

Glover's and Fairburn's Inklings

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Trade journals issued by New Zealand companies, as distinct from trade or industry magazines, were not that common in the period 1945-55. One that deserves a place in the local literary and typographical annals is *Inklings*. Published for just 37 issues by the Christchurch-based company Morrison & Morrison (M & M) from June 1947 to August 1951, it includes three pieces each by two of New Zealand's leading lights of that literary nationalism that emerged in the late 1930s.

THE PUBLISHER

M & M started in 1906 as printing ink manufacturers and expanded over time to have branches in the then four main centres. Their activities also diversified to include the sale of type, printing trade sundries, and machinery. After World War II it was one of a group of companies offering comparable services to the printing and allied trades throughout New Zealand.

It was this company that provided boat fares in 1939 for Denis Glover and his printing partner John Drew to visit Wellington to look at printing machines.¹ Glover and Drew were the two working principals of what subsequently became the Caxton Press. They bought a German machine-fed (automatic) rotary press, presumably not only to incrementally expand their printing capacity, but also to relieve the drudgery and limited production capacity of their hand-fed Wharfedale rotary press. They still had and used their hand-fed platen press (which had been converted from treadle to electric motor driven).

It may be assumed that by 1947 M & M management had defined a need to increase their recognition in the marketplace and decided to issue their own free trade journal, initially monthly but as time went on reduced to two-monthly.

As ink manufacturers, they featured one of their inks on the cover. The contents, naturally enough, dealt with print production matters and descriptions of machinery for which they were agents or had sold and

included a section detailing secondhand machinery for sale throughout the country.²

Another hope is that this magazine will enable both town and country printers to obtain a fair share of those commodities which are in short supply by placing before them monthly a lists of articles just arrived or expected. (*Inkling* No.1, p. 2 [unnumbered])

Initially *Inkling* was undistinguished typographically—a typical example of the content presentation being left to a compositor working with whatever type resources were at his disposal. Article and section titles were set in an informal sans serif italic script and sans serif text.

It was well received by the trade despite the inclusion of re-published product puffs and testimonials intended to increase sales. Extracts of letters and comments published in *Inkling* came from Auckland to Dunedin; from senior management to apprentices. It also invoked one element of trade snobbery with a letter (No. 7 p. 2) criticising the publication for being issued in a jobbing font [Metro] rather than a Roman font! The editorial response was to set No. 7 in Monotype Bembo.

No. 8 (February 1948) marked a change to a slightly larger page and a change in typographic style, but for the most part no change in content. There was no indication in this, or any subsequent issue, as to who had editorial control of the content, although it is clear just by inspection that company material dominated. Nor is there any indication of copy editing, text setting or proof reading responsibilities.

What follows in the succeeding issues is a mix of fact, fantasy, wit and worldly wisdom based around print shop processes and practices and clearly assumes an audience with a knowledge of print culture.

The masthead and related material were now tastefully set in several sizes of the same serif face with some lines letter- and word-spaced. Small capitals were introduced for the first time. A modest foot panel on the last page announced that the magazine was designed by Albion Wright Advertising and published by Morrison & Morrison. Wright employed Glover for a period at the Pegasus Press after he parted from Caxton and before he moved to Wellington. There was also a change of printer from Coulls Somerville Wilkie Ltd to Pegasus Press and the insertion of page numbers. Issues 8–37 were enlivened by a Brett cartoon on the inside front cover on some print-related subject supported by a short amusing text.³

ENTER GLOVER

Issue No. 7 (December 1947) carried the first of three Glover contributions. It was his second significant published comment on typography.⁴ Entitled 'AGAINST CHELTENHAM' the article suggests that

if all the Cheltenham in New Zealand were thrown into Cook Strait there would not only be a pretty big splash but also no need for a ferry steamer.

Then follows a vigorous criticism of the typeface itself and of the printing trade's widespread use of it for all manner of work. Glover next questions the printer's aesthetic judgement:

I have not yet met a printer who has talked to me of D. B. Updike's *Printing Types, Their History, Forms, and Use*, or of *Fleuron, Signature*, or Mr. Stanley Morison. Printers who spend a good deal of time selecting their own ties, or shoes, or motor cars, seem prepared to "back their fancy" when choosing type in a way that is neither knowledgeable nor sound. Yet if printers themselves are not familiar with their own raw material—type—who is expected to be? The advertising agent and the layout man (and I have not met any whose knowledge of types is more than superficial) have interposed themselves between the printer and his customer because the printer is too lazy, or too complacent, or too busy, to master his own job.

Now what do I suggest? In the first place, a ruthless scrapping of faces that are in themselves ugly. And that goes for many "arty" types as well.

When a printer wishes to indulge his decorative impulses he must be most on his guard. Typography is a secondary art, not an end in itself. Its function is to serve the text; and anything that comes between the reader and readiest interpretation of the text must be distrusted.⁵ An 'A' that is not clearly recognisable as an 'A' must go into the sideshow with the Bearded Lady and the Two-headed Calf.

Glover then proceeds to urge the adoption of a number of the typefaces he admired and to offer his opinions on and advocacy for the typographical principles or conventions based on his reading and his contact with typographic leaders he met in London and Oxford during his wartime leaves. He acknowledges that he has talked mainly of text faces and agrees that the jobbing printer will require greater variety but entreats 'caution in the choice of exotics.' He accepts 'it is possible to misuse the best faces, and to produce very respectable results from mediocre ones. The right use of type is as important as the right type.'⁶

All strong stuff in the post-war import-constrained environment. He was sufficiently confident of his opinions that he trailed his coat before his

fellow printers.⁷ After all, he had refined and applied these principles and his knowledge in his own publishing, which had been lauded elsewhere by his literary contemporaries. Glover's confidence in typographical matters was still evident thirty years later when he wrote 'My first job at T.C.I. [Technical Correspondence Institute] was to design and write a Stage III course in typography, which was indeed to my liking, being something of an expert in that unploughed field. Years later I finished it, and to me it still reads pretty well.'⁸

Although Caxton Press undertook a variety of jobbing printing work itself, often from its director's literary associates or followers, Glover overlooked the reality of everyday jobbing printing up and down the country, whether performed in metropolitan centres or rural support towns. Cheltenham was the first typeface to be available in both hand set and machine (slug) set forms. Machine set type was infinitely faster and cheaper than hand setting, but with matching hand set display sizes available it provided flexibility for the jobbing printer to achieve acceptable products in an acceptable time for the majority of their clients. Designed in 1904, it still has strong support to this day.⁹

Glover also overlooked the fact that the printer's client for whom invoices had been produced was more concerned about a page which provided for entering details of the goods sold and the monetary extensions, just as the client's clients were as concerned to see that the correct goods had been supplied and correctly charged as they were to admire the graciousness, or lack of it, of the typography of the document itself.

It might be claimed here that Glover set up a straw man to provide the vehicle for his advocacy of the 'new' typography. Cheltenham would never win a beauty prize, but it was widespread and his distaste for the face and its inadequacies was understandable.

The continuing aversion for Cheltenham amongst UK-influenced typographers is exemplified by Grant Shipcott in *Typographical periodicals between the Wars* (1980) when he said

The first wartime *Signature* is not an outstanding one; it is unusual, even surprising, in that it contains an article entitled 'Cheltenham'—one's first reaction might be that the article has found its way into the wrong journal. In fact, 'Cheltenham' is about architecture and is illustrated with a large fold-out lithograph by John Piper which is half-map, half-painting of the town.¹⁰

Glover's text is followed by a biographical paragraph about the author (including 'describing himself as a fearful snob about types') and a photograph captioned 'Has written a quantity of verse which is at least well set.' On the following page are five four-line whimsical verses, each set as an exemplar of a typeface Glover admires—Baskerville, Caslon Old Face, Garamond, Perpetua, and Gill San-serif [sic].¹¹ The verses are vintage Glover.

ENTER FAIRBURN

Two issues later, No. 9, (March, 1948) A R D Fairburn reveals WHAT A LAYMAN THINKS ABOUT PRINTERS. Fairburn starts with a paragraph devoted to establishing his status as a layman in printing matters. He then comments on the tribulations of printing tradesmen such as linotype operators and compositors for aspects of copy editing, or lack of it, such as using 's' and 'z' interchangeably and spelling words three different ways. He moves on to a commentary on typography:

The maintenance of good standards in typography is more important than the building of art galleries. The typography of New Zealand printers is, for the most part, as indifferent as the paintings to be found in New Zealand art galleries. This is a pity, because it is quite unnecessary. Good typography costs no more than bad; and the attainment of a satisfactory general standard calls, not for genius, but only for reasonable competence. (*Inkling* No. 9 p. 3)

Fairburn elaborates on specific aspects of typography and uses analogies to dress fashions to make his points. He summarises this section:

Typographically, it is easy to slip into the error of wearing tan boots with a blue serge suit, or a white tie with a dinner-jacket. The instinct that impels a printer to use type belonging to one family on a page is the same as that which deters a golfer from wearing an opera-cloak or a bowler hat with his plus-fours.

Later he says

The analogy between typography and dress can be carried too far. It is quite in order, for instance, for Mr. Glover or Mr. Lowry to run a fancy dress ball now and then.

After another paragraph discouraging novelty for its own sake, he closes:

My analogies are spawning dangerously, and I must desist. Verbosity is the rock on which printing profits are founded, but it is still a vice.

All delightful reading, enlivened by three line drawings by Robert Brett, but conveying a serious message to the printers who read *Inkling*.

Fairburn's next offering is in the Christmas 1948 issue (No. 17) entitled THE ANNUAL PAPER-CHASE. Here Fairburn sympathises with the postmen as the slaves of garrulity. He suggests

Perhaps ten per cent of the correspondence that passes through the post has some sort of legitimate purpose, some grounding in reason and common sense. The rest is—not, alas, silence, but the incessant Niagara of nonsense upon which postal employees expend their sweat, and wear out their nerves and the soles of their boots.

With jibes at 'the verbal incontinence of women' transferred from 'the drawing-room and the back fence' to paper and ink, the plethora of 'magazines, newspapers, advertising circulars, "householder" dodgers, mail-order catalogues' ... 'the "newsy" letter, as full of wind as a football' ... and 'the bills' all earn Fairburn's empathy for the postman's tolerance and care in carrying out his duty. He goes on to condemn Christmas cards, and anticipates there may be a time when serious mail will consume resources to the point of halting this 'annual debauch of wishful thinking and wishful writing.' He proposes instead a 'Christmas Wishes' column in newspapers and offers six examples, including

I hereby notify Denis Glover that if he does not repay the florin he borrowed from me last New Year's Eve, legal action for recovery will be undertaken.

Three pages of delight, the last immediately opposite an article on linoleum block printing by a member of the British Typographers Guild! Standards slipped with the use of a large stencil typeface heading.

CHRISTMAS FARE

A year elapsed before the next offering, in December 1949 (No. 27). Fairburn contributed IMAGINARY CONVERSATIONS. The first element, 'Rush Job', is almost entirely dialogue between Leadswinger of Leadswinger's Art Printery and Blenkinsop enquiring about progress with his order for Christmas cards. After a series of excuses from Leadswinger, including his incredulity that Blenkinsop wanted a proof, the exchanges close with Blenkinsop accepting defeat by asking the 'Christmas 1949' be altered to 'Christmas 1950' and Leadswinger assuring his client that the amended order would be made a rush job.

Element two was 'Proof of the Pudding-head', a recital of the misunderstandings by a client of the purpose and quality of proof copies of text. Typically these are the rough appearance of the proof, and the fact that lines of type may not be correctly aligned, and that the paper used is not the designated printing paper. Every printer and publisher has experienced this reaction from innocent members of the public. This lighter second element is followed by a page filler demonstrating correction marks in a dozen lines of poetry. Again three line drawings by Brett enliven the contribution, which is also notable for single spaces after full points in distinction to double spaces in the earlier Fairburn contribution.

Glover next appears in Issue 34 (November-December 1950) immediately after a Production Note on the previous page informing readers that

The text of this issue of *Inkling* is set in Monotype Perpetua throughout. The text is printed in Morrison's Special Halftone Black and the cover in Morrison's Special Halftone Black and Magenta Lake.

AWAY FROM IT ALL : A PRINTER TAKES A HOLIDAY is a typical Glover fancy. It starts with a debate with his boss about holiday pay, the boss's request to look into a trade show while passing through Wellington, and his tips for the Trentham races.

Next the obligatory Glover smart-lad details about self-printed Warrants of Fitness for his old car, and various vehicle details larded with printing terms. Arriving in WAIUNGUMAMAMUKU Glover spots an old shed labelled

GENERAL Wm. Weathergo PRINTER.

He entertains himself for four days poking about in the printery while his car is in a garage and gets 'quite fond of old Weathergo' despite ribbing and disparaging the less-than-Glover standards this elder gentleman accepts as the norm. This time only one Brett drawing.

In *Inkling* No. 35 Fairburn has a three-page GUIDE TO PRINTING / A Handy Compendium for the Beginner: / All You Need to Know in a Nutshell. It opens:

The printer is one of the oldest craftsmen in human history. His craft is so old that nobody knows for sure who was the Father of Printing.

Angry customers have been heard to suggest that the printer never had a father at all.

After a brief outline of possible origins, mostly fanciful, Fairburn offers advice to the erstwhile printer:

The serious business of premises is first, followed by selection of a press (making sure he is not saddled with a trouser press) but preferably a rotary press.

His next step, needless to say, will be to join the Rotary Club, after which business may take a turn for the better.

In a similar vein, there follows an irreverent sentence or two about a variety of printing accessories and including two nod, nod, wink, winks that Messrs Morrison and Morrison might be a suitable source for two items.

His set of Printer's Rules is reduced to three—'simple to memorize, and may be adhered to or abandoned according to convenience.'

- (A) The Customer is Always Right Now and Again.
- (B) Look After the Ems and the Ens Will Take Care of Themselves. (For further details, consult Messrs Em and Em Ltd.)
- (C) 'Thursday Afternoon Without Fail.' (Always avoid mentioning the *date of the month*—or even the year.)

Fairburn closes with a warning:

Having equipped himself in this way, the young printer may now pause and take stock of his position, not without some satisfaction. He will now be well on his way to becoming a Master Printer. Only one further article of equipment will be found to be absolutely essential, and that is *a strap*. The purpose of this is for strap-hanging, in an over-crowded profession.

LAST WORD

Glover had the privilege of contributing to the final issue (No. 37, July-August 1951). BACK TO IT ALL¹² records Glover's return to Weathergo in Waiungumamamuku where he is ordered

Here's the programme for the All-Iceland Wood-chopping team visiting these here parts. Get on and set it up.

Glover then embarks on one of his displays of fantasy wit and ends with Glover saying he's out of the game and not unkindly accepting that Wm. Weathergo and his like will always be there.

INFLUENTIAL JOURNAL?

How successful were *Inklings* and these two authors in raising the profile of typography in this industry? Glover's and Fairburn's contributions presumably provided each author with modest additions to their income at a time when both needed it. More importantly, even with their whimsy, they can be seen as a deliberate attempt to proselytise the virtues and desirability of improved typography throughout the New Zealand commercial printing and publishing scene. The content of each was specifically couched in terms, and about situations, that most if not all individuals in the printing industry, from management to tradesmen to apprentices, would recognise. Their contributions also leavened the steady diet of articles about ink, machinery and more direct printing matters that all the issues offered. But as Thomson has pointed out:

It is sometimes assumed that printing in New Zealand was an unknown art before the establishment of the Caxton Press. This is a gross exaggeration: *A History of Printing in New Zealand* (1940), brought out to celebrate the centennial of printing in this country, is a fair monument to the technical skills, at least, of its producers. Moreover there had been times in the past when a wide range of types had been available from Australia. At the end of the Depression, however, and from the point of view of the excited tyro, printing in New Zealand no doubt seemed to be a trade lacking in both art and sense of tradition.¹³

INKLING'S LEGACY

What is the legacy of these 37 small issues? Each of Glover's and Fairburn's first contributions can be regarded as direct proselytising for a new approach to typography by the printing industry, and more particularly the industry's approach to type selection. Their succeeding pieces, while lighter in tone, nevertheless included direct or subtle suggestions about the 'new' typography or drew attention to what they regarded as undesirable attitudes or practices in the industry or relations with clients.

The advent of Albion Wright's expertise and the Pegasus Press resource, coupled with the clear change in the nature and display of the contents, with the frequent inclusion of typographical articles, widened and intensified the promotion of a new standard in type choice and presentation. The only quibble is a lack of consistent copy editing. M & M were the willing partners in this campaign for four years, distributing the issues free to clients and interested parties.

Looking back, these efforts (supporting others by Lowry, Beaglehole, and the Pauls to name a few¹⁴) led a select group in the public to awareness of the issues and to companies and printers with discerning staff paying more attention to selection of type faces and their display. This is, in no small part, the legacy of *Inkling* and particularly of Glover's advocacy and demonstrated facility for quality typography, supplemented by Fairburn's wit and wisdom.

AVAILABILITY AND BIBLIOGRAPHY

National Library catalogue records the only complete set of *Inkling* at Auckland University Library; a partial set (16 issues) at Alexander Turnbull Library; and very broken series or single copies elsewhere. A few uncatalogued copies are held in the Christchurch-based Ferrymead Printing Society library. It would be a service to printing history if at least these six essays and the verses could be digitised for web access.

The six essays and the five verses are listed in Weir and Lyon's *New Zealand Poetry: A selected bibliography, 1920–1972*, The library, University of Canterbury: Christchurch, 1979.

ACKNOWLEDGEMENTS

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APPENDIX: INKLING'S OTHER TYPOGRAPHICAL MATERIAL

Issue No. 1 had an unattributed 2½ page item entitled 'Typography'. It does not mention a single typeface. It discussed various printing processes, printing machinery characteristics, and the influence of paper and ink choices on the end product. A footnote recorded that

When the article was prepared a great argument arose as to the meaning of the title. The general opinion was that typography was the art of setting type. This was proved incorrect by reference to such authorities as Webster and Wolfe, the modern meaning being the art of printing from raised surfaces.

Here is not the place to debate the meaning of typography, only to note that it had been raised before the introduction of Glover six issues later and Fairburn two issues after that. Was this the catalyst for the subsequent involvement of the two authors and the frequent reference to typographical subjects and other authors? Succeeding issues included a variety of articles on the subject.

Issue 10 (pp. 2–6) had 'The New Look in Typography' by Vincent Steer, Founder and Past President, British Typographers Guild. It also included a footnote to record that the Guild had a member in Invercargill. Was this a solicited item or does it suggest that *Inklings* had a wider circulation: it seems likely that M & M sent copies to their machinery and other trade principals.

Issue 13 (p. 8) had a short note on 'Trends in Typography'.

Issue 16 (pp. 2–3) carried an unsigned, but enthusiastic, review of 'Caxton's Second Book of Faces Commonly in Use At the Caxton Press'. The review was supported with reproductions of four specimen pages set in three different typefaces, differing display elements, including in one case the use of a fleuron decoration. Here are examples that represented a master class. Near the end of the same issue was an advertisement (featuring Caxton's Chisel type for display and Garamond italic for text) stating

A limited number of this specimen book from The Caxton Press are available to the trade through Morrison & Morrison, Christchurch. Craftsmen will find this a useful anthology of types and a splendid example of how to use them. Prices 15/- post free.

Issue 17 (pp. 20–21) offered 'The New Effects in Typography' reprinted from the *British Printer*, carefully reproducing a number of deliberate typographic errors to illustrate the author's points.

Issue 19 (pp. 9–11) item was 'Good and Bad Spacing' by John C. Tarr.¹⁵

Issue 21 (p. 19) has a summary of a lecture by Mrs B. L. Warde (Publicity Director for Monotype Corp.) to the Guildford School of Arts on the 'Pleasures of Typography' and includes a definition of the most critical

test for typographical work, 'namely, "Can this message be easily and pleurably read by the people for whom it was designed?"'

Issue 26 (pp. 1–4) raises the subject of 'Transitional typography' by Hugh Williamson,¹⁶ drawing attention to thirteen of fifty articles in the 1949 *Penrose Annual* that dealt with various aspects of design. Many were written by typographic luminaries: Herbert Read, Beatrice Warde, James Shand, Jan Tschichold writing 'with the conservative dignity of a typographical Royal Academician', and Vivian Ridler were singled out for mention.

The inside back cover carried a full page advertisement stating Monotype : The Symbol of Typographic Leadership. A note on the previous page informs readers

The text of this issue of *Inkling* is set in Monotype Baskerville throughout. The cover is printed in M.&M. Deep Defiance Red L/PP 7220 and Special Half Tone Black L/P 4894.¹⁷

Issue 27 (p. 19) has a full page display of a Shakespeare song, bounded above and below by a full measure of fleurons, with a footer:

hand set in 18-point Perpetua by Trevor Dovey
second year apprentice at the Pegasus Press.

ENDNOTES

1. Gordon Ogilvie. *Denis Glover : his life*. Godwit Press: Auckland, 1999, p. 102.
2. R W (Bob) Lowry recognised the place of M & M in the printing trades in a letter to Denis Glover '... if you haven't already done so, see Morrison and Morrison in your city. ... And they know pretty well where to lay hands on any blessed piece of second-hand machinery that's even a remote possibility for the second-hand printing equipment market of this Dominion.' ATL MS Papers 0418 FOLDER 005, 18 Oct. 1932. [The author sold a bench-top, hand-fed and hand-operated platen press to M & M's Wellington branch about 1955 which M & M had been asked to source (and subsequently donated) for a sheltered workshop in central Hawke's Bay.]
3. Robert Brett (1915–1995) illustrated a number of publications including Peter Low's *Printing by the Avon : unreliable reminiscences of the Pegasus Press, 1947–1987*; Douglas Cresswell's *Early New Zealand families*; C K Bell's *Why birds don't cry : a legend in the Maori manner / With a Maori translation by Arapeta Awatere*; and two books by or about A R D Fairburn amongst others. In 1950 M & M published *Familiar customers : a handbook for printers* (caricature portraits of printers' customers with a humorous description) based on his *Inkling's* drawings, presumably in response to the appreciation expressed by customers. Brett is also

mentioned in Hamish Thompson's *Coverup : the art of the book cover in New Zealand*.

4. His first was a 1938 critique of Bob Lowry's book typography in *Book : A miscellany from the Caxton Press* (No. 8. August 1946).

5. The two sentences have strong echoes of statements made in Morison's seminal statement on typography published in *The Fleuron* no. VII 1930.

6. Similar sentiments are expressed by Robert Bringhurst in his widely acclaimed *The Elements of Typographic Style* (Hartley and Marks, Vancouver 2nd ed. 1996, p. 96): 'When the only font is Cheltenham or Times Roman, the typographer must make the most of its virtues, limited though they must be. An italic, small caps and text figures will help immensely if they can be added, but there is nothing to be gained by pretending that Times Roman is Bembo or Cheltenham is Aldus in disguise.'

7. *Landlubber Ho!* Collins: Auckland, 1981, p. 237–238.

8. Glover's self assessment had not changed some 30 years later—'Call me a typographical snob and I'll admit it.' *Landlubber Ho!* p. 223.

9. Glover (*Inkling* No. 7, December 1947) was particularly scathing about Cheltenham Wide, Cheltenham Bold Compressed, and 'the formidable face (suitable only for Poor White Trash wedding invitations) they are pleased to call Cheltenham Italic.' It is an irony that from 21 October 2003 *The New York Times* printed 'all headlines on page one and throughout the news sections in various versions of the Cheltenham typeface rather than the several different typefaces previously used.' Although based on the original early 20th century design, the paper uses a modified design by the pre-eminent typographer Matthew Carter. For an example of the newspaper's appropriate use of Cheltenham Bold Compressed see these samples:

<http://www.nytimes.com/imagepages/2003/10/20/business/21PAPE.chart.jpg.html>.

10. *Typographical periodicals between the Wars / A critique of The Fleuron, Signature and Typography*. Oxford Polytechnic Press: Oxford, 1980, p. 50.

11. These same verses first appeared in *Book : A Miscellany from the Caxton Press*, Christchurch No. 7, February 1946, almost two years before the *Inkling* item. They appeared again in Glover's *Bedside Book* (AH & AW Reed: Wellington, 1963, p.35 [Printed by Halstead Press Pty. Ltd., Sydney and set in Baskerville eleven point, leaded one point, with headings in Klang.] Each of the three settings appears identical in word and line spacing. As trade Monotype facilities were available in Christchurch throughout this period, Glover need only save a punched paper tape to have the verses re-set for each printing.

12. Glover included this item in his *Bedside Book* (bibliographic details Endnote 11 above).

13. Thomson, *ibid*, p. 24.

14. <http://www.nzetc.org/tm/scholarly/tei-GriBook-div3-N10CF6.html>. See also *Typography in Book & Print in New Zealand : A Guide to Print Culture in Aotearoa*.

15. Author of *Printing to-day*, Oxford University Press 1946 and 1949 and other instructional items.
16. Author of *Methods of Book Design; the practice of an industrial craft*, Oxford University Press 1966 (2nd ed.) and a number of essays in the *Penrose Annual*.
17. Peter Low records: Another publication was *Inkling*, a small monthly magazine for New Zealand printers and printed for Morrison & Morrison Ltd., where they advertised their printing inks, and machinery both new and second hand, with various articles about the 'trade' and technical items reprinted from the *British Printer*; also light-hearted articles by various contributors, including A. R. D. Fairburn and Denis Glover. A series of one-page satires, on *Familiar Customers* illustrated by Robert Brett, ran intermittently through the monthly editions and were eventually collated into a sixteen-page booklet, printed on cream laid paper, and have since become a collector's item within the printing community. But perhaps the biggest 'in' joke of all, about *Inkling*, which could not be shared at the time, was that although the publication sang the praises of Morrison's inks, they were at that time such unworkable inks on art paper that, amid great in-house secrecy, *Inkling* was invariably printed in Printing Inks and Machinery halftone black and Coates Bros. imported colors, when available. I do not think that Alb's [Albion Wright] great friend, Phil Morrison, he of the immaculately tailored suits, Brylcreem, rich voice and hail-fellow-well-met attitude, would have seen the funny side of that. *Printing by the Avon*, Little Bull Press: Christchurch, 1995. pp. 38–39.