supplement* ; no. 4). N: Copy signed: Mark Ferson.

Now why don't more people here do small publications like this? The above is a beautifully produced publication and so not inexpensive to produce. Then again, many societies have generous surpluses and the subject matter doesn't need to run to colour printing. The same goes for the many printing museums I have visited over the years, most of whom run Heidelbergs. And print what with them? Endless cards and flyers but little of lasting substance or intellectual value. Wouldn't these presses be better suited to printing what they were intended for? Perhaps even a few—heaven forbid—joint ventures!

Cox is a local—Sydney—artist who has been fortunate in that after studying art and working in various jobs, he was able to make painting his profession. He describes his style as Romantic Realism which for me harks back to the great Australian naturalistic and nationalistic art of the late nineteenth century. His output when it comes to bookplates is relatively small. But as Ferson notes in his *Preface*, “scratch a printmaker or artist and you will find a bookplate”. There are only ten and these are here all reproduced in colour, full-size and often full-page. Cox doesn’t seem to have worked these commercially and they seem to have been done for close friends.

The first was for his friend Bill Tyrrell, the owner of Sydney’s famous and historic bookshop, Tyrrell’s Bookshop. Tyrrell’s has always had a long association with art and artists and had a section which sold paints and other artist’s products. This was the domain of Barry Willoughby for whom Cox also produced a bookplate. I used to know Tyrrell and was at his home a few times working on a still unfinished bibliography of the publications of Tyrrell’s. He once generously gave me a whole wad of sheets of the bookshop’s booksellers’ labels. They were produced on gummed paper like postage stamps, perhaps fifty to a sheet. They were for inclusion in an issue of Brandywine’s printed newsletter which contained something on the subject: *Booksellers’ labels : Tyrrell’s Book Shop (q.v. BA#94.2)*.

Tyrrell also gave me copies of all of his family’s bookplates starting with the one for his father which looks to have been produced many, many years ago. The first of Cox’s bookplates is the famous one for Bill Tyrrell. Done in the traditional romantic Australian outback country style. I’ve always remembered this bookplate, not because of its association with Bill but that it was so totally evocatively Australia. Cox’s own bookplate is equally so and most of the rest share in this style.

A beautifully produced little pamphlet. Printed on a coated but matt art paper for the reproductions. Is there a NABS style sheet specifying that pale green? Perhaps something a shade darker? And with pale yellow laid card covers. Stapled. Well, I’m something of a traditionalist when it comes to producing pamphlets and it’s one of those things you can do of an evening watching the news on television—stitching up pamphlets by hand with thread. Copies are signed: Mark Ferson. The publication has been quite expensive to produce so a few are still available at A\$15 (postage included). Not a huge amount, I would have thought, if the subject interests you. Details below.

Sources, further reading, webliography:

Dr Mark Ferson can be contacted via the society’s email at:

newaustralianbookplatesociety@gmail.com

Or mobile: 0401 141 890

127.7. Bookshelf. 43, Samuel and Linnéa go to the papermill

Occasionally a book lands on the *Bookshelf* which is just so totally exciting. New books arrive here all the time. Old books. New books. Books about practical things, old history. Books on anything from artists' books to zines. But it's been a while since I received a book which has been as interesting as Maria Gustavsdotter and Ann-Charlotte Fägerlind's children's book titled *Samuel och Linnéa går på pappersbruk* (Swed., *Samuel and Linnéa go to the papermill*) published: Hestra, [Sweden] : Isaberg Förlag, 2009. (Hestra has a population of about 1,306 people). Despite the book being in Swedish.

I'd spent most of the afternoon looking for books to buy. Harder than readers might think. One part of searching for books is to find various keywords and then try searching versions of them in various major languages. I was down to searching Swedish! You may well be asking yourselves now, who one earth would publish a children's book whose subject is a visit to their local paper mill. Well, Sweden is well-known for its long and rich history of paper and for exporting it around the world. Also, for its papermills. But then, isn't this equally true for Australia and New Zealand? Our countries both have long and rich papermaking histories but can you imagine anyone out here writing let alone publishing a children's book on this subject? *Bob and Jane visit a paper mill*. I ask you?! Even in this age of POD when anyone can literally become a publisher in their own home study.

As they say, my Swedish isn't what it used to be. The book is a typical children's book format with about fifty pages. Most are illustrated with family-style photographs of the two children—Samuel and Linnéa—out on their adventure with dad. Two extraordinarily beautiful children but this isn't what got me. It is that they are just so happy on their day out at the papermill! The cover photograph shows them sitting on wrapped blocks of packaged pulp on a forklift. The blocks are labelled Rottneros for the Rottneros AB paper and pulp mill which is in the middle of "nowhere" (forests) north of Karlstad in Sweden. The mill dates its origins back to the 1630's when it began as an iron hammer mill. At the end of the nineteenth century, the mill was adapted into a wood-pulp mill and today can look back on over one hundred and twenty-five years of producing pulp.

But this is where the pulp for making the paper is sourced. The papermill visited is the Munkedal paper mill. In Munkedal, just north of Gothenburg, and now called the Arctic Paper Munkedals AB. The final photograph is of the two children holding their sample bag branded *Arctic Paper*. The Munkedal papermill was "founded in 1871. Pulp grinders were run with the help of the waterfalls in Munkedals' river for the manufacture of mechanical pulp. In 1890 the Mill changed over to chemical pulp and fine paper manufacture began in 1906. At that time there were six paper machines in operation and the factory had been provided with a steam engine so that production could be kept going even during dry periods" (*History* webpage). Today, the company produces "over 700,000 tonnes of premium graphic paper – for quality printing, reading and branding purposes – produced by more than 1,250 dedicated employees at three mills" (*About us* webpage).

The kids are playing with dad. The table is full of printed paper. Where does this come from? How is it made? And so, they set off for the paper mill. This is the first and most interesting part of the book. They look at the pulp pouring onto the mesh. The paper production process with the finished paper being wound onto a giant roll at the end. The paper machine itself, however, is quite a small one. There is even a look inside the control room where everything is monitored and controlled via computer. The most extraordinary photograph is that of Linnéa lifting and moving a huge and incredibly heavy roll of paper through the air via a push-button cable hoist. She, dwarfed by the immensity of the roll. Linnéa is five! The final photograph from the mill is of both children sitting astride a giant paper roll.

The book comes in three parts which deal with the printed matter that was on the table. The second part is coming home and now making their own handmade paper. The fourth ... Is dad a printer? Because Samuel has written a book and they head off to dad's—Tony's—printery. Here we are shown metal type in a forme, an older-style printing press with dad applying the ink. The press in the background is, of course, a Heidelberg. I don't see Linnéa in any of these photographs so is this part of the story some father and son bonding? And has poor little Linnéa been left at home to make cookies? Just three copies of Samuel's book are to be printed—by the look of it, on that handmade paper they'd just made at home. Dad explains that normally they would print at least five hundred. From how paper is made to how books are printed.

There are others in this series featuring a trip to the dentist (ouch!), to something called the BVC which I think stands for the Barnvårdcentral, a children's hospital, and, finally, to a library.

Sources, further reading, webliography:

Isaberg Förlag: <https://www.isaberg.nu/>

Rottneros: <https://www.rottneros.com/>

Rottneros history: <https://www.rottneros.com/about-rottneros/>

Arctic Paper: <https://www.arcticpaper.com/>

Arctic Paper history: <https://www.arcticpaper.com/en/Home/Arctic-Paper1/Our-Mills/Arctic-Paper-Munkedals/History/>

127.8. *Type high*, spring 2021

I have never understood the need for people in the field of printing history to keep what they are doing top secret. Isn't it all about letting people know what you are doing? Sure, it is good to have people become members and thereby materially support what you are doing. But has anyone ever tried to become a member of some of these overseas societies? A year or so ago I tried to (re)join a number of relevant societies only to discover that no-one had heard of PayPal. And that they all seemed to think that you could go to a local post office in their country and just send them a money order. Societies positively discourage people from other countries from joining.

Why not make your newsletters freely available to anyone from Düsseldorf to Dunedin wanting to find out what you are doing? Some may even become members but even if they don't, isn't it all about spreading the word? Promoting printing history. You would think that I would be flooded with information especially from Australia and New Zealand, countries which are the focus of this newsletter. After all, don't you all get this newsletter sent to you twelve times a year absolutely free of charge?! Maybe I should just be sending you a fifty-dollar invoice next time round? Or at least bill you for the free advertising my coverage of your activity provides you with.

The Printing Museum Inc. in Wellington is now sending me their excellent newsletter, *Type high*. Being on a mailing list is important for who has the time to check fifty websites regularly to see what is new out there. The issues of *Type high* are also freely accessible on the museum's home page with a few back issues available. Including the current issue, I wonder? The latest available there is the spring issue and as this is now spring 2021, it sounds about right. The issue is a bumper issue of 48pp. with many illustrations often in colour. The links of the digital online free version are to a slideshow of double-spreads from the issues. I was going to print the issue out, not because I don't want to subscribe but because it is just so hard to write a review of the issue given the miniscule size of the reproduction. You have to magnify it each and every page, page by page by page. And anyway, the printing doesn't work. Deliberate?

I'm tempted to subscribe because it is a really excellent and informative newsletter. Four of these a year are worth getting. And there is even a PayPal option! Also, because the work of this museum should be materially supported by everyone especially now that they have Australia's printing history in their keeping! But why are there no details of overseas membership—or does the forty dollars cover that as well? It seems an extraordinary thing to say but this bunch of volunteers in Wellington seem to be the only hope for printing history in Australia.

The issue is just so full of interesting items that it is hard to be anything but brief. So just a quick scan from the digital copy at hand:

- *International rescue* – The biggest event in the recent past is, of course, the fire sale of the Melbourne Museum of Printing’s magnificent collections. Late in 2019, the Printing Museum Inc. was part of—the main part of—an attempt to save these collections from the scrap metal merchants. Which had appeared in numbers. I am happy that so much of this priceless material ended up with the printing museum in Wellington. Don’t we have any printing museums in Australia? Well, a small country like Ireland with a population about that of just one of our cities can manage a National Printing Museum. Here? (p. 1, 3-13)
- *Editorial* – Largely on the moral and ethical aspects of moving significant cultural collections to another country. I wonder, are these real ethical concerns or are they more in the way of commentary in an age where everyone is so overly concerned about the theft and repatriation of indigenous cultural materials? The example of the Elgin Marbles is offered. I am afraid that I have no such scruples. Where would these materials all be if it hadn’t been for the “thieves”? They only exist today because certain people, institutions and countries had the foresight to collect, keep and preserve. And for the contribution they have made to world culture, they deserve to have them and to keep them. “That no Australian institutions could bother replying to the email alerting them to the danger shows that the matrices should stay awhile”. I would go a step further and wish them permanence in their new home. It was all about the Monotype matrices of which the Printing Museum Inc. already had a significant collection. Not only that, they have been providing an inexpensive casting service even for us Australians. Though there was so much more as well. Perhaps the best place for Australian printing history is in New Zealand. (p. 2)
- *The Rogers Typograph* – Now I had wondered what had happened to this treasure. Part of the forgotten story of Australian printing. The Typograph was not really one of the dead branches of typesetting’s family tree. In Germany, for example, Typographs were produced into the 1960s, I believe. And they were used extensively in outback Australia and New Zealand where you couldn’t manage Linotypes. I am really pleased that this caster has gone to New Zealand and to a place where perhaps someday it can be used to show another historic form of casting type. And what a drawcard that would be for visitors (p. 14)
- *Hebrew wood type* – Can you believe that boxes of Hebrew wood type were left over in the rubbish. Then donated by the auctioneer to the Printing Museum Inc. Lots of books &c were apparently also left over after the auction. I even received an offer but how can you communicate with people a thousand kilometres away when they don’t even have email? (p. 15)
- *Braggadocio : Monotype Series 278* – Five typecases were rescued from the Melbourne Museum of Printing sale. There are no mats for these in Australasia so these are possibly the last of the lot. Actually, not a bad kind of Deco display type (p. 16-17)
- *The Monotype electronic perforator* – Another find at the Melbourne Museum of Printing sale and one that is going to prove useful. It needed restoration and member Nick Heaphy “built an interface and [has] written a software programme

so that paper tapes [required for the casting process] can be created directly from a laptop computer” (p. 18-19)

- *Garamond Swash : Monotype Series 156* – Another Melbourne Museum of Printing sale acquisition (p. 20-21)
- *WCBA news* – The Printing Museum Inc. is located a fair way outside of Wellington. To make the museum more visible and accessible, it now has premises right in the centre of the city: The Wellington Centre for Book Arts. Up and running and sporting—what else—a Heidelberg windmill. Six students (4 male, 2 female) graduated from the masterclass held by Auckland letterpress and Heidelberg expert, Graham Judd (Inkiana Press (cf. SN#127.3 above)) (p. 22-23)
- *Xmas cards* – Workshops were also held just before Christmas by Graham Judd (Inkiana Press (cf. SN#127.3 above)) on printing Christmas cards using material from the museum’s collection of stock cuts (p. 24)
- *Linotype School* – One of the challenges for letterpress printing is that the old-timers are getting on, if they haven’t passed over already to that great foundry in the sky. Modern, contemporary printing and casting machinery and equipment is exceedingly complex but even the machinery and equipment of the letterpress days is complex. How to operate Linotypes let alone fix them and replace parts? What is needed everywhere is a new generation of people interested in letterpress—just as they have with trains, planes and automobiles. The Printing Museum Inc. can boast of three Linotype operators and one technician and these formed the basis for a Linotype School held last October. Four days split between the museum home site and the Wellington Centre for Book Arts. The maximum class size was six and six there were. Astonishing that in an age where people have so little interest six people can be found who want to learn Linotype linecasting! All under thirty and half male, half female (p. 25)
- *Towards a printer’s mark* by Dan Tait Jamieson – The Printing Museum Inc. incorporates a press producing occasional publications called the Bedplate Press (cf. SN#127.10 below). After some general comments on the early history of printers’ marks in Europe there are comments on the printers’ mark used by the Caxton Press in Christchurch. The Bedplate Press also wishes to have and use its own printers’ mark and so some thoughts on what is required is included. As well as a printers’ mark. Proposed or now adopted? A nice allusion to early printers but I would have hoped for something more contemporary than something in the conservative style than that of the Caxton Press (p. 26)
- *Mangaroa news* – 1) *An extraordinary donation*: The museum has a longish wish list of machinery and equipment it needs to complete its collection. It includes a Columbian. One has been found but the funds are lacking. Another item of interest is a Heidelberg cylinder. These are big commercial presses and the extraordinary donation is of a Heidelberg KSB cylinder press to the museum by member Willy Coenradi 2) John Randall cast a new finial for an Albion 3) A noughts and crosses set in cast metal type is available for sale for those who really do have everything 4) Believe it or not, there is now a Monotype font app and 5) Monotype calendar sets are now also available for sale (p. 27-29)

- *Anatomy of 6 pt. Bembo* (p. 30)
- *TPM Transport* – A plug for their local machinery carrier (p. 31)
- *Golden wedding of man & machine* – An article reprinted from *L&M news*, Dec. 1951, about Frank Bosworth who started on the first Linotype in Bedfordshire in 1897 and operated it until his retirement fifty years later (p. 32)
- *Printing the Bible* – An article reprinted from *L&M news*, July 1951 (p. 33)
- *Royce Jacobsen (A life in letterpress ; 3)* – The third part of a recorded interview by Jacobsen who died in 2017. Printer in Karori and late museum archivist. Things such as this should really be also printed in the form of a pamphlet or keepsake (p. 34-39)
- *Asemia* by Paul Thompson – An illustrated description of the artists' book *Asemia* by Paul Thompson (p. 40-41)
- *Locked down* by Terrie Reddish – Museum member Neville Smith of Deco Print in Napier had the idea of undertaking some special Covid printings. The first was a series of coffee mats which customers could buy for half the price of a cup of coffee. They would then give these to workers in emergency services who could then get their own coffees discounted to half price. The second was a series of traveller's luggage labels on gummed stock, luggage tags as well as a few travel notepads. While we wait (p. 42-43)
- *Hawkes Bay invitational calendar* – organized by Neville Smith (Deco Print) and Terrie Reddish (Imprimo) with each month a specimen of printing by members (p. 44)
- *A is for activism; Z is for Zeitgeist* by Paul Thompson – A report of a work printed by Joe Buchanan (Diatom Press) in Paekakariki called *The lockdown alphabet*. A, Acts need facts. B, Biology breaks out. And so on. Buchanan has been involved in activist politics printing "stickers, posters, information sheets and newsletters" on his Adana. Another private press? (p. 45)
- *Love letters 2020* – Organised by the Ferrymead Printing Society? "The exhibition of artworks celebrates the love of letters (type) and letterpress printing, showcasing the traditional ways of printing and keeping the passion for print alive" (p. 46-47)
- *Odds and ens* (p. 48)

This and selected issues of *Type high* are available from the museum's website at:

<http://www.theprintingmuseum.org.nz/>

127.9. Is there a future for our printing museums?

The shining light in Australian and New Zealand printing history is the printing museum in Wellington, *i.e.* the Printing Museum Inc. In this instance I won't follow what has been and is "editorial policy" in these newsletters. To only report the positive and not negative, the first of which has to be the name. For me it started with online searching. Ever tried searching *printing museum* online? I guess that it has a lot to do with the fact that I am a librarian but also a cataloguer and so feel established corporate names need to be distinctive. To call something Printing Museum Inc. is a little like someone calling themselves John Smith. But this is a minor point. The issue for me is really one of branding. The Printing Museum Inc. is just so on top of everything that it surprises me that they haven't thought of this as well. Just think of all those household brand names which have become iconic features of our cultural landscapes. And then we have the Printing Museum Inc.—a totally generic name. They are in the process of creating a distinctive printers' mark for their museum press but it seems odd that the museum doesn't also try to become an iconic international museum brand as well.

I am also concerned about well-intentioned amateurs and their so-called restoration of presses. The Printing Museum Inc. recently "restored" and old Albion iron hand press (*Type high*, autumn 2017, p. 6). The Penrith Museum has also recently restored one. But this is common practice. Stripping back the historic patina and traces of the past and then applying a coat of high-gloss house paint. Often with addition of gold, green, red. Doesn't anyone watch those antique shows. In original condition! In its original box and so worth many times what one without is! Would you buy an early nineteenth century piece of antique furniture and get the paint stripper out and then stain and coat it with a bit of Estapol? So, why do people in printing museums feel the need to do this?

The first rule of restoration is, do the absolute minimum. A friend of mine in New Zealand bought himself a Stanhope. He wants to print with it and so had a carpenter replace the rotten wooden handle, keeping the remnants of the old and all documentation. I think I even shocked one professional museum curator once by saying that if I had a printing museum, I would put that old and historic cylinder press on show largely as is. It had lain unused in the printery for decades in the condition of the last day of its working life. Still covered with splotches and splatters of ink. Do these need to be removed if it is just going on display? After all, you want to show visitors to the museum that it was a real working printing press. And those corroded rollers. Do they need to be replaced by shiny new blue ones if people are just going to look at it? Sure, if it is going into the museum printery and is going to be used in printing courses. But, again, the first rule is: Original Condition. And so, a personal plea to anyone in printing museums out there. When thinking of restoring that old historic printing press you have just acquired. Don't! Or at least get in touch with a professional museum curator first.

The Melbourne Museum of Printing closed and its substantial and nationally important collections were unceremoniously auctioned off. It was reported in *Type high*, the newsletter of the Printing Museum Inc., that the rent was in arrears to the extent of six or seven hundred thousand dollars. (No details on what the auction actually fetched though I'd be surprised if it was anything near that). The comment was: "...no Australian institutions could bother replying to the email alerting them to the danger..." and so a large and significant part of the collection went over to New Zealand. This is to the credit of a number of Australians who assisted in making sure the Printing Museum Inc. got the important material. But even more so, that the people at the Printing Museum Inc. were motivated to undertake the considerable effort required. Two museum staff members were even flown over to Melbourne to spend time cataloguing material for the auctioneers.

I have visited Isaacsen and the Melbourne Museum of Printing on many occasions. I knew him when he was starting and had a warehouse full of treadle platens to sell to letterpress enthusiasts—who then seem to have been almost nil. He was also attempting to cast type via his Australian Type Foundry. Years later on another visit with a local colleague I attempted to get one copy of a type specimen book from Isaacsen. He had one whole pallet full of the same book and refused to give up even one. It was the integrity of the display. That he intended the pallet to become some sort of historic display to show how such material was stored! In the end, I did get one of them after much assistance from my colleague. But as is always the case with me, the auction was at short notice, it was to be held just after I arrived back from Europe (jetlag) and then there was the logistics. I was offered some material remaining much later but the contact person could not be contacted online. So, no printed material came to Brandywine.

Isaacsen was very keen that I should never mention to anyone his amazing collection of Monotype mats. I have done several "photoshoots" of the whole museum down to what was in cupboards and rubbish bins but he only let me photograph the piles of mats on condition that I would never show the photographs to anyone. Fortunately, these have all gone to the Printing Museum Inc. which already had a significant collection of Monotype mats. There are a great many printing museums around Australia and New Zealand. The Melbourne Museum of Printing was arguably the most significant there has ever been. But what do these museums do? Ferrymead in Christchurch has been quite active but the Printing Museum Inc. is really the outstanding museum in our countries.

You also have to take into account that their work is done on a shoestring. How much really would a properly state funded printing museum cost? Even for a small country like New Zealand—small in area but also population, the whole of which is about that of one of our cities—this should be possible. I was given a tour of the museum premises as well as their new Wellington Centre for Book Arts by the Secretary/Treasurer, Dan Tait-Jamieson, who also showed me a building they were interested in. On the fringes of the city with easy access to public transport. A large modern warehouse building with a caretaker's flat above. The amount was negligible. It could be demonstrated that the revenue

flow was sufficient to pay off the loan. And did any bank come to the table? I suspect that a bank manager thinking printing museum was just a leap too far into a parallel universe.

Instead of just collecting, the mats are being used to generate revenue but also to provide a service to the many letterpress printers still in operation. And this is a growing trend. And not just New Zealand's letterpress printers. Type has been cast for some of our brightest and best presses such as Derek Lamb's Officina Athelstane and Alan Loney's Electio Editions. At a cost that does not make it prohibitive for all but the high flyers. Anyone can afford this type. But I was surprised by some of the comments used in the report of this acquisition in their latest issue of *Type high* (cf. SN#127.8 above). They express concern at the moral and ethical issues surrounding the removal of culturally significant items and collections from a country. And let's not make any bones about this. The collections of the Melbourne Museum of Printing were ones of national cultural significance.

The comment there was—and here in full—“that no Australian institutions could bother replying to the email alerting them to the danger shows that the matrices should stay awhile”. Note the last phrase! With the example given of the Elgin Marbles as well as the Māori *momomokai* (ceremonial preserved heads) held and now returned by the French. There are, naturally, reasons why some such materials should and need to be repatriated to their country of origin. But for the most part, what would have happened to such significant cultural heritage had it not been “stolen” back then? Where would the Elgin Marbles be if they had just been sketched and left in Greece. And all that other stuff? I am certainly very much in the minority in my thinking that the people who have valued this material, have preserved it and kept it safe for a century or more... they have all earned the right to keep this material safe and to continue to keep it.

The *Editorial* addresses the moral and ethical issues of material such as the Melbourne Monotype archive going to New Zealand. Well, let's not lose any sleep over this. The Printing Museum Inc. were the only ones who could be bothered—apart from our scrap metal merchants! (Maybe that's where our national culture really deserves to be)?! The Printing Museum Inc. will not just be hoarding it and, let's face it, where would our history be without the so-called hoarders! They will be putting it to good use—and not like some museums which let visitors souvenir individual mats or even sell them attached to souvenir cards. They will be casting type. It should not be forgotten that printing is and has always been an international affair as is our printing history.

But the comments are not all optimistic. The *Editorial* does raise the question of the survivability of museums such as the Printing Museum Inc. I am of the opinion that such major national cultural resources should be if not run and operated by the state then at least to a large extent underwritten by them. But is this realistic or even desirable in an age where our institutions are moving away from collecting. And are even deaccessioning material in their collections. The *Editorial* also makes the comment that this is not exclusive to printing museums and that there are so many other important collections out there

—private collections—whose future looks as grim as that of the Melbourne Museum of Printing.

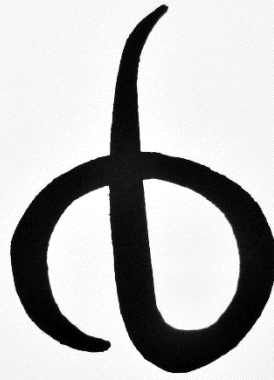
Can our printing museums—and other collections—survive our collective apathy and neglect? The *Editorial* mentions the work of the Type Archive in London but can the Printing Museum Inc. in Wellington really survive and prosper into the future as an independent and self-funded entity? Especially when they need space for their growing collection as well as workshops, courses not forgetting a library? Australia's National Printing Museum now resides in Wellington. But how long can such institutions survive into the future?

127.10. The Bedplate Press (Wellington, N.Z.)

What is a private press? Well, a press that is operated privately. A private press does not need to be a fine press though these presses are as indeed are some of the presses operated by book artists. As well as bibliographical presses in universities and also the presses of printing museums. A good example of this is the Bedplate Press, the imprint under which the Printing Museum Inc. in Wellington produces its publications.

The latest issue of the museum's newsletter, *Type high* (cf. SN#127.8 above) includes one-page article by the museum's Secretary/Treasurer Dan Tait-Jamieson on printers' marks. Printers' marks, of course, go back to the very beginnings of printing in Europe. Anyone reading this newsletter should be aware of the Fust & Schöffer printers' mark as indeed that of Aldus Manutius. Who does not instantly think of Manutius when seeing the mark of the anchor and dolphin? Many of the early printers' marks are allusions to what I can best describe as alchemy. Signs and symbols with hidden but commonly understood meanings (back then).

But are such devices purely something for the antiquary? In the same way in which printing—and printing machinery and equipment—proliferated and even exploded in modern times, so have printers' marks. Or rather press marks, for publishers have also gotten into the act. While I myself don't use one—well, apart from the cuts of the Brandywine Printers and that other bold one of a printer mainly on letterheads—I did experiment years ago with a Blackdown printers', *i.e.* press, mark. This was something organic, living, growing. A stylized *B* with a small shoot appearing at its top to signify that the idea behind the Brandywine Archive was to seed and then grow print culture in Australia (see illustration below).



**Sydney: Blackdawn Press
for the Brandywine Archive, 1998**

The Printing Museum Inc. is thinking of creating a printers' mark of its own. Tait-Jamieson looks at the traditions of the distant past, then at one of a famous local private press later commercial press, the internationally famous Caxton Press in Christchurch. But is it necessary to look that far back for our models? I know of few printing museums which ground themselves in the 1500s. In any case, did the early printers hark back to the marks of the scribes or to the marks of cave dwellers for theirs? They made signs and symbols that were contemporary at the time.

While we do honour the work of the great early printers in our printing museums, most address the period of around 1900 to the 1950s. The Printing Museum Inc. to their credit even has an Elektra. So, essentially a modern enterprise in historical terms. So, why not something a bit more modern. An example for the Bedplate Press is illustrated based on fifteenth century models. But instead of copying ancient historical models, why not create something of our own, something new. Printers' marks are very much like bookplates and does anyone still make an heraldic bookplate for themselves? It will be interesting to see what results.

127.11. Some Bedplate Press publications

For those interested in such minutiae, a short and brief list of Bedplate Press publications follows. Note that the use of names for the museum have sometimes not been explicit, hence the varying forms (as verified in the catalogue of the National Library of New Zealand). The previous name of the museum when it was still located at Silverstream was the Bedplate Printing Museum. Now wouldn't the Silverstream Press have been a great name for their press! Still, today! And such a great name for a printing press as well.

Bedplate Press Printing Museum. *Bedplate Press Printing Museum Inc : preserving our printing craft heritage for tomorrow : museum prospectus*. Wellington : Bedplate Press Printing Museum, 2003.

Bedplate Press Printing Museum. *Bedplate Press National Printing Museum : preserving New Zealand's printing heritage : a national appeal*. Upper Hutt, N.Z. : Bedplate Press Printing Museum, 1997.

Bedplate Press Printing Museum. *A catalogue of Linotype and Intertype faces*. Wellington : Bedplate Press, 2007.

Bedplate Press Printing Museum. *A catalogue of type faces from the Printing Museum*. Wellington : Bedplate Press, 2007.

Bedplate Press Printing Museum. *Graphic arts history collection : a presentation from the Bedplate Press Printing Museum (Incorporated)*. Wellington : Bedplate Press Printing Museum, 2005. (*Historical notes from the Bedplate Press Printing Museum*, no. 1-no. 6). N: 1 booklet and 5 folded brochures: contains: no. 1. *Printing in New Zealand : the early years* = *Ngā wā o mua*, no. 2. *The beginning of printing*, no. 3. *Revolution in typesetting : Linotype and Monotype*, no. 4. *Lithography*, no. 5. *Photosetting* and no. 6. *Bookbinding*.

Bedplate Press Printing Museum. *Historical notes from the Bedplate Press Printing Museum*. No. 1-no. 6. Silverstream Upper Hutt, N.Z. : Bedplate Press Printing Museum, [2000]?-2003. N: Each issue has an individual title.

Bedplate Press Printing Museum. *The historical times*. Vol. 1, no. 1 (1998)-[Oct. 2010]? Upper Hutt, N.Z. : Bedplate Press Printing Museum, 1998-[2010]? N: The museum's newsletter; predecessor to *Type high*?

Bedplate Press Printing Museum. *List of members, supporters and associates, August 2003*. Lower Hutt, N.Z. : Bedplate Press Printing Museum, [2003].

Bedplate Press Printing Museum. *Monotype specimens*. Wellington Region : Bedplate Press, 2012. N: Type specimen poster.

Bedplate Press Printing Museum. *Newsletter (Bedplate Press Printing Museum)*. [199-]-Mar. 1997. N: Continued by: *Type high*.

Bedplate Press Printing Museum. *Typesetting compositors : the Linotype 1880, the Monotype 1885, the Ludlow 1911*. Silverstream, N.Z. : Bedplate Press Printing Museum, 2003. N: Running title: *Typesetting machines*.

A comfortable sock : in thick and fine wool. [Wellington : Printing Museum Inc., 2016]. 1 pamphlet, 1 knitted sock. N: 100th anniversary reprint of a booklet of instruction for knitting socks for the soldiers; originally published: *Evening Post*, 1915.

New Zealand. Government Printing Office. *Technical and trade terms used in the printing industry*. Wellington : Bedplate Press, 2017. N: Originally published: Wellington : Govt. Printer, 1955; available free online at: <http://www.theprintingmuseum.org.nz/assets/technical-terms.pdf>.

Printing Museum (Upper Hutt, N.Z.). *Educational series on printing*. Wellington Region, N.Z. : Bedplate Press, 2011. N: Running title: *Printing Museum educational series*; portfolio containing 9 leaflets on: *The Albion press, The alphabet, The incunabula period: 1450-1500 - A beginner's guide to hand-setting type, An introduction to typesetting machines, Oldest woodblock in the world, The scribes, Types and Wood engraving*.

Printing Museum (Upper Hutt, N.Z.). *The wonder of Nebitype*. Lower Hutt, N.Z. : Bedplate Press, 2011. N: Specimen cast from Nebitype matrices and printed on the museum's Nebitype Ultra E caster.

Printing Museum Inc. ... *ampersand specially cast for CODEX 2014 at the Printing Museum, Wellington, New Zealand*. [Wellington : Printing Museum Inc., [2014]. N: Broadsheet with a piece of type (an ampersand) attached.

Printing Museum Inc. *Cast for the occasion at the Printing Museum, Wellington*. [Wellington : Printing Museum Inc., 2013]. N: Broadsheet with a piece of type (an ampersand) attached.

Printing Museum Inc. *Century-old press prints again!* [Upper Hutt?, N.Z. : Printing Museum Inc., ca. 2007]. N: Poster on the restoration of their Wharfedale.

Printing Museum Inc. *A printing museum & book arts centre for the Southern Hemisphere*. [Mangaroa, N.Z.] : Printing Museum [Inc.], [2017].

Printing Museum Inc. *The Printing Museum (Whare Taonga Perehitanga) & the New Zealand Centre for Book Arts*. [Mangaroa, N.Z. : Printing Museum Inc., 2017]?

Printing Museum Inc. *A selection of Ludlow typefaces held by the Printing Museum*. [Upper Hutt, N.Z. : Printing Museum Inc., [200-].

Printing Museum Inc. Annual General Meeting. *President's AGM report*. 2017 held.

Type high : newsletter of The Bedplate Press Printing Museum Inc. [1997]- . N: Continued their: *Newsletter (Bedplate Press Printing Museum)*. N: Selected issues archived by the National Library of New Zealand (the same but fewer than those on the museum's website)

And with thanks to the Printing Museum Inc. for donating so many of their publications to the collection here.

Sources, further reading, webliography:

Tait-Anderson, Dan. *Towards a printers mark*. IN: *Type high*, spring 2021, p. 26 : col. ill. *Selected issues of 'Type high' are available at:* <http://www.theprintingmuseum.org.nz/> *'Technical and trade terms used in the printing industry':* <http://www.theprintingmuseum.org.nz/assets/technical-terms.pdf>

127.12. *Biblionews and Australian notes & queries*, 411 (2021)

The current, September 2021, issue of *Biblionews* starts with the regular *Editorial*. A run-down of the contents of the issue by the editor, Richard Blair. This time it is prefaced by something found in one of the earliest issues of *Biblionews*, a question as to the future of books in a talk by O. Pentalow to the society in 1948. The modern format of microfilm and how future readers may well be carrying home their favourite read in microfilm. Well, microform (microfiche rather than film). Blair writes that he has resisted becoming Kindled but that he did recently buy an eBook for his book club due to libraries being in lockdown.

But are there really less books being produced today? Blair looks back to an old issue of over seventy years ago where there was a comment about the inroads of microforms. Did that eventuate except in the realm of cash-strapped libraries? I remember going to one convention in Melbourne in 1986 or thereabouts. There was a guy there who was convinced that all of the world's printed literature would soon be available and read in microform. John Zube was filming and selling radical literature and was even showing off a device where you could project such "books" onto the ceiling of your hotel room while you lay in bed. He produced a very fat publication about his project which was called

Libertarian Microfiche Publications. Did that see the end of the printed book? And here we are thirty-five years later...

It also depends on what you have defined as being a book? If you define books narrowly as in reading novels, biographies, histories, then many of them will be digitally available. But there are far, far more books than this narrow definition of publishing allows. In fact, publishing is now no longer a word with any sense of meaning because so many of the world's books today are not published at all. I don't mean ephemera. But proper books which for economic reasons are never published in the nineteenth century manner. Publishing—like bookselling—is a purely profit oriented process. Try getting books published which are guaranteed never to make any money, only big losses. Thankfully, printing has come up with innovative technologies which allow every individual to produce quality books for a very small amount of money. (Unfortunately, not out here).

So rather than the end of books, I think that today there are probably more titles and more copies published than ever before. And that “publishing” has become as interesting and extensive as never before. It is just that the results never appear in bookshops and by the time you hear about them—I know this all too well—they are already out of print. Never to resurface. You just need to check out one of the major international book fairs to see that “the book of one” is alive and well. A quality product. And also pretty inexpensive to produce.

- *John William Earnshaw and his contribution to Australian Historical Studies* by Ross Edmunds – I probably shouldn't include this as it is just about Australian history but there are a few mentions of newspapers and collecting (p. 91-103)
- *Edwardian gift books for garden lovers* by Michael Taffe (p. 105-111)
- *William Stephens : an innovative Melbourne bookseller* by Mark Howard – From the mid-nineteenth century (p. 112-121)
- *Collecting E.J. Brady : author, poet, newspaper editor and social activist* by Geoffrey Burkhardt – First part of the twentieth century (p. 122-126)
- Mainly literary reviews by Colin Steel though two Grolier Society books are included: *100 book famous in typography* by Jerry Kelly (2021) and *Magazines and the American experience* by Steven Lomazow (2020)
- Worth mentioning though it is a paid advertisement by Ross Edmunds who is paying top prices for Australian private press ephemera. Are private presses coming back into fashion? And interesting to note, his interests are here all in what could be called ephemera (p. 132)

127.13. *Newsletter (Australian Newspaper History Group)*, 114 (2021)

From the current, October 2021, issue of the *Newsletter* of the Australian Newspaper History Group, the following items of historical interest:

- 114.3.10 Casino: print edition ceases – After 63 in print (p. 113-114)
- 114.4.1 ‘Plant of chequered growth’: newspapers over 104 years (p. 114-115)
- 114.4.2 Townville *Bulletin* at 140 (p. 115-116)
- 114.4.3 Making the editor laugh, in 1978 and later – Not as in cartoons but the quirks and foibles in a journalist’s life (p. 116-117)
- 114.4.4 Century of the *Open Road* – The official monthly magazine of the NRMA or the National Road and Motorists’ Association (NSW) (p. 117)
- 114.4.6 More SA newspapers on Trove (p. 117-118)
- 114.4.7 Newsboys in Melbourne – Reproduces a story by Sarah Matthews published on the State Library of Victoria’s blog (p. 118-119)
- 114.4.8 Boonah has been a newspaper town for 120 years – In the Scenic Rim district of Queensland (p. 119)
- 114.5 Recently published – Books and articles (p. 119-120)

A fairly short issue this time. It’s content also reflects current trends—and not only in the realm of the newspaper. The digital. Which, of course, is not covered in any way by this newsletter whose brief starts with and ends firmly with print.

127.14. *Newsletter (Book Guardians of Aotearoa)*, 1 (2021)

I don’t want to be too negative about this initiative as it is good to see a group—but just how many are concerned, really—working to preserve our National Estate of Print... in this case, that of New Zealand. It should have been done fifty years ago: action. But then I guess everyone back then imagined that our libraries were the Book Guardians of our countries. Salutory is just how few people had signed the Book Guardians of Aotearoa’s petition. New Zealand is a small place but still... Is it gaining momentum? And it is not just about saving books within an institution, a country or even the books themselves. It is about a mind shift without which all of this is pointless. I did write to the Book Guardians of Aotearoa as soon as I found out about the New Zealand situation and their work.

“Book workers” cover a number of varying interests. From researchers to collectors. But I really was surprised by how little idea the person who replied seem to have about libraries and librarians. Are libraries some kind of arcane secret societies with their own rules and rituals jealously guarded over the centuries? Or are our “book workers” just too complacent to be bothered to find out what happens in libraries? Until the proverbial hits the fan. As long as we—each as individuals—have our reading books—the immediately use-

ful books that we ourselves need at the moment—who really cares what is happening in the world at large. I am especially disappointed by how little anyone out there equates the work of libraries and the real world of economics and politics. Well, not until after the horse has bolted.

It's not even that any of this is new. I remember stories about New Zealand's newspaper microfilming project many years ago. And, more recently, look what was going on at the University of Auckland. Something out of the pages of a dystopian science fiction novel if you can believe it. But it was actually... true. Frankly, at the end of the day, perhaps we should just accept that the fundamentalists will always win as they ceaselessly continue to grind down our ancient monuments and national heritage. For one simple reason. That they have the support of the vast majority of the population through their indifference. Books on book destruction and book burning continue to be produced but does that make us any the less complicit in what is happening today than the people who stood by in 1933...? Our own track record of book destruction is, after all, something that would have made the Nazis green with envy.

There are a few interesting snippets in the newsletter—not set out in a way so that I can summarize it here. I couldn't see it saved to their website [*sic*] but I'm happy to forward it on to anyone who would be interested in reading it. Worth checking out are the following items:

- Attorney-General asked to investigate National Library-Internet Archive deal
- The false promise and the real threat of digitising books
- The growing cost of digital libraries
- Paper vs pixels : why digitising the National Library's books would be wrong in so many ways
- Taking the North Korea option (website)

Sources, further reading, webliography:

Website: <https://bookguardiansaotearoa.com/>

127.15. Newsletter (New Australian Bookplate Society), 62 (2021)

The September 2021 issue of the *Newsletter* of the Australian Bookplate Society, no. 62, contains the following items:

- *Frank Marjason : three bookplates* by Richard King – Sydney printmaker who died in 2011. The item is chiefly on Wagner: a bookplate done for a descendent as well as one for the Wagner Society of New South Wales for their growing library (p. [1]-2)
- *Some contributions of women to bookplates in Australia* by Mark J. Ferson (p. 3-4)
- *The bookplate of Dennis Wheatley* by Michael Taffe – Writer of thrillers but also into the occult (p. 4-5)
- *Mary O.A. Boreham and the English Library, Orotava, Tenerife* by Bryan Welch – A member from London who came across a book containing the bookplate of this intriguing library. Which was established over a hundred years ago and is still thriving. It seems that the book containing the bookplate was an “estray” and so the library now wants it back! (p. 5-6)
- *Notes and happenings* – Three new publications containing material about bookplates or with an illustration of a bookplate (p. 6)
- *Editorial* by Mark J. Ferson (p. 6)

Posted with my copy, an example of a bookplate featuring an Albion with the accompanying description in the newsletter of the Bookplate Society (U.K). Which also included, I might add, a nice little article on a woman artist who specializes in erotic bookplates. Thanks, Mark!

127.16. Now let's talk paper bags

It all started a few weeks ago when Mark Ferson asked me about some of Jan Šetek's printed ephemera. Bookplates to be precise. I had never sorted these out as a separate file. Like most people, I have a couple of binders with sampler bookplates. There are smaller and larger collections of other printed ephemera. But, for the most part, printed ephemera on the subject of book and print culture is filed in the overall ephemera collection here. While selected paper bags are interfiled with these under their specific subjects—paper bags from booksellers, publishers and the like—there is really only a small sampler collection of general paper bags. These are random samplers and it was only about a decade or so ago that I first did a mini project of local (and Melbournian) paper bags.

I had bought something and it had come in a particularly nicely designed paper bag. Does anyone notice these paper collectibles at all? They are a record of our commercial and local history. More to the point, they are also an important part of our graphic design and

typographic history. Bookseller's antiquarian and new produce an often varying number of paper bags. As do publishers. As well as even the occasional private press—both the Hand Press and the Pear Tree Press have produced examples. For me it is really just the occasional item which takes my fancy and which gets picked up and filed. But I can certainly see the charm of just collecting paper bags. No doubt there are societies of paper bag collectors out there somewhere. And, also, there is probably some person in the US who has a collection of half a million and is the world's authority on the subject.

A quick check online yielded a surprising lack of results. Then again, this is most probably due to annoying Google algorithms which reflect the banality of their view of everyday life. The blogs and influencers who are “hot” rather than any real information on paper bags. I gave up after the first lot because they all seemed to be part of that mania for recycling people have today. Also, that new branch for the gainfully unemployed, the professional de-clutterer. When the common herd sees paper bags, their reflex thinking is ecology and environmental pollution. Hardly, that paper bags are an infinitely useful and even a beautiful part of the minor landscape of our daily lives. Everything needs recycling as such products are a burden on our planet both in their production and disposal. It seems strange to me that these people don't recognise let alone promote a reduction in the greatest pollutant of and hazard to the planet of them all: PEOPLE!

Paper bags come in an infinite variety. Readers will be amazed by just how complex and sophisticated paper bags can be. I exclude plastic bags, of course, as these are never paper bags. But these can be extraordinarily beautiful also and I do have a sampler collection of plastic bags as well here—mainly to do with the printing and related industries. But I fear for their longevity as plastics do not survive well over time. I also exclude gusseted bags as these are of a larger variety of bag designed for carrying larger quantities of goods. An enormous amount of manufacturing goes into such larger bags. I have even seen—and may even have examples of—such paper bags with handles made of thick rope. The products they contain are expensive and so money is spent on the production of the bags to carry them in. Also, in the hope that the shopper will continue to use them as their shopping bag of preference for some time to come. Especially if such a bag is also branded with some status consumer product.

My preference is for the A4 and the smaller paper bag—as in an actual bag. Larger ones are too hard to file and keep—though I do have some of special interest which are then folded. A4s are easy to file in with the ephemera subject folders as well as into a couple of large binders I bought when I was sampling. The idea was to have them to hand for display. And so, a couple of quality A4 sleeved binders serve this purpose. I found about another fifty or so waiting for me to file and so as part of this Brandywine housekeeping, I have also taken some images which readers might find of interest. There are far more things out there worth collecting than the rare and expensive collectible. And remember, you are also adding and recording a bit of social history while you do it. Comments below are numbered sequentially from left to right:



Paper bags can be simple and functional. However, individual companies can also spend quite a bit of money it getting a memorable design. Is there a correlation between the quality of the pie and that of the design of its paper bag, I wonder? 1) is an especially nice example of design. Whereas 2)? One of lesser qualities? Functional and it says all that needs to be said of the contents: *Pie*! And with 3) a simple DIY design which tells the customer that they as well as their food is simple, home-made and down to earth.



Paper bags can just simply be items with name and corporate branding. But many companies—and this is especially the case in Germany—use the opportunity for providing a very effective vehicle for messaging. This messaging can also be about various current social and cultural issues. I think 4) was picked up in a stationery shop and it advertises a German society whose aim it is to promote writing. Writing by hand—OMG, letters!—and no doubt also writing texts clearly, legibly and beautifully. The message here is hand-

written in lipstick with a kiss added: *Writers are better kissers!* 5) The Gutenberg Museum's iconic paper bag with its stylized wooden "Gutenberg" handpress has to be included in any sampling. 6) And something I discovered going through some old personal papers. When young, I travelled to Marseilles on a French cargo ship sailing between that port and Sydney. The many ports of call included Guadeloupe in the Caribbean and here is one from a gift shop called Au Caraïbe in Pointe-a-Pitre where I bought something.



The one on the left, 7), doesn't say a great deal but is perhaps the most interesting of the lot. I must have picked this one up at one of our local printing and related industries' trades fairs. There are literally millions of different paper bags in circulation in the world today. And this requires a paper bag manufacturing industry. Which exists even in Australia! To have such an industry, you also need to have a paper bag manufacturing machinery industry and this bag is from one such company. And produced as a specimen of their work. The paper bag is from the firm of Windmöller & Hölscher in Germany. Its purpose? None whatsoever! It was never intended to contain anything at all and was simply a specimen of their work. Windmöller & Hölscher are here described as "manufacturers of bag and multiwall sack machines for paper and film. Flexographic and roto-gravure printing presses. Paper & film coating and laminating machines. Film extrusion equipment" (bag verso). Agents are Middows Brothers with branches throughout Australia as well as in New Zealand. One for relocation into the ephemera collection.

I often date printed ephemera—in pencil—and 8) is dated 1988. What else? Celebrating the Bicentenary of Australia. What is interesting is that the verso gives you tips on "easy ways to prepare and serve Riverland oranges". But, realistically, how many oranges could one such bag hold? Possibly a promo bag with one free orange being handed out? The recipes on the back are for citrus lamb with orange mint sauce and chicken in orange sauce.

Orange mint sauce? I can hardly wait! Bag 9) has no messaging at all. There are a few companies in Australia which have become so engrained in our subconscious that everyone—literally everyone—will know where this bag is from²! No text or message required.



The first of the last lot of paper bags... There are several kinds of durable paper bags which are handed out as a community service. Airline sick bags for one. And those other ones. 10) is a stout bag with a thick blank cardboard insert which I picked up a few years ago when I was in Bratislava. No bonus points for guessing what this is for! It just brings a spark of joy to my heart whenever I see some dog walker stop in front of my house a let their pooch deposit a huge pile of dog shit on my lawn. Something I—yes, I!—will have to remove the next time it comes to mowing the lawn for the walker continues without a care in the world. It is now common for those I still consider members of the human race to come equipped with their own little plastic baggies. Which the occasional one then thoughtfully deposits in your garden and walks on. In Germany there are public dispensers where you can get such baggies for free. But paper is probably a better option as this can just be buried in your garden along with your dog's shit.

I have no idea where paper bag 11) came from. Or what was in it. The Lansdowne is a pub just opposite the University of Sydney and part of the inner city's green belt: peace, love and the entertainment. Advertising a music festival but also the message. 12) Finally, one category of paper bag which will continue into eternity is one that is used when buying mushrooms. (You never keep mushrooms in plastic bags). And so most supermarkets

² David Jones in Sydney, of course.

and greengrocers supply you with specially printed mushroom bags for your purchase. (Actually, you could well make this your area of collecting)! I have never seen a personalized one and so it seems that they are printed in vast quantities but generically. The above and last sampler is especially nice as it is at once functional and typographic as well as educating you in mushrooms other than the *button* and the *flat*.

Sources, further reading, webliography:

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