

THE BIBLIOGRAPHY ROOM PRESS 1961-2005: a Short History and Checklist Keith Maslen [July 2003; revised August 2005]

THE 'BIBLIOGRAPHY ROOM' in the University of Otago Library, a workshop-cum-museum dedicated to keeping alive the printing technologies of the past, has after forty-five years of operation gained a little history of its own. The name denotes a 'Bibliographical Press', of which thirty or so were founded last century in English-speaking countries, ten of these in Australia and New Zealand in a twenty year period from 1959. Almost all were attached in about equal numbers to research libraries with important collections of rare books or to University Departments of English. The University of Otago Bibliography Room has links with both. The basic aim of such facilities, in the words of Philip Gaskell (author of *A New Introduction to Bibliography*), who operated such a press at King's College, Cambridge, was to demonstrate and investigate 'the printing techniques of the past by means of setting type by hand, and of printing from it on a simple press'.¹

Two main groups of users were targeted: literary students preparing for post-graduate research into literatures of the early modern era and trainee librarians, especially those intending to specialise in the care of older printed collections. The educational context was the move to offer higher academic qualifications for those who previously had learned on the job. In the English Faculty at Oxford, for instance, post-graduate courses provided from 1949 an initiation into older methods of printing. There early in 1951, in the 'Bibliography Room' housed in the Bodleian Library, I had my first experience of setting type under the eye of a senior compositor from Oxford University Press.

New Zealand did not lag behind. In 1949, at the instigation of Professor Ian Gordon, an optional paper 'Methods and Techniques of Scholarship' was approved for the University of New Zealand MA in English Language and Literature.² That same year at Victoria University College Gordon taught the first course of instruction, which I audited. Auckland followed suit in 1950, and Otago in 1958. The central element of these courses was a study of the means by which literary texts were transmitted through the centuries, in printed or in written form. The emphasis varied according to the interests of staff. Gordon taught a broad-ranging course, his successor George Culliford in the early 1950s and I at Otago concentrated on the text of Shakespeare. We shared the hope of early twentieth-century editors that the veil of the printing process could be stripped from the printed texts of Shakespeare leaving the author's words naked as they left his pen. The classic work of this kind was Charlton Hinman's *The Printing and Proof-reading of the First Folio of Shakespeare*, 1963. If forty years later this quest may seem visionary, it is because editorial theory and practice have developed a wider understanding of how texts are shaped and reshaped by the complex circumstances of their transmission. The printer is now more clearly recognised as an essential collaborator in the creative process, along with author's friends and indeed enemies, publishers and readers themselves. Establishing the credentials of transmitted texts remains a vital and challenging scholarly task.

The first bibliographical press in New Zealand was set up early in 1959 in Auckland University College (as it then was) by W.J. Cameron.³ Early products of this press show Bill's double wish to teach and to provide useful bibliographic tools. A good example is his *Bibliographical Pamphlet* no. 4, a catalogue of Denis Glover's separately published work

¹ Philip Gaskell, 'The Bibliographical press movement', *Journal of the Printing Historical Society* 1, 1965, 1-13; see also B.J. McMullin, 'Bibliographical presses in Australia and New Zealand', *Bibliographical Society of Australia and New Zealand Bulletin*, 1977, 55-64

² K.I.D. Maslen, 'The state of bibliography in New Zealand', *Bibliographical Society of Australia and New Zealand*, 8:3, 1984, 141-46

³ Tara McLeod, 'The travels of Albion 42240', *Association of Handcraft Printers Newsletter*, June 2003, 6-7

compiled by Olive Johnson, 'Printed by students on the Albion handpress used for teaching bibliography in the Department of English, University of Auckland, 1960'.

With these examples in mind, David Esplin and I decided in 1961 to found a bibliographical press at the University of Otago. We shared interests in early printing. David, the University Reference Librarian and honorary librarian at Selwyn College, was spending his evenings and weekends in cataloguing the William Arderne Shoults Collection of old and rare books at Selwyn, and looking for ways to deepen his understanding of works that dated back to the cradle days of printing in the fifteenth century. I was engaged in a study of a major eighteenth-century London printing-house that culminated in my edition of the Bowyer ledgers.⁴ David and I gained the support of our senior colleagues, in particular Alan Horsman, head of the English Department, and Jock McEldowney, University Librarian from late 1961. Even more satisfying was the reaction of city printers. Materials and advice were generously given by S.N. Brown Ltd, John McIndoe Ltd, Laing & Matthews Printers, and *The Otago Daily Times*. These firms realised more keenly than we that technological change was radically altering their craft.

The primary aim was, and remains, to teach literary students the fundamentals of the processes by which the texts embodying our literary heritage were transmitted from author to reader in the medium of print. This kind of study, relatively new at that time, was rather vaguely referred to as 'bibliography', often differentiated as analytical or historical, broadly defined as the study of books as physical objects and intended to cover a range of related specialities from binding to typography. Over the last quarter of a century the field has enlarged to include not only the genesis but the production and dissemination and reception of the printed word, what the eminent New Zealand bibliographer D.F. McKenzie has called 'the sociology of the text'. Preferred labels are now either 'the history of print culture' (the New Zealand preference), or 'the history of the book' (generally in the northern hemisphere—*l'histoire du livre* in France).⁵

Our goal was achieved by setting up a printing workshop assembling presses and other equipment and materials of the handpress era. Because jobbing printers of mid-twentieth century Dunedin were still using cold metal types and possessed other equipment acquired in the nineteenth-century, it was possible to reproduce on a small scale a technology remarkably unchanged over some 500 years. Although our presses were made of iron not wood, Johannes Gutenberg himself would readily find himself at home. That much of the rescued equipment, most conspicuously the presses, has an historical value that only increases as technology continues to evolve in previously unimaginable ways, is a bonus. Present-day writers and graphic artists have also found it instructive to work in a small workshop, for despite the technological changes of the last forty years with the introduction of the computer, the principles of textual transmission remain unchanged. Printers as intermediaries between author and reader still shape the text for the consumer; while artistic, cultural and economic forces remain powerfully in play.

For the first four years the press operated in a washhouse at the rear of Cameron House in Leith Street, then occupied by the English Department. The site is now occupied by University College. The name used in all imprints but one was 'The Press Room, University of Otago'. The witty exception suggested by Professor Horsman, 'The Backside Press', was used for a booklet of poems, *Two-a-Penny Broadsheet*, written and largely printed by the

⁴ *The Bowyer Ledgers: the printing accounts of William Bowyer father and son reproduced on microfiche, with a checklist of Bowyer printing 1699-1777, a commentary, indexes, and appendixes*, ed. Keith Maslen and John Lancaster, London, The Bibliographical Society; New York, The Bibliographical Society of America, 1991

⁵ As in *Book & Print in New Zealand: A Guide to Print Culture in Aotearoa*, ed. Penny Griffith, Ross Harvey and Keith Maslen, Wellington, Victoria University Press, 1997

enterprising teenage son of an English Department colleague, R.T. (Bob) Robertson—see Checklist under 1963.

David and I began by installing an Albion handpress (foolscap size), begged from the Otago Museum. This press, built in London in 1845 by Hopkinson & Cope (no. 2245) had previously belonged to Crown Print, Dunedin. Its earlier history remains obscure. It may originally have been used by Henry Graham, the first printer in Otago, who in December 1848 issued a prospectus for the *Otakeon News* (renamed from its first issue *The Otago News*, forerunner of the *Otago Daily Times*).⁶ Our first proof was pulled on Sunday 11 June 1961. The following November a grant of one hundred pounds from the University Council and a promise of ten pounds annually enabled modest operations to proceed. Members of the 1961 English Honours Bibliography Class (comprising fourth-year students taking the Shakespeare paper) were the first to try their hand. They set and printed the text of an unpublished poem in the de Beer Collection by Dr John Hoadly, the eighteenth-century divine and amateur of opera—see Checklist under 1961.⁷ In May 1962 David left to take up a similar post at the University of California in Los Angeles. Not long after he moved to the University of Toronto Library where until his early death in 1983 he played a major part in building up its outstanding collections.

At Otago, because the prime focus was on introducing literary students to matters bibliographical rather than to make them connoisseurs of ‘fine’ printing, one main typeface was thought sufficient. The skilled amateur printer may wish for more, but many fine faces seduce the beginner. The best typeface available was the Monotype recutting of a traditional ‘Garamond’ design, although some Plantin and Bodoni had already been given by John McIndoe Ltd. In February 1963 the *Otago Daily Times* gave founts of Monotype Garamond 14 point roman and italic, and 18 and 24 point roman, and this was distributed into type cases given by S.N. Brown Ltd. Gradually a range from 10 to 36 point was built up. Enough 12 point type was acquired to fill several cases, so that several persons could set type at once, and eight pages of verse could be printed off at one time. The mainstay for setting title-pages was a small quantity of Albertus Titling, designed in the 1930s by Berthold Wolpe. In 1980, while addressing members of the Printing Historical Society at the St. Bride Institute, Fleet Street, on the subject of the old types housed in our Bibliography Room, I told him of our preference. I printed specimens of all these types so that new users could readily see what resources they had to hand, to employ or leave alone.

In 1965, Don Jamieson, the new Reference Librarian, supervised the transfer of printing equipment to its long intended home in the new University Library building. Don and Roger Collins, lecturer in French, printed a sheet commemorating the building’s formal opening on 7 April 1965. Roger had already tried his hand at printing in 1964, and over the next two years while I was working for UNESCO in West Africa, he printed a number of works reflecting his interest in French literature and showing his witty turn of mind. The Bibliography Room, as it was henceforth called, was situated next door to the Library Bindery, and the Bindery staff proved very helpful and understanding neighbours.

A handsome and historic royal Columbian handpress, given by Laing & Matthews Printers, joined the Albion. This rare museum piece, an early nineteenth-century American design, made by Thomas Long of Edinburgh about 1860, was probably brought to Dunedin in the mid-1860s by Henry Wise. Wise soon concentrated on directory compilation and publishing, and in 1870 sold his printing equipment to Harry Matthews and William Henry Baxter. Some of this, including the Columbian, remained in the firm for almost a century

⁶ Hardwicke Knight, ‘Otago’s Pioneer Printer’, *Otago Daily Times*, 13 March 1982, 15

⁷ This poem and the volume from which it came was the subject of my “Dr. Hoadly’s ‘Poems set to Music by Dr. Greene’”, *Studies in Bibliography* 48, 1995, 85-94

until given to the Bibliography Room by J.B. Laing, the last of the old owners.⁸ A small Adana table-top handpress was bought for convenience in printing jobs on paper no larger than quarto-sized paper (260 by 210 mm). Other Dunedin firms at different times contributed materials of historic interest. In 1968 a Phoenix treadle-platen came from Dunedin Print. The following year Bart Provo, who became President of the Students' Association in 1974, printed 700 envelopes in one hour on it, not far short of its maximum. After that, mindful of safety regulations, I removed the ink rollers.

Subsequent offers of larger machines, such as a Wharfedale flatbed press, had to be politely rejected. The preservation of superseded machinery is generally best left to museums of technology. It is true that from 1962 Don McKenzie at the Victoria University of Wellington Wai-te-ata Press acquired several old motorised presses, still being expertly used by his successor, Dr Sydney Shep. However, untrained students should not be allowed to work these machines.

Gaskell suggested in his 1963 survey of bibliographic presses that an additional reason for the popularity of hand presses was the interest taken by amateurs wishing to print and publish on a small scale. Undoubtedly some overseas facilities doubled as small private presses, publishing whatever took their operators' fancy. However, I resolutely saw every job as having a teaching or learning component, and for this reason I welcomed newcomers who simply wanted to try their hand.

When I returned to the English Department early in 1967 the new Bibliography Room was brought into full working order even to the laborious cutting of leads (to space lines of type) and wooden furniture. Chapel Rules were drawn up and a Register of Users kept, this being used also to record visitors. First time users were either fully supervised or made to serve a trial period. In order to document the activities of the press two copies of every job were required to be kept, and these are archived among the Library's Special Collections. Good workshop practice was insisted upon. The manner of it varied with the clientele. I worked with groups of three or four students at a time, for there were just four composing sticks (including my own) and four cases of twelve point type, the preferred size for setting verse. Typically at a second session the printing was done, with students taking turns to ink, lay on the paper, and pull down the horizontal platen. These processes of printing using a simple handpress are clearly described in John Ryder's *Printing for pleasure* (1955 and later editions), and the Bibliography Room copy was much thumbed and borrowed. For the first few years, while I was striving to produce something that would not strike readers as intolerably amateurish, I worked late at night, perhaps hair-spacing capitals on a title-page to make it look right. Fellow workers and I might adjourn to the nearby Captain Cook hotel to clear our heads of the smell of cleaning fluid. For some years in the 1970s Eric Ashby, a back-bedroom printer by hobby and before retirement the last gold assayer to work in Otago, was employed for four hours a week during term to maintain good order.

The heyday of the Bibliography Room was during the 1960s and 1970s, but activity has been almost unbroken, although less was done while I was on leave in 1965-66, 1973, 1980, and 1987.

Three classes of work can be distinguished: student exercises, works by New Zealand writers placed on sale (which students very often helped with), and pieces of jobbing printed for and by an interesting cross-section of the University community and a few outsiders.

Each year senior students of English, sometimes as many as twenty, set and printed some text. From 1974, when a separate fourth-year Methods and Techniques of Scholarship

⁸ See K.I.D. Maslen, *Victorian typefaces in Dunedin, New Zealand*, Bibliographical Society of Australia and New Zealand Occasional Publication No. 2, Melbourne, 1981; also Keith Maslen, 'Wise's directories: a short history and a checklist (1865-1922)', *Bibliographical Society of Australia and New Zealand Bulletin*, 12 (1988) [1990], 21-41

paper was introduced, those taking this paper tackled a variety of projects, individual or group. Some works, set and printed and often written by them, were imaginative and very well executed. Although there was no intention of offering a vocational training, some students, understanding perhaps for the first time that the texts they were studying had not reached them direct from the author's head, went on to careers in editing and publishing. From 1974 the task called not only for hands-on setting and printing of type matter, but for consideration of typographical layout, typeface design, readers' requirements, and so on. Even the smallest piece of practical work could thus have much point. Allan Phillipson, for instance, who came late to one class in 1991 and opted to print no more than a business or calling card, wrote so insightful an account of this brief experience that it grew into a fine published article on the uses of such cards in literature.⁹ Other printed pieces were a simple delight in themselves, such as Amanda Beatson's original poem, a modified haiku of seventeen plus two syllables, printed in 1985 on paper she had tinted for the occasion.

In earlier years when there were few publishing outlets for New Zealand poets, possession of the resources to print and publish their work seemed to bring a responsibility to do so. Some writers wanted to see at first hand how the printer's dealt with (or to) their works. Iain Lonie saw the virtue of shortening a long line so that it would not have to be 'turned over'. Charles Brasch I think was merely curious to see what I was up to. A succession of Burns Fellows offered scripts, in particular James K. Baxter, John Caselberg, Ruth Dallas, R. A. K. Mason, and Hone Tuwhare. John Griffin, proprietor of the University Book Shop (and for a while of similar shops in northern centres) provided a publishing outlet. The University Library over many years took 50 or more copies of major Bibliography Room publications for its exchange programme with overseas libraries. Graphic artists too, such as Ralph Hotere, Els Noordhoff, and Michael Smither, were interested in adding power to words, and took the opportunity of using flat-bed presses for printing wood blocks, linocuts, and the like. The opportunity of working closely with Els Noordhoff was especially interesting. The wood used for *Ragamuffin Scarecrow* came from an old kauri wash tub, and was appropriately cut on side grain. (See Checklist under 1969.)

Every publication has its own story, but some stand out. I printed two collections by James K. Baxter. I had first met Jim at Canterbury University College in 1948 and helped him edit *Canterbury Lambs* (no. 3), and he published a short poem of mine in the student newspaper *Canta*. In 1967, while he was Burns Fellow, I printed his *The Lion Skin*. Always the professional poet, Jim explained that he had used one word that a year earlier might have provoked a police visit, but was now unlikely to be questioned. While setting his copy I had Joseph Moxon's *Mechanick Exercises on the Whole Art of Printing* propped open before me. This was one of the earliest European manuals of printing, published serially in 1683-84, unrivalled for its precision of description. I was thus able to compare what I was doing in the twentieth-century to produce a good-looking result using a traditional handpress and cold metal types with what Moxon, a printer and type-founder, thought best practice in his day.

The second Baxter work was *Jerusalem Sonnets*. In 1969 Colin Durning, then a lecturer at the Dental School and a close friend of Baxter, approached me with a problem. Baxter had sent him from Jerusalem (on the Wanganui River) a batch of sonnets with the suggestion that a small trial printing might be ventured—but how could Colin decently be seen to have a hand in this matter when the sonnets were formally addressed to him? I offered to produce what was wanted over the Bibliography Room imprint, to begin with at Colin's expense. Jim had wanted only a very small impression, but he agreed to the production of 500 copies. Copies were ready in December 1970 and placed on sale in the University Book Shop in January 1971, priced at \$1-25. The first 200 ran over the counter within three weeks, almost without

⁹ Allan Phillipson, "My card, Sir!": the visiting card as potent weapon in society and literature', *Bibliographical Society of Australia and New Zealand Bulletin*, 16:2, 1992, 53-66

publicity. Within eighteen months two more undifferentiated impressions were produced, totalling 2,000 copies in all. Even in Great Britain such edition quantities of a little book of verse would have been exceptional. As usual, the Bibliography Room's profits, much larger in this case, went to finance the next job, which took the lot. This was an anthology chosen by Kevin Jones and Brent Southgate of pieces from the *Otago University Review* between 1888 and 1971, also carrying the Bibliography Room imprint—see Checklist under 1972.

Early in 1970 Hone Tuwhare (Burns Fellow in 1969 and 1974) generously allowed me to choose poems for a selection called *Come rain hail*. As in the case of *Jerusalem Sonnets*, the text was set on an IBM typewriter, with the title-page and cover set in cold metal types. The cover was the essence of simplicity. I printed the title and author's name in black on a dummy leaf and Ralph Hotere inscribed a perfect circle between them. His idea was to echo Hone's words in his poem 'Hotere': 'when you score a superb orange/ circle on a purple thought-base/ I shake my head and say: hell, what/ is this thing, called love'. The orange and purple were interpreted by Coull Somerville Wilkie, Dunedin. A *Landfall* reviewer objected to my use of a 'devalitized IBM typeface'.¹⁰ In reply I noted the remarkably low price of 95 cents and the speed of completion: "These poems were priced to reach students and others who read poetry, and do not simply collect New Zealand verse. Moreover the poems, written during 1969, were published by 1 July 1970, and 500 copies sold out by the end of the year, and this *without* a grant from the New Zealand Literary Fund."¹¹ My expressed hope was that readers would 'learn to tolerate near-print for works selling only in restricted quantities and that typographical designers would be 'encouraged to bring out better typewriter faces for bookwork'. Mine was not an eccentric view. James Moran, a master of the black art, writing in the *Times Literary Supplement* remarked that 'the emergence of special electric typewriters with proportionately spaced characters and interchangeable 'founts' of versions of printers' typefaces has been a boon to those who want to overcome this reader-resistance.'¹²

It is the many ephemeral pieces not done for course credit and not classifiable as literature that catch my attention when I scan the list of works done over the years. Such smaller jobs, as cards, invitations, keepsakes, menus, notices of meeting, posters and programmes, tickets, and so on, seem insignificant in themselves and seldom survive their timely use. Yet in their very modest way they witness to the variety and vitality of university life outside the classroom, and help to explain why the University of Otago has always been recognised as a stimulating place to attend. What self-respecting student in 2005 would for instance print and issue an invitation by card to a 'Quiet Respectable Hooha' in Leith Street (see Checklist under 1963)? Such 'jobs' in their variety (of purposes, producers and recipients) serve as pointers to the multitudinous uses of print in our still largely print-based society. When viewed in a group they may even be said to stand as 'an index of civilisation'.¹³

The 1969 Open Lecture posters on quarto-sized paper (this was before the introduction of A4) were undertaken as a way of showing that such public notices could and should be more attractively presented. In each case a single master copy was printed for reproduction by an offset process. Such lessons will always be required from time to time. In the twenty-first century, when we all are our own printer and every computer offers a huge array of fonts, a developed eye for a suitable typeface and an acquired sense of good layout are

¹⁰ Gordon Collier, *Landfall* 96, December 1970, 418-21

¹¹ *Landfall* 97, March 1971, 105,107

¹² 12 February 1970, 180

¹³ I used this phrase in 'Jobbing printing and the bibliographer: new evidence from the Bowyer ledgers', *Bibliographical Society of Australia and New Zealand Bulletin*, 10, 4-16; it was echoed in *An index of civilisation: studies of printing and publishing history in honour of Keith Maslen*, ed. R. Harvey, W. Kirsop and B.J. McMullin, Centre for Bibliographical and Textual Studies, Monash University, 1993

more than ever necessary. Such knowledge comes by learning to appreciate the good work of the past and present.

I cannot end without gratefully acknowledging the help freely given over many years by Dunedin printers. I like to think that I imbibed a little of the right spirit at social evenings of the Otago Graphic Arts Club, of which I was a foundation committee member. This club of Dunedin printers and allied trades persons, which flourished 1970-1987, had as its first object 'to promote and encourage a better understanding amongst persons engaged in any way or capacity in the Printing Industry, or any allied trade or profession' (Constitution, 1974). Visits were regularly made to local printing houses to inspect interesting equipment and talks were given by industry experts. The Bibliography Room was visited in 1971—see the Keepsake printed for the occasion. I also am much indebted to Library Bindery staff members, in particular 'Ad' Van Egmond, Robert Smith, Don Tobin and Bryan Kershaw (obliging printer of invitations for many Library functions).

My gain over thirty years was three-fold: as a teacher, as the printer of some fine New Zealand verse and prose, and as a scholar who could learn almost at first-hand how the printers of old did their work. Practical experience lent my studies of eighteenth-century London and nineteenth-century New Zealand printers a kind of authority not otherwise easy to attain.

When I retired in 1991 my replacement in the English Department Dr Shef Rogers took over the Methods and Techniques paper. He and his students continue to use the Room. The move in 2002 to new quarters in the magnificent new University Library brought new opportunities. Under the supervision of Donald Kerr, the University's first full-time Special Collections Librarian, and with the continued interest of Shef Rogers and others, the press has taken on a new lease of life. Of particular note is the Printer in Residence scheme. The first of these, in 2003, was Tara McLeod, master of the Pear Tree Press, followed in 2004 by John Holmes of Dunedin, and in 2005 by Brendan O'Brien of Wellington. In 2005 the Bibliography Room was renamed the Otakou Press Room, thus remembering Henry B. Graham, the first printer in Otago, who in an Otago Cricket Club notice dated 1 December 1848 gave his new address as the Otakou News Office.

CHRONOLOGICAL CHECKLIST OF WORKS PRINTED 1961-2005

Within each year major publications are placed first, followed by class work by English Department student exercises and miscellaneous jobbing. Jobs are identified by content and format as cards, invitations, posters and so on. The page count of larger works excludes blanks. Printers' names are given in parentheses, with the partial exception of those participating in English Department class exercises, whose names are recorded in the Register of Users. Where no name is given, it may be supposed I was responsible. Copies of nearly all works printed are held among the University of Otago Library's Special Collections. A few are known only from the Register of Users. Copies of works by New Zealand writers were given to the Hocken Library at the time of publication.

1961

'University of Otago English Department Press Room, Sunday 11 June 1961' (half sheet folded—the first product of the press, Esplin & Maslen)

An Unpublished Poem. By John Hoadly, LL. D. (born 1711, died 1776) from a Copy in the Author's own Hand Prefixed to a copy of the 1744 edition of his Oratorio THE FORCE OF TRUTH kept in the De Beer Collection, University of Otago Library, Dunedin: Printed in the Year M.CM.LXI. at the Press Room, Department of English (English class)

Cards: 'The Press Room, Department of English, University of Otago'; Christmas for Esplin & Maslen (Esplin & Maslen)

Invitation: party for Joan Esplin, 144 Dundas Street, 6 December (David Esplin)

Poster: 'On September 21, 1848 Henry B. Graham arrived in Dunedin with his printing press', Printed at the University of Otago, English Department, Press Room, 1961 (David Esplin)

Programme: reading of *Duaterra King* by John Caselberg, 30 November 1961, imprint Press Room, Department of English, University of Otago (one sheet in quarto, David Esplin, R.T. Robertson)

Specimen of types: 'Fleur Campbell, 78 Clyde Street'

1962

Rex Fairburn, by R.A.K. Mason, Press Room, University of Otago, text of New Zealand Broadcasting Service radio talk (4 pages, no covers; 100 copies; English class and author)

Cards: Balmacewan Tennis Club membership 1962-1963; Christmas, for Maslen; 'Professor and Mrs. Horsman will be at home, 1028 George Street'

Invitations: party at Cameron House, 16 April, to celebrate publication of Thornton and Lind, *Time and Style*, University of Otago Press, 1962; party at University Book Shop, 7 July, to celebrate the publication of R.A.K. Mason, *Collected Poems*, Pegasus Press, 1962

Poster: Selwyn College Library: William Arderne Shoults Collection (Esplin). [This collection is on long-term deposit in the University of Otago Library]

Specimens of types: Plantin 14 and 24 point roman; Bodoni 14 point roman; Imprint Shadow 24 point; late 19th and early 20th century fleurons donated by Dunedin firms

Cover title: *Proceedings of Week-End Library School 5-6 May*, New Zealand Library Association Otago Branch

1963

Octonary, poems by Charles Brasch, Press Room, University of Otago, (4 pages, English class)

Two-a-Penny Broadsheet, poems by Philip Robertson, Dunedin: Printed at the Backside Press (4 pages, set in part by author)

Cards: Christmas, for Hardwicke Knight & Maslen (Knight & Maslen)

Cover title: *The de Beer Collection of the University of Otago Library: a Checklist*, Dunedin: University of Otago Library, 1963

Cover title: *Proceedings of Week-End Library School*, New Zealand Library Association Otago Branch (July)

Invitation: 'a Quiet Respectable Hooha', 10 May, 365 Leith Street, (Diane Graham and Ann Justice)

Menus: luncheon to honour Sir Frank Francis, K.C.B., M.A., F.S.A., F.M.A., Director of the British Museum and Library, and Lady Francis, given by the NZLA Otago Branch, 26 March; dinner for New Zealand Universities Classical Conference, 17 May

Miscellaneous jobs: part of CV for Robert Telfer Robertson, Senior Lecturer in English, University of Otago

Poem: 'Revolving', by Charles Brasch (set by author)

Posters: Arts Ball, 26 July, Manhattan Ballroom—'Despite the manoeuvrings of certain lobbies and pressure-groups and the unavailability of our fabulous floor show (Christine Keeler and her Cabinet Call-Stars)...' (Michael Neill); University Arts Festival, Allen Hall—for four plays, including Sartre, *The Respectable Prostitute* (Tim Medlicott, Judy Sloan)

Programme with catalogue: Fine Arts Exhibition, Museum Foyer, 19-23 August

Ticket: concert, Rialto Theatre, 20 November, Kaiapoi North School

Specimens of types: Monotype 156 Garamond roman 10, 12, 14, 18 and 24 point; italic 10, 12, and 14 point

1964

Experiment in Form, poems by Ruth Dallas, Press Room, University of Otago, 1964 (12 pages and cover, English class & D. G. Jamieson, D. McEldowney)

Six Poemes de la Renaissance, Press Room, University of Otago, 1964 (8 pages, red titles, Roger Collins)

Cards: Christmas, Hardwicke Knight & Maslen (Knight, Maslen); John McGlashan College fête

Cover title: *Proceedings of a Weekend Library School, Invercargill, 16-17 May 1964*, New Zealand Library Association Otago Branch

Menu: Banquet Revolutionnaire, Alliance Française, 10 July (Roger Collins)

Poems: *La Ballade des Pendus* (Roger Collins 3 pages); four poems by Charles Brasch ('Out of the nothing of words', 4 pages, set by author)

Posters: Arts Ball—'Ladies & Gentlemen of the University...we prophesy the presence of the Playboy Bunnies', Manhattan, 17 July (Roger Collins); display 'Historical Maps of New Zealand', Museum Foyer, 16-28 August (Ray Hargreaves); *Lady Audley's Secret*, Allen Hall, 17-23 March, Otago University Dramatic Society (OUDS)

Programmes *Lady Audley's Secret*, Allen Hall, 17-23 March, Otago University Dramatic Society (OUDS); *Charley's Aunt*, produced Keith Harrison, John McGlashan College, 19-20 August

1965

University of Otago Library-Arts Building, 'Set up and printed in the Bibliography Room to commemorate the Opening of the new building on Wednesday 7th April 1965 by the Minister of Education the Honourable A. E. Kinsella MP' (4 pages, Roger Collins)

University of Otago Library Open Day, Wednesday, 21st July, 1965, Press Room, University of Otago, 1965 (Roger Collins, Don Jamieson; 4 pages)

Cover title: *Proceedings of a Weekend Library School, Alexandra, 27-28 March 1965*, Dunedin, 1965, New Zealand Library Association Otago Branch (Don Jamieson)

Posters: *Antigone*, by Jean Anouilh, performed in French, Allen Hall, 25-26 June, Modern Languages Department (Roger Collins, Robert Scoliège, woodcut John Brown); Arts Ball, Friday 25 June—'guest orchestra Ho Chi Minh and his Congo Drums...amid the exquisite splendours of the manhattan ballroom enchanted couples will glide through the vapours and perfumes of orientally mysterious beverages and potions' (Roger Collins, C.J.A. Draper); Drama Dine 'N Dance, 23 July 1965; Festival of one-act plays (*Huis-clos*, *A full Moon in March*, *Silver Nails*, *Rainy Afternoon*, *The Cockroach*, *Lunch-hour*, Allen Hall, 3-4 July, OUDS (Charles Draper); *Next time I'll sing to you*, Arts Tournament play (set 30 July-2 August by Alex Cassels, Charles Draper—Register entry only)

Programme: *Antigone*, by Jean Anouilh, Allen Hall, 25-26 June, (Roger Collins, Robert Scoliège)

1966

Le genie poetique—texts, sans accents, from Voltaire and Walpole, part of a projected anthology on gardens (1 quarto page, Roger Collins)

Card: announcement of engagement, Roger Collins & Elizabeth Barham (Roger Collins)

Posters: Arts Ball Manhattan—'sedetious[sic] rumours to the contrary may at last be denied; Rudolph Nureyev & the Mormon Tabernacle Choir will not be making their customary appearance', 24 June (Roger Collins); *The Duchess of Malfi*, by Webster, Players of the English Department, Allen Hall, 14-16 April (Roger Collins); play by Arrabal, OUDS (C.J.A. Draper, J.D. Edgar—Register entry only)

Programme: play by Arrabal, OUDS (C.J.A. Draper, J.D. Edgar—Register entry only)

1967

A Monsieur le Comte de Noailles: Ode, by De Benserade, Bibliography Room, University of Otago Library, 1967 (6 pages, 25 copies, Roger Collins)

The Lion Skin, poems by James K. Baxter, Bibliography Room, University of Otago, 1967 (14 pages, buff covers, 240 copies, including 50 to author in lieu of royalties, published October, price 75 cents; English class & Marjorie Jones)

Catalogue: *Paintings, Rosemary Campbell*, Otago Museum Foyer, August-September 1967, Visual Arts Association (Roger Collins)

Cover title: *Proceedings of a Week-End Library School, 8-9 April 1967*, New Zealand Library Association Otago Branch

Invitations: party at 58 Royal Terrace, 9 December—‘David and Susan Holmes are leaving the country’; ‘Everyone is coming to our party’ at 2 Logan Park Flats, 14 October (Maslen)

Poster: Bibliography Room Donors

Specimen: nineteenth-century ornamental blocks from Dunedin printers, including Laing & Matthews

1968

Hatherley Poems: Recollective Lyrics, by Basil Dowling, Bibliography Room, University of Otago, 1968 (English class, 15 pages, blue covers)

Poems, including ‘Golgotha’, set by Marion Low, ‘Why/Always why’, set by Trevor McKinley, ‘So we’ll go no more a-roving’, set by B.J. Short (English class)

The Happy House, children’s story by Gwen Whitaker, Bibliography Room, University of Otago Library, 1968 (; 28 pages, cloth over board covers, not for sale; set and printed in 1967-68 by Gamby Quinn)

Cards: Christmas, for Maslen & Alan Palmer (Maslen & Palmer)

Cover title: *Internal Migration in the South Island*, L.D.B. Heenan, 1968, Publication no. 109, Department of Geography (Heenan)

Invitations: Arts Ball, Larnach Castle, 14 June (Chris Elder); Mad Hatter’s Tea Party, 20 April (Virginia Blakey, Wendy Quale); Members are called to attend at the stone in the Bibliography Room University Library, Keith Maslen, Father of the Chapel, 26 April); party at 12 Eden Street, 17 August (Ruth Baird); University Council to members of the University and Research Section, New Zealand Library Association, 15 February 1968; wedding of Keith Maslen & Marjorie Jones, All Saints, 23 January

Keepsake: Bibliography Room Open Evening for delegates of NZLA Conference, 13 February

Label: 4-5 KHZ Hiss Amplitude Recorder, Physics Department apparatus

Posters: ‘An intimation of immorality’, Arts Ball, Larnach’s Castle, 14 June (Chris Elder); De Carle Lectures ‘Polyglot Poets and Polyglot Poetry’, L.W. Forster, Red Lecture Theatre, 28 August, 4, 11, 18 September (one copy for reproduction); Faculty of Arts Open Lecture ‘The Mycenaean age’, George Mylonas, Museum Auditorium, 5 March (one copy)

Tickets: Dinner-Dance, Glenfalloch, 12 July, Alliance Française

Type specimens: Garamond roman 30 and 36 point, italic 18 and 24 point

1969

Ragamuffin Scarecrow, children’s story by Ruth Dallas, illustrated by Els Noordhof, Bibliography Room, University of Otago, 1969 (21 pages, 750 copies; blocks proofed by the artist & Hal Smith; type mostly machine set in Times roman by apprentice Gary Porter at the Wickliffe Press; edition sheets machined by Laing & Matthews Printers)

Card: for Distribution Manager, Arts Festival Yearbook (Chris Elder)

Envelope and contents: Lucky Packet, 'you are billeted with...' (Bart Provo)

Invitation: Cultural Wine & Dance, 5 July, Societies Council (Bart Provo)

Keepsakes: University of Otago Centennial Open Day, August 1969; visit of Mrs. T. Ganguly's Maori Hill School class, 30 September; nature printing of NZ ferns—'Your friends remain', farewell gift to Kenneth Quinn, Professor of Classics, and his wife Gamby Quinn

Letterhead: CS, 116 St. David's Street, Dunedin (Catherine Swift)

Posters: Great Lover's Ball, 298 York Place, 26 September (Bart Provo, President of the OU Students' Association); University of Otago Faculty of Arts Open Lecture 'A Search for a Language', Douglas Lilburn, 12 March; University of Otago Open Lecture, 'The place of liberal & specialist studies in the University', W.A.C. Stewart, Vice-Chancellor, University of Keele, 30 April; University of Otago Open Lecture 'Roman Provincial Administration under the Republic', Dr Ernst Badian, 9 July; University of Otago De Carle Lectures 1969, 'Publicans and Sinners', Dr Ernst Badian, 16, 23, 30 July, 6 August

Tickets: Centennial Wine Dine & Dance, 30 August, Otago University technicians' Association; International Concert, 40 cents

1970

Come Rain Hail, poems by Hone Tuwhare, Bibliography Room, University of Otago, 1970 (500 copies, published 1 July 1970, retail 95 cents; set on IBM Selectric typewriter, printed offset at the University Registry; cover design by Ralph Hotere, cover printed by Coull Somerville Wilkie)

Jerusalem sonnets: Poems for Colin Durning, James K Baxter, Bibliography Room, University of Otago, 1970 (41 pages; advance copies December 1970, published early 1971, retail price \$1.25; first impression of 500 copies printed at the University Registry, cover with art work by Ralph Hotere printed by the *Otago Daily Times* jobbing department)

Letters from Ephesus: Poems, by Iain Lonie, Bibliography Room, University of Otago, 1970 (set and proofed by English class of 1969, and by Eric Ashby, Iain Lonie; machined by Laing & Matthews Printers; cover design Jonathan Lonie; 16 pages, 250 copies on sale at University Book Shop for 75 cents; published 20 November 1970)

Card: Otago University Arts Students Association Membership (Bart Provo)

Catalogue: '14 crosses and two paintings in memory of Rita Angus', exhibition by Michael Smither, University of Otago Library, 7-18 September (M. Smither, Frances Hodgkins Fellow 1970, M. Bracefield)

Cover titles: *Proceedings of a Weekend School, 3-4 October 1970*, New Zealand Library Association Otago Branch; *An Administration Handbook for Universities Arts Festival*, Mark Bracefield for NZU Arts Council, Otago University Students Association, Dunedin, 1970 (Bart Provo)

Invitations: Farewell to Dr. Chanady, History Club, 6 August (K.D. O’Kane, Bart Provo); ‘Flake with a Friend’, 7 Hyde Street, 25 July (Ruth Chapman); *Olla Podrida*, an entertainment montage, Saturday 21 March; Otago University Arts Faculty Students Association & Political Studies Society, Banquet & Debate, University Union, 1 August (Bart Provo, G. Ronald)

Lino cut: Robert Ferguson, 8 September (the artist)

Poems: by Herbert, Hardy, Hopkins, Eliot, St. John of the Cross, and others (English class); ‘The butterfly that has his day’ (John Gallas); ‘Prayer’, (Robin Murray)

Poster: ‘The assault on privacy: Social responsibility of New Zealand computer personnel’, Ross C. Medland (Bart Provo); Students’ Christian Movement

Tickets: Annual Wine Dine & Dance, Otago University Technicians’ Association (Bryan Kershaw—Register entry only)

Tickets: Computer Ball, 6 June, University Union, WUS Computer Service (on punch cards, Bart Provo)

Tickets: Gentlemen of Part III, Annual Physics Dinner (13 June, Bart Provo)

1971

A different Drum: Poems by Robin Murray and John Gallas, Bibliography Room, University of Otago, 1971 (15 pages, blue covers, 35 copies not for sale)

Poems, including ‘Fragment of a lost poem’, Helen Meldrum (English class)

Card: OUSSA membership, 1971, Otago University Science Students’ Association (Bart Provo)

Cover titles: *Union List of University Calendars held in New Zealand Libraries*, Dunedin, University of Otago, 1971; *University of Otago Library Staff Handbook* [CHECK]

Invitations: University Book Shop reception in honour of Dick Hlavac [University of Otago Orders Librarian] Librarian-elect, University of Canterbury, 28 April; wedding, Jocelyn and Ross, Glenfalloch, 15 January 1972 (set 11 December 1971 by Ross Medland and Bart Provo)

Keepsake: to mark visit to Bibliography Room of the Otago Graphic Arts Club, 17 February

Posters: Science Ball—‘An intimation of immorality’, 12 June, University Union (Bart Provo, Robyn Swain); also tickets for same; *A Weekend Seminar for Seventh Formers 28-30 May*, SCM

Tickets: Computer Ball, University Union, 1 May, WUS Computer Service (Bart Provo)

1972

Earth into Moon, poems by Judith Lonie, Bibliography Room, University of Otago, 1971 (24 pages, black covers, set on an IBM Selectric typewriter, printed offset by John McIndoe Ltd, Dunedin; 250 copies, 100 with orange labels, 100 with gold, 200 for sale through the University Book Shop;)

William Wilberforce to Everyman: lines from a play entitled Duaterra King by John Caselberg, written 1961 during tenure of the Robert Burns Fellowship, Bibliography Room, University of Otago, 1972 (300 copies printed by Laing & Matthews; designed as a 'player's part', also for hanging, retailed through UBS at 20 cents; set by English Honours students and Eric Ashby)

The Otago University Review 1888-1971: a retrospective anthology, ed. Kevin Jones and Brent Southgate, Bibliography Room, University of Otago, 1972, (cover photo courtesy Hardwicke Knight, 95 pages; printed by John McIndoe Ltd; published January 1973 through the University Book Shop)

Cover titles: *Proceedings of a Weekend School held in Dunedin, 2-3 October 1971*, New Zealand Library Association Otago Branch, Dunedin, 1972; *The Robert Graves Collection of the University of Otago Library: a Checklist*, University of Otago Library 1972

Poems by Auden, Lonie, Shakespeare (English class)

Posters: woodcut block cut by Pauline Carnegie for OUDS production of *Dr Faustus* (August); Science Ball, University Union, 17 June; also ball tickets (Bart Provo and A.D. Mackay)

Programme: woodcut block cut by Pauline Carnegie for OUDS production of *Dr Faustus* (August)

Specimen: wooden types and blocks given by John Mason, Taieri Printing Co.

Ticket: Otago University Dramatic Society, 'Please present at productions and functions'

1973

Ticket: Tour [unspecified] (Bryan Kershaw)

1974

Class exercises: (English 468)

Cover title: *A study of teachers' questions and pupils' participation in ten English lessons in Dunedin, 1974*, C.J. Prentice, Visiting Teaching Fellow, University of Otago

Poster: OUDS production directed David Carnegie, Allen Hall Theatre, 11-16 June

Print: drawings for *The Loners*, by O.E. Middleton, 1972 (Ralph Hotere)

Print: 'Pine', for Manhire poem (Ralph Hotere)

1975

Cards: QSL de ZL4TDQ (Ian Maslen); QSL 4XT 'Radio Randi', University of Otago Student Radio, Dunedin, New Zealand (Ian Maslen)

Cover title: *Proceedings of a Weekend School held in Gore, 7-8 October, 1972*, Dunedin, 1975, New Zealand Library Association Otago branch

Invitations: wedding (set 24 June, John Gallas—Register entry only); wedding, J. Haimona & H. Sayers (set 11 October); form of service for same (set 24 December—Register entry only)

Poems, including 'Vivamus, mea Lesbia' (John Gibb), 'Proprietates ebrii' (Aileen Lim, William Edwards, 11 April) (English 468); poem by John Gallas (John Gallas—Register entry only)

Poster: English Stein 21 July (set in Caslon Great Primer 2-line Ancient initials, a 19th century face from Laing & Matthews Printers)

1976

Bonyers Chapel Rules, Bibliography Room, University of Otago, Dunedin, New Zealand, 1976, ed. Keith Maslen (8 pages, 250 copies run off by Budget Print, Dunedin; set mainly by Eric Ashby, pink covers printed Lesley Maslen)

Card: The Dunedin Classical Guitar Society, membership card 197- (December, Lesley Maslen)

Certificates: Classics Association (printed July, Keith Burton)

Invitation: Renaissance party, Elisabeth & Mary, 139 Dundas Street (Paul Voigt, Libby Wilson)

Letter of thanks: Societas Classica Otaginensis his litteris gratias agit ... Prid. Kal. Aug. MCMLXXVI

Masthead: *The New Zealand Agriculturist*, proofs of old wood block owned by the *Oamaru Mail*—no periodical known with this title (November)

Poems, including 'Hoorde vppe your Treasures in heaven' (Mary O'Neill & other members of English 468)

1977

Class exercises (English 468)

Programme: *She stoops to conquer*, John McGlashan College (type setting only)

1978

Poems, including 'Red squirrel's song' by Judith Laube (Catherine Fitzgerald & other members of the English class)

1979

First Collection, poems by Elizabeth and Katharine Hale, Dunedin, 1979 (John Hale)

Poems: including Mason, 'Sonnet of Brotherhood' (English 468: Geoff Miles, Désirée Rogers)

Card: (Bryan Kershaw—Register entry only)

Cover title: *The de Beer Collection of the University of Otago Library: Supplement* [CHECK title]

Invitation: All Souls Welcome, 62 Chambers Street, 27 October (Maslen); English Department staff party (Register entry only)

Keepsake: 'ARANZ', marking visit of members of the Archives and Records Association of New Zealand (April, using 19th century wooden types)

Letter: 'William Parker Morrell: On the occasion of your eightieth birthday the History Department of the University of Otago offer you their hearty congratulations' (16 November, E. Birchall, Karen Dow, Gregory Baughan)

Menu: Organ Congress Dinner, 2 June 1979, Herron Hall—Guitar: Miles Jackson (Alan Edwards)

Poem: 'Wharf', by Marion Jones (Marion Jones)

Poster: New Zealand Congress of Organists, 2-4 June 1979, Dunedin, Otago Organists' Association (Alan Edwards); New Zealand Institute of International Affairs (R. Eaddy)

1980

Card: (Don Tobin, Library Bindery)

1981

Bitter Ecstasy, poems by Susan Heap, Printed at the Bibliography Room, University of Otago, for Fringe Press, Box 6143, Dunedin (8 pages on card; Sue Heap)

Card: (16 March, G. Wilson—Register entry only)

Class exercises: (English 468, including poems set by Sonya Frankpitt, Virginia Wright)

Keepsake: University of Otago Open Day 27-28 March (Brian O'Brien)

Invitation: Renaissance Party, Elisabeth & Mary, 10 April; wedding, Jacqueline & Hugh, St Thomas Church, Maketu, 10 January 1976 (Jackie Sayers)

1982

Satori and other odd bits, poems by Susan Heap, Bibliography Room, University of Otago for Fringe Press, Box 6143, Dunedin (24 pages, cloth covers; Sue Heap)

Class exercises: (English 468)

Book-plate: J.W. Reynolds Collection (English 468: Maud Cahill and Susan Irvine)

Invitation: Library Cabaret, singer Annie Skinner (Bryan Kershaw—Register entry only)

Letterheads: (Bryan Kershaw—Register entry only)

Poster: English Department (Maud Cahill—Register entry only)

1983

Class exercises (English 468)

1984

Class exercises (English 468)

Card: Christmas (Ceiddwen Maslen); 'Time for a little something at the relocated Bibliography Room', 14 December

1985

Card: Jack Elliott Electrician (offering retirement services, Eileen Cram); Taieri Dunedin Highlanders Supporters Club Member 19-- (Bryan Kershaw for Pam Bowler, Library Bindery)
Class exercises (English 468)

Invitation: The Festival Colonial Ball, Larnach Castle, 16 February, 1985—'Your host the Commander and Gentlemen of the Waitati Militia' (Wayne Everson)

Keepsake: printed at the Otago Early Settlers' Museum, 14 July 1985 (Maslen)

Miscellaneous jobs: 'stat rosa pristina nomine, nomina nudens tenemus' (April, Maslen); unspecified—Register entry only (Sue Heap)

Print: large woodcut, Duncan Street houses (Mark Lawson)

Title (drophead): for Beekeepers' Club Newsletter (Bryan Kershaw—Register entry only)

1986

Class exercises: poster 'Women's Words', & various poems (English 468)

Invitation: University of Otago Library Social Club (December, Bryan Kershaw—Register entry only); University of Otago Library Staff Christmas party (Bryan Kershaw—Register entry only)

Miscellaneous jobs: 'Halleycon 1986', and 'Agent Provocateur' (Bruce Grenville, 30 May)

1987

Card: 21st, Pam Bowler (Bryan Kershaw—Register entry only)

Invitation: in form of booklet, to McEldowney retirement party (Bryan Kershaw—no copy on file)

Title-page: 'The McEldowney years 1961-1987, Dunedin; February 1987' (Bryan Kershaw— for scrapbook given to W.J. McEldowney on his retirement)

1988

Class exercises (English 468)

Invitation: 'Come ye hither attired as your favourite literary character, 589 Castle Street, Thursday 4 August (Sarndra Howes)

1989

Class exercises, including poems 'Breaking the silence' by Amanda Beatson, 'Liu ch'e', Anne-Louise Heath, 'Light breaks where no sun shines', Lynne A. McKenzie, (English 468)

1990

Class exercises (English 468)

Keepsake: *The Mt Ida Chronicle Naseby* (set in nineteenth-century wooden types)

Keepsake: University of Otago Library, 7 January

1991

Class exercises (English 468)

Invitation: wedding, Jacqueline Ann Campbell & William Adrian McDonald, Central Baptist Church, Invercargill, 7 September 1991

Poems: (Anna Jackson, Gavin Shaw—‘2 poems’ Register entry only)

1992

Lest we forget, Bench Press, Otago University, October 1992 (8 pages, English 468 and Seymour House)

Card: Super 8 membership (Gavin Shaw—Register entry only)

Cover: de Beer pamphlet (Shef Rogers—Register entry only)

Letters: to Anna [Jackson] (January, Gavin Shaw—Register entry only)

Poster: *Hexagram 16 YU Calm Confidence* (proof sheet, Gavin Shaw)

1993

Ode to Bibliography written by & dedicated to the overworked, underpaid Class of '93 (English 468)

Card: birth announcement for Julia Lynn Rogers, 1 August 1993 (Shef Rogers—Register entry only)

1994

A Theory Tale or Fragments ensured to haste our Ruin, by Students of Purgatory 468, O(tago)ppress [sic], Dunedin, 1994 (8 pages, English 468)

Keepsake: 125th Jubilee Open day (5 June, Shef Rogers)

1995

Haddocks' eyes or the aged aged man or ways and means or a'sitting on a gate (8 pages, English 468)

Card: ‘We announce the birth of Laura Candler Rogers’, 30 November 1995 (Shef Rogers, who never managed in 2000 to print a card for Alec Rogers)

1996

Jonathan Swift's 'A Description of a City Shower' (8 pages, English 368)

1997

Prologue to Chaucer's *Canterbury Tales* (some 30 copies; 29 students of English 368)

1998 (no English Class printing; Shef Rogers on leave)

1999

Ode, 1807, by William Wordsworth (40 copies, English 368)

2000

Elinor's Eclogue, by Robert Southey—the epigraph reads ‘I was in a Printing house in Hell & saw the method in which knowledge is transmitted from generation to generation’, William Blake (English 368; 8 pages, 40 copies)

2001

The Garden, by Andrew Marvell (8 pages, 40 copies, English 368)

2002

Kubla Khan, Coleridge (25 copies, English 368)

2003

A Collection of Works chosen by Members of the English 368 Class of 2003 (8 pages, 25 copies)

Two Otago Poems, Brian Turner, colophon: The Bibliography Room Press of the Otago University Library, 31 June 2003 (Llewelyn Richards—visiting printer, two woodcuts Katy Buess, 6 pages, 25 copies)

A Haggis of Verse, poems by Charles Brasch, Ruth Dallas, Alan Roddick, Alison Wong, David Eggleton, Emma Neale, and Brian Turner, ed. Donald Kerr (September, 50 copies, woodcut of Brasch on cover, Tara McLeod);

'...a great warm feather-bed', a letter from Charles Brasch to Hal and Rosemary Summers, 28 February 1958 (September, 50 copies, Tara McLeod)

Posters, using wood type: Hand Print Rules; 007 SAM; SPECIAL KOLLECTIONS;
quotation from Henry Miller

2004

The Ballad of Calvary Street, James K. Baxter (May-June, 8 pages, 20 numbered copies, English 368)

Farewell piece for Dr Ian Jamieson (July, Lynda Lamb and Shelley Gurney)

'Faces in the Water', poem by Brian Turner with woodcuts by John Mitchell (August, 60 copies on Tiepolo paper, enclosure from Conqueror wine-coloured card, sold out at \$250 per copy; John Holmes, images printed by Inge Doesburg).

December 2004:

Refipes, recipe book (30 copies, Dinah Dunavan and other Library Reference staff)—‘f’ used for lack of ‘long s’

2005

Jinny the Just, Matthew Prior (May, 8 pages, 30 copies, English 368)

Certificates for students on the English Book 1600-1800 course in the inaugural Rare Books Summer School, 17-20 January 2005 (January, Brian McMullin)

Keepsake, quotation from Fredson Bowers with image of Columbian press (January, Brian McMullin)

Pinetrees in the Key of F and a Rose in the Key of G, a quick satire by James K. Baxter after Wallace Stevens (April, 85 copies, John Holmes, with solar plate, etching, woodblock and emboss by Inge Doesburg)

Course on Solar plate etching (3 June, Lynn Taylor, Otago Polytechnic and six participants)

June/July 2005

Walking Dunedin with Jarrett, an artist book (June-July, 25 copies, John Mitchell)

'The Dunedin Suite', 'The Brockville Suite', 'Walking Brockville'; and one wood block print. (June-July, 22 graphite drawings, single copies for Special Collections/Bibliography Room, John Mitchell)

access to lilac, poems by Joanna Margaret Paul, with images by JMP. (August, 100 copies, Brendan O'Brien)

PINE, by Ralph Hotere and Bill Manhire (August, 150 copies, Brendan O'Brien with Ralph Hotere)

Undated

Book plate: Ex Libris Mary Jackson [1991? by Anna or Leanne Jackson]; Label: Sutherland Estate Private Bin Vintage [early 1990s]; Poster: Otago Union Film Steering Committee [early 1970s]; Programme: 'The Pioneer Pog'n' Scroggin' Bush Band [1988?, Wayne Everson?]; Ticket: OBHS Blues Folk Rock Concert, 6 May (1970s)