

scholars of the order of Jan Tschichold, Stanley Morison or Herman Zapf. These men had a *range* of masteries too considerable for fair comparison with our New Zealand masters, and all had and have a continuing influence on contemporary typography and typographic scholarship, world-wide.

There have of course been problems. New Zealand has always been short on such things as handmade paper, bookbinding leathers, reasonable access to the best of contemporary type design; and in particular two crucial importations never quite reached here. First, we lack a tradition of scholarly printing in the hands of a university press. We do have university presses and they do publish scholarly works; but all would have to admit that we have nothing like the typographic *intent* of such as Cambridge University Press (who house, for instance, William Morris's Troy types and matrices) or Oxford University Press (who house, for instance, the famous 'Fell' types), or even of such a press as the Stinehour Press in the United States who specialise in scholarly printing and whose main clients are universities. Typographic history, typographic conservation on historical lines and typographic scholarship are part of no overt and carefully planned function of any of our universities and/or their presses. It is at this point that I can add two more names to our list of 'known and revered'—Professor D. F. McKenzie at Wai-te-ata Press at Victoria University of Wellington, and Dr Keith Maslen at the Bibliography Room at the University of Otago. However modestly these two men may regard their achievements, they stand, to my mind, along with Glover, Lowry, Bensemann, Gormack, Holloway and Hoggard, as singular exemplars in an otherwise barren patch. Their example has been of considerable importance to me, as a printer endeavouring to acquire a real sense of what could reasonably be aimed for, and of what kinds of information might properly be integrated into those aims. The second printing pattern that didn't arrive in this country is that of fine printing with the handpress. There are handpresses in New Zealand, and many people have used them for one purpose or another. In fact they have been used as proofing presses, for printing lino-cuts and woodblocks, for printmaking, for teaching school children something about printing, as tools in bibliographical study in our universities, and as exhibits in the foyers and offices of libraries and publishing firms. To my knowledge, however, no one in this country has printed a fine book on a handpress, using handmade paper which was damped for printing.

As I've already noted, the above is intended to provide no more than a *sense of context*, and certainly not a 'survey'. A proper survey would have to examine the activity of the Ferrymead Printing Museum in Christchurch, the Association of Handcraft Printers of