

## Printer in Residence Programme University of Otago Library



### Introduction

In 2003, the first Printer in Residence (PIR) programme at the University of Otago Library was initiated to encourage an awareness of the facilities in the library and to foster book-making both within the University environment and to the wider arts community. Initially, equal partners with the University Library in this enterprise were the English and Design Studies Departments within the University. Although it is now a stand-alone programme, strong links are maintained with the above departments. One or two limited edition publications are planned and printed each year.

Each year the Special Collections Librarian identifies and gains the necessary permissions to print selected items. These may range from unpublished material; such as letters, poems, essays or material considered to have special significance, to items specifically created for the project. Matching images with text is a winning combination. To this end, local artists are often invited to express interest in providing illustrations to the text. After negotiations with all parties a schedule is decided upon. Importantly, not every print project must contain images. Occasionally, print projects are suggested by others.

## Printer Selection Criteria

### 1. Technical skill and experience:

Candidates are to have knowledge and practical skills of using flat-bed and cylinder printing presses, specifically an Albion or a Columbian 'Eagle' press, or a 1950s Vandercook proofing Press. Working type in the Otakou Press Room is mainly Garamond, with a small selection of Gill, ornaments, and various sizes of wooden type.



To assist any successful candidacy, an established body of work printed by the candidate may be requested.

### 2. Production management

The PIR programme currently operates within a four to five week period beginning early August each year. This coincides with second semester teaching and hopefully matches the teaching requirements of the English Department, Design Studies, and Art History. There is scope for movement. Within this designated time-frame, one specified publication is to be completed. In order to achieve this, the PIR candidate needs

- good time management
- good planning skills
- and an ability to finish the required printing on time.

The ability to work well with others is a vital requirement. Many of the publications are collaborative affairs, requiring dialogue between print-makers, artists, and authors, as well as the Special Collections Librarian, and other University Library representatives.

While in residency, the Printer in Residence will also be responsible for keeping facilities and equipment in the Press Room clean and tidy.

### 3. Education and promotion:

One vital component of the PIR programme is the outreach to students and staff of the University, and to the wider community. To raise the profile of the Otakou Press facility each candidate is required to talk to students and staff of the University, and those interested parties from the general public. The most convenient way is through seminars and lectures to the various departments, with some practical sessions in the Press Room. Scheduling is done in consultation with library and departmental staff. In the past, examples of outreach have been

- a typography lecture to Design Studies Department students
- a seminar on Book Arts to English Department students
- an open lecture to the wider community (staff, students, general public) on the collaborative work between poet (Brian Turner), printer (John Holmes), artist (John Mitchell), and print maker (Inge Doesburg)
- and brief typesetting skills to English students *in situ* at Otakou Press Room.



Because there are a limited number of good hand-craft printers in New Zealand, and the reality is that the skills and art of hand-setting and layout are not being passed on, the visiting printer may be required to teach a selected number of students in a more formal setting. Eg. A two day workshop which would be scheduled after the print project has been completed. The workshop is dependent on numbers interested and time available. Such an activity is negotiated before the Printer begins the Residency.

The Committee Room next to the Otakou Press room can be booked and made available for small tutorials and seminars.

#### 4. The Publication

There is a large creative element in each production. There is the slow process of establishing the right and appropriate papers, typeface, covers, and images (if desired) for the end result. There is also the slow and careful process of hand-printing: design, layout, and the realities and nature of the hand presses. With precedents established from the outputs of the Bibliography Room and the more recent PIR programmes, the aim is to produce good quality limited edition publications that would not normally be produced. Importantly, the publications should be made available to everyone, with a special emphasis on libraries and research institutions. That they become available in the public domain is important.

Experience has shown that a print run of 100 copies of a book with 9 sheets is at the upper limits of the facilities at the Library, especially when considering the time-consuming processes of collating and sewing. Consideration must be given to these after-print processes when deciding on issue numbers. More recently the University Bindery have had input into the sewing-binding process.

Each publication is assessed independently as regarding the price it should be sold for. Factors taken into account include printing material costs, all contract fees and accommodation costs of individuals involved, the market and its vagaries, and the value of the work of the author and artist. In keeping with ‘the spirit of the press’, there has to be a balance between making the publications available to everyone, while not under-valuing the creative work of those involved. This is a delicate process.



#### 5. How to Apply

*There is no formal application form.* Applicants interested in the Programme should contact the Special Collections Librarian and give details of printing skills, work done, availability, and the usual contact details.

Special Collections Librarian: Donald Kerr

Email: [Donald.kerr@otago.ac.nz](mailto:Donald.kerr@otago.ac.nz)

Post: Special Collections, University of Otago, P.O. Box. 56, Dunedin, New Zealand.

## Illustrator Selection Criteria



In early 2005, the Otakou Press Room acquired an etching press. If the print project requires images, an artist and/or print-maker is approached about their availability in the programme. The artists are expected to collaborate closely with the printer towards achieving the desired publication. Much freedom is given to the artists on what they produce. However, facilities at Otakou Press are limited and therefore etching and solar-plate engravings are the usual image outcomes.

Like the print criteria above, the artist needs:

- good time management
- good planning skills
- and an ability to finish the required images on time.

The ability to work well with others and to be able to ‘show and tell’ the PIR experience to others in formal or informal settings is required.

### Fees

If not local, the PIR programme offers accommodation, a stipend, and return airfare to and from Dunedin for the Printer in Residence. If local, there is a stipend attached. Accommodation is usually at the Guest Room, St Margaret’s College, and includes meals.

A fee is also allocated to the artist, and is apportioned on the complexity of the job and the overall costs of the publication.

Occasionally, an author's fee is allocated, especially if the author has given special permission to reproduce text, or has created it specially for the purpose of the publication. It is a negotiated fee. Examples in the past (2007 PIR) have included Hone Tuwhare for his permission to use poems from his *Come Rain Hail*.

### **Partners**

There is a close liaison between the University Library, the English Department, Art History (Humanities) and Design Studies (Science). Associates include the Development Office, University of Otago. Otakou Press publications have made ideal gifts for donors to and alumni of the University. The Development Office usually purchase one copy of each publication for this purpose. These items are stored in Special Collections.

Other interested parties include the Otago Polytechnic, especially the Printmaking Department, the College of Education, Dunedin Art Gallery and Dunedin Public Library.

### **Material Fees**

All costs of the production (Paper, Binding (if required), Press incidentals – ink, rollers, etc.) are borne by Otakou Press, care of the University Library.

### **Suppliers**

Southern Paper, 46 Main Road, Fairfield, Dunedin. Phone: 03-488-1002  
 Fine Art Papers, 200 Madras St., P.O.Box 22-082, Christchurch. 03-379-4410  
[artpaper@ihug.co.nz](mailto:artpaper@ihug.co.nz)

It is important to order well in advance as most papers are imported.

### **Publicity**

All publicity (via Marketing and Communications Department, University of Otago, departmental email list groups, national list groups (LIANZA, ExLibris), and other media: radio, television, newspaper) is borne by Otakou Press, care of the University Library. However, participants in the programme are encouraged to promote the publication.

### **Monitored by**

Special Collections Librarian, in consultation with the Humanities and Commerce Faculty Librarian. Input from the English and Design Studies departments may be called upon.

Dr Donald Kerr  
Special Collections Librarian  
November 2009

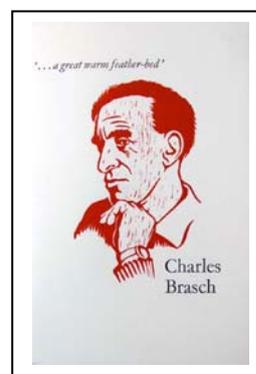
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## Bibliography of Books from the Bibliography Room/Otakou Press 2003-2009

**Title:** '... a great warm feather-bed'  
**Printer:** Tara McLeod  
**Contributors:**  
**Name of Press:**  
Bibliography Room,  
University of Otago  
**No. of pages:** 4

**Author:**  
Charles Brasch  
**Illustrator(s):**

**Publication Date:** August 2003  
**No. of illustrations:**  
1



**Details of illustrations:**  
woodcut image of Brasch  
on cover

**Principal typeface:**  
14pt Garamond bold

**Paper:** 120 gsm Sorbex

**Binding:** Hand sewn

**Price:**

**Notes:**

Letter to Hal &  
Rosemary Summers,  
England, 28 February  
1958 from Charles  
Brasch, Heriot Row,

**Type of Press:**  
Vandercook  
Proofing Press

**Paper size:**  
23cm [height]

**No. of copies:** 50



Dunedin, N.Z.

**Title:** A haggis of verse

**Printer:** Tara McLeod

**Contributors:**

**Name of Press:**

Bibliography Room,  
University of Otago

**No. of pages:** 14

**Details of illustrations:**

**Principal typeface:**

14pt Garamond bold

**Paper:** 120 gsm Sorbex

Cover 215 Sundance

**Binding:** Hand sewn

**Price:** \$20.00

**Notes:**

Collection of poems on various subjects from seven poets who have an association with Dunedin.

Edited by Donald Kerr

**Author:**

**Illustrator(s):**

**Publication**

**Date:**

September  
2003

**No. of illustrations:**

**Type of**

**Press:**

Vandercook  
Proofing Press

**Paper size:**

23cm [height]

**No. of copies:** 50



**Title:** Faces in the water

**Printer:** John Holmes

**Contributors:** Inge  
Doesburg

**Name of Press:**

Bibliography Room,  
University of Otago

**Author:**

Brian Turner

**Illustrator(s):**

John Mitchell

**Publication**

**Date:**

September  
2004



**No. of pages:** 17

**No. of illustrations:**  
5

**Details of illustrations:**

Woodcut images by John Mitchell; printed by Inge Doesburg

**Principal typeface:**  
14pt Garamond bold

**Type of Press:**  
Vandercook  
Proofing Press

**Paper size:**  
38 x 28 cm

**Paper:**  
Fabriano Tiepolo  
290gsm

**Binding:**  
Conqueror Wine card folder with 2 ribbon ties attached to front and back covers, cream paper label on front printed in red within a black ruled border.

**Price:** \$250.00

**Notes:**



**Title:** Access to lilac

**Author:**  
Joanna  
Margaret Paul  
**Illustrator(s):**

**Printer:** Brendan  
O'Brien

**Contributors:**

**Name of Press:**  
Bibliography Room,  
University of Otago

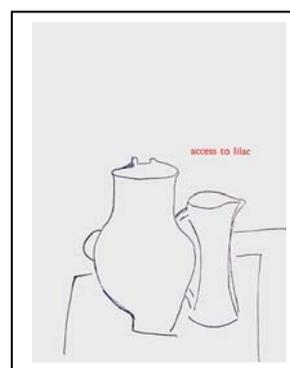
**Publication Date:** 2005

**No. of pages:** 20

**No. of illustrations:**

**Details of illustrations:**

All by Joanna Paul and printed from polymer blocks



**Principal typeface:**  
14 point Garamond

**Paper:**

**Binding:**  
Hand sewn; image on cover

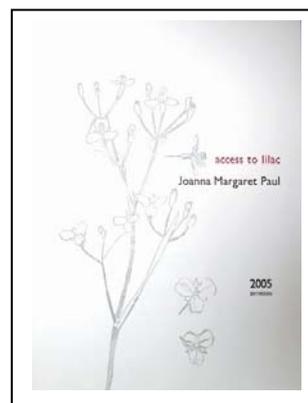
**Price:**

**Notes:**

The poems have selected by Bernadette Hall, building on a core group gathered by Joanna herself under the title 'access to lilac'.

**Type of Press:**  
Vandercook Proofing Press  
**Paper size:**

**No. of copies:** 100



**Title:** PINE

**Printer:** Brendan O'Brien

**Contributors:**

**Name of Press:** Otakou Press

**No. of pages:** 20

**Details of illustrations:**

**Principal typeface:**  
14 point Garamond for publication details

**Paper:**

Zerkall

**Binding:**

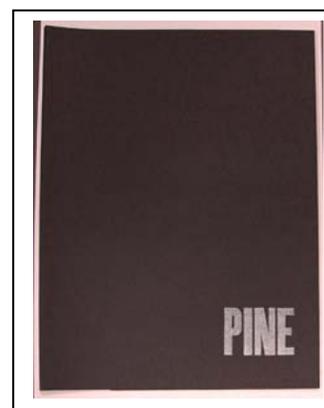
Hand sewn

**Price:** \$800 signed; \$350 unsigned

**Author:**  
Ralph Hotere;  
Bill Manhire  
**Illustrator(s):**

**Publication Date:**  
September 2005

**No. of illustrations:**



**Type of Press:**  
Vandercook Proofing Press  
**Paper size:**  
Height 27cm  
**No. of copies:** 100



**Notes:**

Artist's book of artwork by Ralph Hotere and poems by Bill Manhire. Poems rewritten by Ralph Hotere in August 2005 and printed from polymer blocks.

Woodtype rearranged by Brendan O'Brien in fashion of Hotere & Manhire's earlier edition on 1974.

**Title:** The hunting of the snark; an agony, in eight fits  
**Author:** Lewis Carroll

**Printer:** Tara McLeod  
**Illustrator(s):** David Elliot

**Contributors:**  
Inge Doesburg; Kathryn Madill; Jenna Packer

**Name of Press:** Otakou Press  
**Publication Date:** 2006

**No. of pages:** 20  
**No. of illustrations:** 13

**Details of illustrations:**  
12 card characters; 1 original etching

**Principal typeface:** 12 & 14 point Garamond  
**Type of Press:** Vandercook Proofing Press

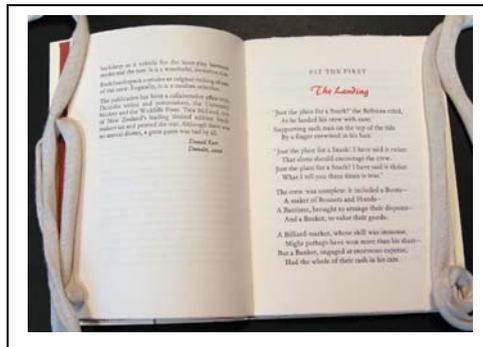
**Paper:** off-white Zerkall; natural white Sundance felt and terracotta Bugra; Etching on Tiepolo  
**Paper size:** height 20cm



**Binding:**

**No. of copies:** 101

**Price:** \$250.00



**Notes:**

Kit ("Snarkopack") consists of 1 book ([20] p. ; 20 cm.), 3 sheets (20 x 13 cm.) containing twelve card characters, one sheet of feet for mounting card characters, 1 original etching of a character (19 x 14 cm.), rules card (19 x 14 cm.), one bookmark (21 x 8 cm. folded to 11 x 8 cm.); all in folder (21 x 50 cm. folded to 21 x 21 x 17 cm.) tied by cord.

Text printed by Tara McLeod; solar etching by Inge Doesburg, Jenna Packer and Kathryn Madill; binding by Don Tobin and University of Otago bindery; character card printers, Garry Porter and Graham Tohill at Wickliffe Press. -- Snarkolophon.

**Title:** Twelve poems by Hone Tuwhare; interpreted by seven Dunedin printmakers  
**Printer:** John Holmes

**Author:** Hone Tuwhare  
**Illustrator(s):** Webb, Marilyn. Nielsen, Olav. McFarlane, Mary. Doesburg, Inge. Kaan, Simon. Madill, Kathryn.



Packer, Jenna.

**Contributors:**

**Name of Press:** Otakou Press

**Publication Date:** October 2007

**No. of pages:** 21

**No. of illustrations:**  
7

**Details of illustrations:**

Seven original prints signed by the artists

**Principal typeface:**  
14 point Monotype Garamond, 3 point leaded

**Type of Press:**  
Vandercook Proofing Press

**Paper:** Fabriano Tiegolo 290 gsm

**Paper size:**  
Height 37 cm

**Binding:**

Loose portfolio sheets wrapped in Elephant Grey box

**No. of copies:** 95

**Price:** \$250.00

**Notes:**

The 12 poems originally appeared in *Come Rain hail*, published in 1970 by the Bibliography Room, University of Otago.



**Title:** Open sky : a homage to Ruth Dallas

**Author:** Ruth Dallas

**Printer:** Alan Loney

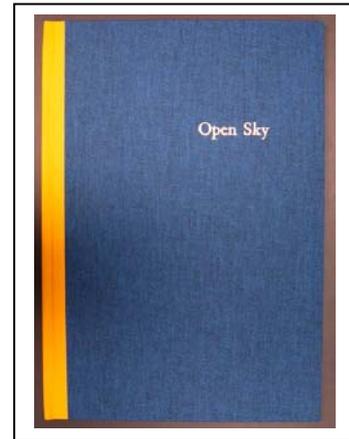
**Illustrator(s):**

**Contributors:****Name of Press:** Otakou Press**Publication Date:** August 2008**No. of pages:** 36**No. of illustrations:****Details of illustrations:****Principal typeface:**14 pt Garamond /  
Plantin**Type of****Press:**Hopkinson &  
Cope Albion  
handpress no.  
1928**Paper:**

Damp Zerkall

**Paper size:**

27.5 x 19 cm

**Binding:**1/4 yellow linen, blue  
linen boards, title printed  
in silver on upper cover,  
fore- and bottom text  
edges untrimmed.**No. of****copies:** 100Produced by University  
bindery.**Price:** \$200.00**Notes:**

This is a reprint of previously published poems, plus some unpublished haiku by Ruth Dallas. This book is edited, designed & printed by Alan Loney. The visual elements are selected from material found in the Otakou Press studio by the printer.

T.p. printed in blue and grey. With a half t.p. printed with title in silver. Text printed in brown, blue, and grey type.

**Title:** O Lucky Man**Author:**

Riemke

Ensing

**Printer:** Tara McLeod**Illustrator(s):****Contributors:****Name of Press:** Otakou  
Press**Publication  
Date:**September  
2009**No. of pages:****No. of  
illustrations:**  
5**Details of illustrations:**Relief etchings  
illustrating poems**Principal typeface:**  
14pt Garamond**Type of****Press:**Vandercook  
proofing press**Paper:**

Zerkall cream 145 gsm

**Paper size:****Binding:****No. of  
copies:** 100**Price:** \$200.00**Notes:**

Poems written for Charles Brasch by Riemke Ensing to celebrate the 100<sup>th</sup> anniversary of Charles Brasch's birthday.

