

name of the typesetting *firm*, the printing *firm*, the binding *firm* (if these are other than the publisher) but not the names of the persons in those firms who actually did the work. This obviously allows for a situation in which J. Doe, unreliable employee and master printer, may print marvellously for, in his working life, half a dozen or more companies, and for those companies to collect the credit due to the master printer. I'm fully sensible of course that the production of most books is very much a team effort, with many hands involved in the process; but I also know more than one printer's lament about a tradesman not getting public recognition for work that has otherwise received public notice. The point I'm making here is that in printing, as in most other areas of commercial activity, the craftsmanship of the specific individual is not seen to be publicly valued by the employers of those individuals.

Where the names of New Zealand printers are known publicly, the names are almost invariably those of men who did not learn their trade by apprenticeship training. Those most well known include—Bob Lowry, of whom Denis Glover wrote 'If typography is a word that some of us now understand, the credit is Bob Lowry's'; Leo Bensemman, whom Glover talked his partner John Drew into taking on as a further partner at Caxton Press, after seeing Bensemman prepare 'beautiful make-ready' for Bensemman's own letterpress illustrations; Ron Holloway, whom Glover describes as 'Lowry's protégé', and whose conversion to Roman Catholicism has dictated most of his subsequent printing activity; Bob Gormack, of Nag's Head Press, who has made consistent and fine use of a small platen and limited range of types (mainly Caslon), and who is now one of the most useful models we have for any budding private pressman; the late Noel Hoggard, who, however lacking as he was in typographic flair and even at times information, was dedicated to a belief in the value of New Zealand literature and a further belief that that literature warranted a like labour such as went into his handset magazine *Arena*; and Denis Glover himself, founder of Caxton Press, who was obviously a splendid foil for Lowry in his avowed 'classicist' approach to typographic problems, and whose eye, though he no longer prints, is still as keen as ever, and whose advice is still shrewdly sought by the Alexander Turnbull Library in typographic matters. None of these men received formal training as printers. All of them are known and revered names in our typographic history.<sup>2</sup>

I think it needs saying, just to be clear about what sort of paddock one is strolling about in, that we have in New Zealand no printer/typesetters of the order of William Pickering, D.B. Updike, Bruce Rogers, Eric Gill, William Morris, Emery Walker, or T. J. Cobden-Sanderson. We have no typographic masters and