

GATHERINGS SIGNED 'W'; A FOOTNOTE TO A FOOTNOTE

B.J. MCMULLIN'S AMPLIFICATION of R.A. Sayce's Compositorial Practices note on the use of W as a signature (*Bulletin* 6(1), 41-3) points out that its presence indicates a compositor or pressman unfamiliar with the normal conventions. This is supported by at least one book printed in New Zealand, William Golder's *The Philosophy of Love* 'Printed by W. Golder, At his amateur press, Mountain Home; Hutt' [1871] (Bagnall 2159). At the end of this curious volume Golder announced another book he intended printing 'if *Providence* will allow', and craved the indulgence of friends for the printing and binding of his present book, in which he had undertaken both as an amateur, on a press he had apparently built himself.

The collation of *The Philosophy of Love* is $\pi^4 2\pi^4 A^4 B-T^4 U^4 V^4 W^4 X-Z^4 \&^4 \chi^1$, with a page measuring 130x102mm. Presumably Providence did not allow publication of the later volume, *The Philosophy of Thought*, which Golder announced he would try to have ready by January 1872; it is unknown to Bagnall.

New Zealand had another peculiarity in signing, adopted by William Colenso in his missionary printing. In work undertaken in Maori at Paihia in the late 1830s and early 1840s (for which he had devised his own lay of the case to meet the needs of the language) he signed his work in the alphabetical order used — vowels first, followed by H, K, M, N, P, R, T, W and G. The collations of his books, though logical, are therefore very odd by the normal conventions. Kathleen Coleridge confirms my belief that Maori work printed in Wellington was signed in the normal way; whether Colenso's practice was followed by other mission printers in northern New Zealand I have not checked.

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