I have chosen to organise this bibliography in a single chronological list. This is partly for simplicity; the total output of Alec Bolton’s press was not enormous, after all. Primarily, though, it is to underscore one of the main themes of the work as a whole, which is to describe the development of the press. Alec learned from each production, no matter how simple, and positioning them in a narrative sequence, as in *A Maker of Books*, aims to underscore this aspect of his work as a private press printer. Thus this bibliography begins with his first publication as a letterpress printer: ephemeral, tiny in number and pre-dating the move to Canberra and the subsequent naming of his press, yet characteristically a work by Rosemary Dobson and circulated among their circle of friends. Titles are listed in order of imprint date, which in four early instances varies from the actual dates of publication as noted.

*Note:* In the descriptions that follow, I have adopted modern, generic usage for the term ‘printer’s ornament’ rather than its original meaning as a decorative type associated with one particular printer. Where an ornament is a flower, it is described as such.

### 1971

**KNOSSOS**

Knossos | Impossible to build the palace again over our heads, | The painted roof-beams, the cisterns, the great granary, … | ROSEMARY DOBSON | signature of Rosemary Dobson | [handwritten] 1971 | [handwritten number] of 24.

Hand-set in Univers and printed in London on the Adana.

24 numbered copies, 265 x 188 mm, printed in black on light grey-green Abbey Mills Greenfield Text laid paper.

Collation: single leaf, unfolded.


nla.gov.au/nla.cat-vn386793

### 1972

**VENITE, ANGELI SANCTI**

Venite, Angeli sancti
E venite sonando!
Venite tutti quanti
Iesu Cristo laudando,
E gloria cantando
Con dolce melodía
Ecco il messia,
Ecco il messia
E la madre Maria.

Hand-set in Monotype Baskerville and printed in Canberra on the Adana.

Unknown number of copies, 149 x 105 mm, with the title poem set in alternate Roman and Italic lines, printed in black (Roman) and red (Italic), on pale grey Glastonbury Antique laid paper watermarked ‘Glastonbury’.


*Note:* the full text is given.

### 1973

**THREE POEMS ON WATER-SPRINGS**

Rosemary Dobson | THREE POEMS | ON WATER-SPRINGS | BRINDABELLA PRESS | Canberra.

Hand-set in Monotype Baskerville.

150 unnumbered copies, 203 x 288 mm (unfolded, 203 x 96 folded), printed in black with the title and a single illustration by the author printed in red, on an unknown warm grey laid paper with no watermark noted.


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Note: publication appears to have taken place in 1975 although *Elegies* was mostly printed on weekends during 1974. The final number of copies published was 303.

nla.gov.au/nla.cat-vn2193644

BRINDABELLA

BRINDABELLA | A POEM BY DOUGLAS STEWART | IS REPRINTED HERE BY PERMISSION | WITH A DRAWING DONE FOR THE OCCASION | BY MARGARET COEN | BRINDABELLA PRESS | 61 STONEHAVEN CRESCENT
DEAKIN ACT | CHRISTMAS 1974.

Hand-set in Monotype Baskerville with title in Imprint Shadow.

100 copies, 126 x 168 mm, printed in black and blue (title and initial letter of poem), on cream Glastonbury Antique laid paper watermarked ‘Glastonbury’.

Collation: single leaf folded once into 4 pp.


Note: some copies are also signed by Margaret Coen and Douglas Stewart above Bolton’s signature.

nla.gov.au/nla.cat-vn6486622

1975

TIMES AND PLACES

TIMES AND PLACES | Poems of locality by J. R. ROWLAND | WITH DECORATIONS BY THE AUTHOR | [line drawing of a steeplecock printed in brown from a line block] | BRINDABELLA PRESS CANBERRA.

Hand-set in Monotype Baskerville with title in Perpetua Light.

230 copies, 158 x 248 mm, printed in black with illustrations in brown, on white Monadnock Paper Mills Caress Text machine-made paper and case-bound in navy blue cloth boards (246 x 166 mm) with maroon endpapers and an acetate wrapper.

Collation: eight leaves folded and sewn into three gatherings [a-b4, c2] with a white label on front board: TIMES AND PLACES | JAMES McAULEY POEMS 1970–1976 | BRINDABELLA PRESS CANBERRA [all in a double rule printed in brown].


Collation: eleven leaves folded and sewn into three gatherings [a-b4, c3] with a white label on front board: TIME GIVEN | [printed in cadmium red] | BRINDABELLA PRESS CANBERRA [double rule].

1976

TIME GIVEN


Hand-set in Monotype Baskerville with title and two section titles handwritten in italic and printed from line blocks.

238 copies, 145 x 237 mm, printed in black with title and section titles in cadmium red, on white Basingwerk Parchment machine-made paper and case-bound in navy blue cloth boards (246 x 150 mm) with grey endpapers and an acetate wrapper.


1977

GREEK COINS

ROSEMARY DOBSON | GREEK COINS | A sequence of poems | with line drawings by the author | BRINDABELLA PRESS CANBERRA 1977.

Hand-set in Monotype Baskerville with title in Imprint Shadow.

240 copies, 122 x 179 mm, printed in black with title and illustrations in red ochre, on white Basingwerk Parchment machine-made paper
and case-bound in brown Winterbottom buckram boards 127 x 184 mm, with pale yellow ochre Glastonbury Antique endpapers and in a dustwrapper of the same colour. The drawing of Hera Enthroned on p. [13], holding a pomegranate in her right hand and a staff in her left, is gold-blocked on the front board and in red ochre on the dustwrapper.

Collation: eight leaves folded and sewn into two gatherings [a-b4] with a dustwrapper: ROSEMARY DOBSON | GREEK COINS | [line drawing printed from line block of Hera Enthroned] | A sequence of poems with line drawings by the author; and on the spine: ‘Rosemary Dobson GREEK COINS Brindabella Press’.


Note: incorrectly described in A Licence to Print as also signed by the printer.

nla.gov.au/nla.cat-vn2340196

1979

THE DRIFTING CONTINENT

THE DRIFTING CONTINENT | and other poems | by | A. D. HOPE | illustrated by | ARTHUR BOYD | [line drawing printed from line block of a man asleep under hay] | BRINDABELLA PRESS CANBERRA.

Hand-set in Monotype Baskerville.

285 copies, 246 x 151 mm, printed in black on white Curtis Rag machine-made acid-free paper and case-bound by hand in brown quarter leather with green buckram sides 253 x 160 mm, with black Grandee Text endpapers, and in an acetate wrapper. The title page drawing is gold-blocked on the front board. Gilt-lettered on the spine is ‘Hope The Drifting Continent Brindabella’.

Collation: twelve leaves folded and sewn into three gatherings [a-c4].
THE SPRING-MIRE


Hand-set in Monotype Baskerville.

236 copies, 241 x 157 mm, printed in black with illustrations in a deep violet blue on white Curtis Rag acid-free machine-made paper and case-bound by hand in brown quarter leather with brown and white crash covers 248 x 168 mm, brown laid Curtis Tweedweave endpapers and an acetate dustwrapper. The title-page drawing of a rose is blocked on the front board in brown gilt. Gilt-lettered on the
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spine is: ‘Philip Mead THE SPRING-MIRE Brindabella Press’.

Collation: eight leaves folded and sewn into two gatherings [a-b4].

Prospectus: a single sheet of an unknown cream laid paper with an indecipherable watermark 295 x 210 mm, headed by Brindabella Press letterhead in red, the body of the text in black printed offset from typescript. P. [1] THE SPRING-MIRE by Philip Mead [etc.]. In the fourth paragraph is a note to the effect that printing the book has exhausted the Press’ supply of Curtis Rag paper ‘so that it was not possible to print a prospectus on the sheet itself’.

Note: there are some minor variations in trimmed page size, which was intended to be 238 x 157 mm. Printing completed in January 1983 and published in May 1983, not 1982 as printed.

nl.gov.au/nla.cat-vn803071

SOMETHING TO SOMEONE


Hand-set in Monotype Centaur and Monotype Arrighi.

Probably 238 copies, 232 x 165 mm, printed in black with title in light red, on white mould-made Arches paper watermarked ARCHES FRANCE ∞ and case-bound in Oxford Library buckram boards 241 x 168 mm, in two sections, quarter bound in black with front and back in terracotta with a gold rule at the join of the two cloths. Endpapers are Brigadoon Ancient Red machine-made paper. Gilt-lettered on the spine is: ‘Auchterlonie SOMETHING TO SOMEONE Brindabella’. Glassine dustwrapper.

Collation: eleven leaves folded and sewn into three gatherings [a-c3].


Note: ‘Prospectus commercially printed by offset from my repro.’, note in Alec Bolton’s handwriting on a copy in Box 2 Folder 10, NLA MS 7426.

nl.gov.au/nla.cat-vn1250078

1985

SOME POEMS OF SHAW NEILSON

SOME POEMS OF | SHAW NEILSON | Selected and with wood engravings | by | BARBARA HANRAHAN | [printer’s ornament] | CANBERRA | THE BRINDABELLA PRESS.

Hand-set in Monotype Centaur and Arrighi.

230 copies, 215 x 137 mm, printed in black with title and printer’s ornament on title page printed in green, on white Basingwerk Parchment machine-made paper and case-bound by hand in brown quarter leather with blue buckram sides 220 x 142 mm, with a gold rule at the join of the leather and cloth, and with pale green endpapers of cream Abbey Mills Greenfield Text laid paper watermarked with a triple-pointed crown and ‘Abbey Mills Greenfield’. Gilt-lettered on the spine is: ‘Hanrahan SOME POEMS OF SHAW NEILSON Brindabella’. Glassine dustwrapper.

Collation: eleven leaves folded and sewn into three gatherings [a4b3c4].
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pp. [31–33] Editor’s note
| Among the papers that came to me as engravings printed from the wood on pp. [11, 13, 15, 19, 23, 26, 29, 31, 33, 35, 38 & 40]; p. [42] blank; p. [43] colophon: THIS BOOK
| [printer’s ornament] | 230 copies hand-set and printed by A. T. Bolton at the Brindabella Press, 1984–85. The type is Centaur and Arrighi, and the paper is Basingwerk Parchment. The frontispiece engraving is ‘Green Singer’. Hand binding by Brian Hawke. This is the eleventh book of the Brindabella Press, and this is copy number [handwritten numeral] [signature of Barbara Hanrahan]; p. [44] blank.


nla.gov.au/nla.cat-vn67094

1987

RAINFOREST

[Wood engraving of a rainforest scene printed from the wood, platemark 126 x 101 mm] | RAINFOREST | The forest drips and glows with green. [etc.] | —JUDITH WRIGHT | Signature of Judith Wright.

Hand-set in Monotype Baskerville. 275 copies, 412 x 255 mm, printed in black with title and rules in green, on white mould-made Arches paper.

Collation: single leaf broadside with wood engraving by Rosalind Atkins and the poem ‘Rainforest’ by Judith Wright.

Colophon: [double rule] | [printer’s flower] Of this edition of 275 copies, the first 150 are for the Friends of the A N U Library, | Canberra, and the last 25 are reserved for the printer. [Printer’s flower] The poem is from Judith Wright’s book Phantom Dwelling (Angus & Robertson, 1985) and is reproduced with her kind permission. [Printer’s flower] The wood engraving is by Rosalind Atkins. [Printer’s flower] Hand-set and | printed by A. T. Bolton on Arches paper at the Officina Brindabella, Canberra, April | 1987. Copyright 1987 the Officina Brindabella. [Printer’s flower] This is copy number [handwritten numeral] | [double rule].

Prospectus: single leaf, 148 x 105 mm, A BRINDABELLA BROADSIDE | RAINFOREST [printed in green] | Judith Wright’s beautiful poem RAINFOREST, [etc.].

nla.gov.au/nla.cat-vn67094

1986

THE PALACE WITH SEVERAL SIDES


Machine-set in Monotype Bembo with title hand-set in Imprint Shadow.

220 copies, 191 x 115 mm, printed in black with title and printer’s ornament on title page in red purple, on white machine-made Basingwerk Parchment paper and hand bound by Robin Tait in a limp non-adhesive wrapper binding folded into cool violet Kilmyre text paper wrappers 192 x 116 mm and with two grey Kilmory text endpapers. The cover has a two-colour label: [rule in red purple] | CHRISTINA STEAD | THE PALACE WITH | SEVERAL SIDES | [red in purple] | A Sort of Love Story | [printer’s ornament] | [rule in red purple].

Collation: nine leaves folded and sewn into three gatherings [a–c3].


nla.gov.au/nla.cat-vn737422

1987

OCcasions of Birds

OCCASIONS OF BIRDS | and other poems by | ELIZABETH RIDDell | with drawings by | ANNE WIENHOLT | [printer’s flower] | [soft pencil drawing of five birds printed from line block] | CANBERRA | OFFICINA BRINDABELLA | 1987.

nla.gov.au/nla.cat-vn1686540
Hand-set in Monotype Centaur with Monotype Arrighi for italic [p. [4] and colophon] and Monotype Bulmer for display.

275 copies, 250 x 160 mm, printed in black with illustrations in rust red, on white laid Rising Paper letterpress paper made at the Rising Mill and hand-bound by Helen Waldington in brown quarter cloth with paste paper sides over boards 265 x 165 mm, with endpapers of the same paper as the text. On the spine is a printed label ‘Elizabeth Riddell OCCASIONS OF BIRDS Brindabella’, printed in rust red.

Collation: twelve leaves folded and sewn into four gatherings [a-d3].


Prospectus: 4 pp., a single sheet folded once, same format as the book and on the same paper but untrimmed [252 x 162 mm]. P [1] title; p. [2] [pencil drawing of flowers in a vase, printed from line block]; p. [3] Security | [for Elaine Haxton etc.]; p. [4] blur: Robert Gray has described Elizabeth Riddell as a writer with one | of the most attractive styles in Australian poetry [etc.]..

BRINDABELLA LETTERPRESS EDITIONS (flyer)

BRINDABELLA LETTERPRESS EDITIONS | [rule printed in blue]

Hand-set in Monotype Centaur with Monotype Arrighi for italic.

Unknown number of copies, 108 x 150 mm, printed in red on an unknown cream wove paper.

Collation: single leaf printed on one side.

p. [1] The Officina Brindabella is the private press of Alec Bolton, devo- | ted to publishing hand-printed editions of significant | Australian | texts, mostly poetry, to a high standard of production … | [rule printed in blue] | If you would like to receive the press’s announcements …

SMILING IN ENGLISH, SMOKING IN FRENCH

[Line drawing of a man at a cafe table, detail of a larger drawing used inside the book and printed from line block] | GEOFF PAGE | [rule] | Smiling in English, | smoking in French | A JOURNAL | BRINDABELLA.

Hand-set in Monotype Plantin with poem numbers in Imprint Shadow.

260 copies, 184 x 101 mm, printed in black with author’s name and imprint on title page in blue, on Mohawk Letterpress machine-made paper and hand bound by Ron Eadie in a limp non-adhesive binding with navy blue ribbon threaded through flecked beige cover paper and with grey endpapers. The front cover has title details printed in three colours: GEOFF PAGE : A JOURNAL [blue] | [white rule] | SMILING IN ENGLISH, | SMOKING IN FRENCH [red] | [white rule] | OFFICINA BRINDABELLA [blue]. The spine is blank.

Collation: fourteen leaves folded and sewn into five gatherings [a-d3e2].


1988

PERCIVAL SERLE


Machine-set in Monotype Baskerville.

350 copies, 236 x 147 mm, printed in black on white Mohawk Superfine machine-made paper and hand-bound by Helen Waldington in grey quarter cloth with paste paper sides made by
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Collation: fifteen sheets folded and sewn into four gatherings [a-b4c3d4].


1989

THE IDYLL WHEEL


Machine-set in Monotype Perpetua with hand-set Bulmer for display.

290 copies, 261 x 183 mm, printed in black with title and imprint details on title-page in rust red, on white Zerkall mould-made paper and hand-bound in rust red quarter goat skin with grey paper over boards 268 x 189 mm and endpapers of blady grass paper hand-made by Katharine Nix. The cover has a two colour label: LES A. MURRAY | THE IDYLL WHEEL | printed in rust red | [wood engraving of eucalypt leaves, printed in black] | CYCLE OF A YEAR AT BUNYAH N S W | [printed in rust red]. Acetate dustwrapper.

Collation: two leaves folded once and sewn into a single gathering [a8]. p. [1] [note on the history of the press, dated July 1989, but see below]; pp. [2–8] [list of the first 21 publications of the press, with illustrations printed in red on pp. 2 & 7, and red on pp. 4 & 5].

Note: two copies seen have a slip inserted, dated October 1989, apologising for a delay in issuing the list and noting that two books described as being still available in it have since gone out of print. nla.gov.au/nla.cat-vn334765

PUBLICATIONS ... OF THE OFFICINA BRINDABELLA


Machine-set in Linotype Baskerville.

Unknown number of copies, 226 x 113 mm, printed in black with illustrations in red and green, on white machine-made paper and pamphlet sewn into grey laid paper covers. The title is taken from a label on the front cover 47 x 74 mm.

Collation: two leaves folded once and sewn into a single gathering [a8]. p. [1] [note on the history of the press, dated July 1989, but see below]; pp. [2–8] [list of the first 21 publications of the press, with illustrations printed in red on pp. 2 & 7, and red on pp. 4 & 5].

Note: two copies seen have a slip inserted, dated October 1989, apologising for a delay in issuing the list and noting that two books described as being still available in it have since gone out of print.
1990

**TWELVE LINOCUTS**


100 sets, each consisting of twelve linocuts, two letterpress prelims and one letterpress colophon page, all on deckle-edged sheets 510 x 380 mm, on cream wove Arches paper watermarked ‘Arches’ [infinity symbol] and individually titled, numbered, dated and signed in pencil by the artist. Signatures lower right. The linocuts are printed in black from one block on one side of each sheet. Enclosed in a scarlet and black portfolio box made by Helen Wadlington 620 (h) x 472 (w) x 200 (d) mm. The box is covered with French canvas and cloth and is fastened by toggles. The front of the box has a label 108 x 152 mm, bordered with a rectangular Oxford rule: Barbara Hanrahan | TWELVE LINOCUTS | A suite of prints | [printer’s ornament, printed in red] | CANBERRA : THE OFFICINA BRINDABELLA.

Collation: 15 loose sheets in portfolio box.


Note: the number of individual prints made began at around 120 ‘Girl with Birds’ and ‘Lovers with a Bird’ but otherwise was a little over 100 copies.


Note: the prospectus exists in two forms, one for subscribers with discounts for standing-orders noted, the other for resellers with recommended retail price only. Only the former has been seen.

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**THE SEA POEMS OF KENNETH SLESSOR**


Hand-set in Monotype Baskerville.

240 copies, 280 x 188 mm, printed in black with title and rule on title-page in blue, on white Mohawk Letterpress paper machine-made paper and hand-bound by Helen Wadlington in black quarter kangaroo leather with paste paper sides made by the binder over boards 286 x 144 mm with grey endpapers. Gilts-lettered on the spine is THE SEA POEMS OF KENNETH SLESSOR. Mylar dustwrapper.


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**SLESSOR WOOD ENGRAVINGS BY MIKE HUDSON**

An edition of 25 sets of three engravings printed on heavy Arches 88 paper titled, numbered, dated and signed in pencil by the artist was issued separately. They were Five Visions of Captain Cook [image 103 x 123 mm, sheet 280 x 214 mm]; Captain Dobbins [image 127 x 102 mm, sheet 294 x 209 mm]; Five Bells [image 195 x 127 mm, sheet 360 x 261 mm]. There were also an unknown number of Artist’s Proofs. The prints were offered to purchasers of the book, with priority to buyers of complete sets. The offer was mentioned in the prospectus for the book, with a separate announcement giving details dated November 1990.

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1991
IRIS IN HER GARDEN


Machine-set in Linotype Caledonia with hand-set Bodoni for display.

250 copies in two bindings by Robin Tait, 212 x 139 mm, printed in black with four etchings in green (title page and three tailpieces) and four tailpieces in red on white machine-made Mohawk Superfine paper.

220 copies in a Coptic sewn binding folded into grey paper wrappers 219 x 140 mm and with green endpapers. The cover has a green etching as a label and there is a label on the spine ‘Barbara Hanrahan IRIS IN HER GARDEN Brindabella’, printed in green.

30 copies casebound in very dark green quarter oasis goatskin with brown cloth sides 222 x 141 mm and grey endpapers, with a separate etching signed and numbered in pencil ‘Iris [numbering] Barbara Hanrahan 1991’, 152 x 89 mm image on stiff Arches paper 234 x 165 mm. The case-bound edition has ‘IRIS IN HER GARDEN’ gilt-lettered on the spine.

Collation: 16 leaves folded and sewn into eight gatherings [a-h2].


Collation: ten leaves folded and sewn into five gatherings [a-e2].


UNTOLD LIVES


Machine-set in Linotype Granjon with title set in hand-set Monotype Castellar and Garamond for display.

240 copies, 236 x 140 mm, printed in black on white machine-made Mohawk Superfine paper, case bound by Robin Tait in black quarter cloth with Brindabella siding paper designed by Adrian Young and silkscreened in three colours over boards 239 x 145 mm and with black endpapers made by Canson & Mongolfier: Gilt-lettered on the spine is ROSEMARY DOBSON UNTOLD LIVES. Mylar dustwrapper.

‘BREAKAWAY’ WOOD ENGRAVING BY MIKE HUDSON

An edition of 25 copies of the frontispiece wood engraving printed on heavy Magnani Incisioni paper, numbered, titled, dated and signed by the artist in pencil, was issued separately. The image is 178 x 101 mm on a sheet 290 x 299 mm. The forthcoming availability of the wood engraving was mentioned in the prospectus for the book, with a separate announcement giving details issued later.
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**BRINDABELLA PRESS: THE NAME REGAINED**

BRINDABELLA PRESS | The name regained | and other news | [Officina Brindabella pressmark, printed in red].

Machine-set in Linotype Caledonia.

Unknown number of copies, 108 x 150 mm, printed in black on white machine-made paper and pamphlet sewn into white wrappers 104 x 152 mm folded over grey card. The front cover has BRINDABELLA PRESS printed in red.


*Note*: Issued to subscribers in September 1992. The publications still available were the Hanrahan *Twelve Linoleus* portfolio and the separate wood engravings by Mike Hudson from *The Sea Poems of Kenneth Slessor*.

nla.gov.au/nla.cat-vn1165572

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**1993**

**THE END OF THE SEASON**


Machine-set in Linotype Palatino.

230 copies, 252 x 144 mm, printed in black with title and pressmark in red ochre, on soft white Mohawk Superfine machine-made paper and Coptic-bound in dark brown quarter cloth with hand-made Yellow Peter Thomas siding paper from Sea Pen Press and Paper Mill over boards 252 x 146 mm. The endpapers are also Mohawk Superfine. Gilc-lettered on the spine is HODGINS THE END OF THE SEASON.

Collation: twelve leaves folded and sewn into four gatherings [a-d3].


nla.gov.au/nla.cat-vn2826559

**‘AFTER A DRY SEASON’ WOOD-ENGRAVING BY VICTORIA CLUTTERBUCK**

An edition of 20 copies of the wood engraving on page 17 of the book, printed on heavy Arches paper, numbered, titled, dated and signed by the artist in pencil, was issued separately. The image is 76 x 103 mm on a sheet size 304 x 194 mm [measurements taken from a Printer’s Proof]. The forthcoming availability of the wood engraving was mentioned in the prospectus for the book.

**NEWS FROM BRINDABELLA PRESS**

News from BRINDABELLA PRESS [printed in yellow brown] [Line drawing of Morunda homestead by J. R. Rowland, printed in black from nylo block].

Machine-set in Helvetica.

Unknown number of copies, 164 x 116 mm, printed in black on white machine-made paper.

Collation: one leaf folded once [a4].


*Note*: Issued to subscribers in November 1993. The sole Brindabella Press publication still in print was Philip Hodgins, *The End of the Season*.

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**1994**

**THE SLEEPOUT**

[Wood engraving of a sleepout printed from the wood, plate-mark 135 x 161 mm] | THE SLEEPOUT [printed in blue] | By LES MURRAY [printer’s ornament] Wood engraving by ROSALIND ATKINS.
Hand-set in Monotype Baskerville.

200 copies plus fourteen out-of-series, 360 x 179 mm, printed in black with title, initial letter and rules in blue, on white mould-made Arches paper.

Collation: single leaf broadside with a wood engraving printed from the wood by Rosalind Atkins and the poem ‘The Sleepout’ by Les Murray.

Colophon: [double rule] | Two hundred copies hand-printed on Arches paper by Alec Bolton at the Brindabella Press, | sixty-one Stonehaven Crescent, Deakin, A.C.T., February–March 1994. The poem is from | Les Murray’s book The Daylight Moon (1987) and grateful acknowledgment is made to Angus | & Robertson for permission to reprint it. Copyright in this broadside Brindabella Press 1994. This is copy number | [handwritten numeral] | [double rule]. The signatures of Rosalind Atkins and Les Murray are on either side of the colophon. A circular ‘Brindabella Press’ pressmark is blind embossed lower right.


Note: an edition of 12 copies of the original image for the broadside was printed by Alec after its rejection by Les Murray. Alec kept one copy and gave 11 to the artist, who signed and numbered them.

1995

HELEN OGILVIE WOOD ENGRAVINGS

[rule printed in light cadmium red] | [short rule printed in black] | Helen | Ogilvie | WOOD | ENGRA- | VINGS | [light cadmium red] | Edited and with an | Introduction by | HELEN | MAXWELL | | BRINDABELLA | PRESS | MCMXCV | [short rule printed in black] | [rule printed in light cadmium red]. [A wood engraving of a balcony, printed from the wood, fills the left-hand side of the title, bordered also by the first and final rules.]

Machine-set in Intertype Baskerville with title hand-set in Monotype Caslellar.

200 copies with a further 15 out-of-series, 250 x 151 mm, printed in black on white Mohawk Superfine machine-made paper and case-bound in quarter leather with decorated paper sides over boards 256 x 162 mm, with Mohawk Superfine endpapers. The cover has a two colour label 83 x 59 mm: [printer’s flower] HELEN OGILVIE [printer’s flower] [all printed in light cadmium red] | [Helen Ogilvie’s bookplate, printed in black from a line block] | WOOD ENGRAVINGS [printed in light cadmium red]. Gilt-lettered on the spine is HELEN OGILVIE WOOD ENGRAVINGS. Mylar dustwrapper.

Collation: fourteen leaves folded and sewn into seven gatherings [a-g2]: [two blank pages not included in the following pagination]; p. [i] HELEN OGILVIE | WOOD ENGRAVINGS [wood engraving of three tents printed from the wood]; p. [ii] [tipped-in duotone photo of Helen Ogilvie in her Little Collins Street studio, 1938]; p. [iii] title; p. [iv] Published in 1995 by Brindabella Press | 61 Stonehaven Crescent, Deakin, A.C.T. | Copyright © 1995 the estate of Helen Ogilvie | Introduction copyright © 1995 Helen Maxwell | [GIP data] | DECORATIONS | The sleeping lion and the tents
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were decorations in Meanjin, vol. 8, no. 1, 1949. The balcony was
for an exhibition announcement. All three are thought to be on
Australian yellow boxwood (Planchonella); p. [v] Contents [etc.]; p. vi
Printer’s Note [etc.]; pp. [vii–xii] Introduction; pp. [1–40] text [instead
of page numbers, each page facing its description on the opposite page. Engravings
printed from the wood are on pp. 6, 8, 10, 12, 14, 16, 18, 20, 30,
32, 34, 36, 38 & 40. The remainder are printed from line blocks from
the artist’s proofs.]; p. [41] blank; p. [42] colophon: This edition of 200
copies was hand printed by Alec Bolton at the Brindabella Press,
61 Stonehaven Crescent, Deakin, ACT 2600, the twenty-second
book of the press. The type is Intertype Baskerville; composed by
Inter-Typesetting Service, and the paper is Mohawk Superfine.
Line blocks by Modern Reproduction, West Melbourne. Duotone
frontpiece printed by Goanna Print, Canberra. Hand binding by
Helen Wadlington. This is copy number [handwritten numeral] [signature of A T Bolton] [wood engraving of a sleeping lion,
printed from the wood]; p. [43] blank.

Prospectus: 4 pp., a single leaf folded once, 165 x 115 mm: p. [1]
[printer’s flower] HELEN OGLIVIE [printer’s flower] [all printed
in light cadmium red] [Helen Ogilvie’s bookplate, printed in
black from a line block] WOOD ENGRAVINGS [printed in light
cadmium red] BRINDABELLA PRESS | CANBERRA; pp. [2–3]
Helen Ogilvie: WOOD ENGRAVINGS etc., with the duotone
cadmium red] [Helen Ogilvie’s bookplate, printed in
black from a line block] CANBERRA | BRINDABELLA PRESS.

Note: some copies of the prospectus have the type slightly off its feet in
the line ‘J.R. Rowland: GRANITE COUNTRY’ on p. [4].

FOR PRISONERS
FOR PRISONERS | An unpublished poem by | NAN MCDONALD
BRINDABELLA PRESS | CANBERRA.

Hand-set in Centaur.
150 numbered copies, 239 x 149 mm, printed in black, with main title
and initial letter T printed in blue from a line block, on Archive Text
machine-made laid paper watermarked ‘Archive’. Numbered and
initialled by the printer.

Collation: 2 leaves, sewn in a single gathering into orange laid machine-
made paper wrappers 242 x 152 mm [with title printed on front,
in a plain blue ruled box 30 x 60 mm] NAN MCDONALD | FOR
PRISONERS | BRINDABELLA PRESS.

Alec Bolton; p. [v] blank; pp. [v–vi] text [at top of p. 5 the initial letter
T is a drawing of a person behind bars with arms outstretched]; p. [vii]
colophon: 150 copies hand-set and printed by Alec Bolton for friends
of | Nan McDonald and of Brindabella Press | The type is Centaur
and the paper is Archive Text | Initial letter by Kathie Griffiths | ISBN 0-909422-27-3 | Brindabella Press | 61 Stonehaven Crescent,
Deakin, A C T | October 1995 | [handwritten number and initials

nla.gov.au/nla.cat-vn2205780

1996

A TORRENT OF WORDS
A TORRENT OF WORDS | Leon Gellert: A Writer’s Life | by | GAVIN SOUTER | [line drawing of Gellert’s head, printed from line block in blue] | CANBERRA | BRINDABELLA PRESS.

270 copies (stated, but no more than 258 bound), 235 x 145 mm,
printed in black with title and display text in blue, on white machine-
made Mohawk Superfine paper and case-bound in charcoal Cialux
rayon cloth over boards 234 x 155 mm, with spinifex green Outback
dropdowns from Raleigh Paper. The title page drawing of Gellert’s
head is silver-blocked over a blue background on the front board
and the spine is silver-lettered ‘Gavin Souter A TORRENT OF WORDS
Brindabella’. Mylar dustwrapper.

Collation: eighteen leaves folded and sewn into nine gatherings [a–i2].
Gathering [d] consists of offset duotone photographs printed on
Parilux Dull Silk paper.

p. [vi] Published in 1960 by Brindabella Press | 61 Stonehaven
Crescent, Deakin, ACT 2600 | Copyright © 1996 Gavin Souter
[CIP data] | Title page drawing from Gellert’s 1953–54 greeting card; p. [vii]
Contents [etc.]; p. [viii] blank; pp. [1–63] text, with photographs on
eight unnumbered pages between pp. 24 & 25; p. [64] colophon: This
dedication was printed by hand | Alexander Bolton at the
Brindabella Press, 61 Stonehaven Crescent, Deakin, ACT 2600. It is the twenty-third book of the press. Text composition in
Linotype Granjon | keyed by Inter-Typesetting Service. The paper is
Mohawk Superfine. Duotone photographs printed | by Goanna
Print, Canberra..Binding by The Bindery | Burwood, Vic. This is
Copy | [handwritten numeral] | [signature of Gavin Souter].

Prospectus: 4 pp., a single leaf [probably of Mohawk Superfine] folded
once, 165 x 115 mm: p. [1], same setting as title page but tighter
leading and with BRINDABELLA PRESS | CANBERRA at foot of
tipped in on p. [3]].

nla.gov.au/nla.cat-vn2569876

NEWS FROM BRINDABELLA PRESS: SEPTEMBER 1996

NEWS FROM | BRINDABELLA PRESS | September 1996 | [Officina Brindabella pressmark] [Title from cover].
Computer-set in Adobe Garamond and printed from photopolymer plates.

Unknown number of copies, 220 x 110 mm, printed in black with cover in red, on an unknown white paper and pamphlet-sewn into grey laid paper wrappers 225 x 112 mm.

Collation: 4 pp., a single leaf folded once into four pages.


nla.gov.au/nla.cat-vn2887521