

Notes

Des Cowley, Robert Heather and Anna Welch: Editors' introduction

- 1 Johanna Drucker, *The Century of Artists' Books*, New York: Granary Books, 1995, p. 1

Helen Cole: Public collections of artists' books in Australia

- 1 Any discussion of artists' books is dogged by the question of definition. This article adopts a broad definition that includes unique works, limited and commercial editions, codexes, altered books, book objects and everything in-between. It does not include zines, however, as institutions generally treat these separately.
- 2 Noreen Grahame, 'The gallerist's perspective', paper presented at 'The Trouble with Artists' Books', Siganto Foundation seminar, State Library of Queensland, 4 May 2013. A podcast of the seminar is available at: www.slq.qld.gov.au/_slqmedia/video_and_audio_content/art-and-design/siganto-seminar, accessed 21 November 2014
- 3 Grahame, 'The gallerist's perspective', 2013
- 4 George Paton Gallery, *Artist's Books (Reprised)*, 26 August – 5 September 2014
- 5 'On display in vitrines in the gallery will be archival material remaining from two earlier exhibitions held at the GPG; *Artists Books / Bookworks* from 1978 and *Artist's Books and Not(e) Books* from 1982, curated by Tim Guest', umsu.unimelb.edu.au/artists-books-reprised, accessed 21 November 2014
- 6 Gary Catalano, *The Bandaged Image: A Study of Australian Artists' Books*, Sydney: Hale & Iremonger, 1983
- 7 Ken Bolton, 'Like calling cards to the future – the artists' book collection at the EAF', in *4th Artists' Books + Multiples Fair*, Brisbane: grahame galleries + editions, 2001, p. 89
- 8 In a further twist, zines, the new democratic multiple, have caused the same problems for libraries.
- 9 *Copyright Act* (Australia) 1968; *NSW Copyright Act 1879–1952; Publications (Legal Deposit) Act 2004* (NT); *Queensland Libraries Act 1988; South Australian Libraries Act 1982 and Libraries Act Amendment Act 1989; Tasmanian Libraries Act 1984; Victorian Libraries Act 1988; Legal Deposit Act 2012* (WA). These Acts generally include all forms of printed works available to the public – books, serials, pamphlets, music scores – but also works published in other formats such as CD and DVD. The Northern Territory, Tasmania and Western Australia include web-based publications. trove.nla.gov.au
- 10
- 11 Noreen Grahame was the first gallerist in Australia to actively promote artists' books. Her first major exhibition of artists' books was in 1991 and, at this time, she encouraged artists represented by the gallery to create their first artists' books for the show. She organised five Artists' Books and Multiples fairs in Brisbane, in 1994, 1996, 1998, 2001 and 2007, and presented Australian artists' books at the Sydney Works on Paper Fair and the London Artists' Books Fair. In 1994 Grahame extended into publishing catalogues and artists' books. Her catalogues for exhibitions and artists' books fairs constitute the most important sources of documentation of artists' books in Australia of this time. Her private collection – the Centre for the Artist Book – comprises more than 550 artists' books by Australian and international artists. See www.grahamegalleries.com.au/index.php/centre-for-the-artist-book
- 12 For example Baillieu Library, University of Melbourne, *Art Bound: A Selection of Artists' Books* (2006); State Library of Queensland, *Freestyle Books: Artists' Books from the Collection* (2008); Deakin University, *Books Crossing: From the Deakin University Artists' Books Collection* (2009); Monash University (Clayton), *Artists' Books* (2011); State Library of Victoria, *Fine Impressions: Printmaking and Artists' Books in Melbourne 1999–2010* (2011–12)
- 13 Alex Selenitsch, *Australian Artists Books*, Parkes, Australian Capital Territory: National Gallery of Australia, 2008
- 14 Acknowledgements: Dr Claire Baddeley, Australian War Memorial; Ken Bolton, Australian Experimental Art Foundation; Alisa Bunbury, National Gallery of Victoria; Roger Butler, National Gallery of Australia; Des Cowley, State Library of Victoria; Claire Eggleston, Art Gallery of New South Wales Research Library; Wendy Ford, Manly Library; Noreen Grahame; Stephen Herrin, Matheson Library, Monash University; Philip Jackson, National Library of Australia; Dr Jane Kinsman, National

Gallery of Australia; Anne Kirker; Laurie McNiece, Fryer Library; Libby Pownall, Southern Cross University Library; Susan Millard, Baillieu Library, University of Melbourne; Judith Nolan, Monash Art, Design, Architecture Library, Monash University; Maggie Patton, State Library of New South Wales; Erica Ryan, National Library of Australia; Leanne Willis, Deakin University.

Andrew Schuller: A history of the Croft Press

- 1 Robert Hughes, *The Art of Australia*, Melbourne: Penguin, 1970
- 2 John R Biggs, *Basic Typography*, London: Faber, 1968
- 3 John Ryder, *Printing for Pleasure*, London: Phoenix House, 1955
- 4 Jim Walker to Eileen Chanin, 20 October 1977, Croft Press Archive Box 1, State Library of Victoria
- 5 W Hardy Wilson, 'Building "Purulia"', in *Domestic Art in Australia: Special Number of Art in Australia*, Sydney: Angus & Robertson, 1919, pp. 9–18
- 6 Richard Burton, *The Book of the Thousand Nights and a Night*, London, 1885
- 7 CJ Dennis, *Songs of a Sentimental Bloke*, Sydney: Angus & Robertson, 1915
- 8 Jim Walker, personal communication to the author, 21 January 2014
- 9 Announcement in *Outline: Journal of the Calligraphy and Book Arts Studies*, vol. 1 (January 1985), Croft Press Archive Box 1, State Library of Victoria
- 10 Jim Walker, personal communication to the author, 29 January 2014
- 11 Walker, personal communication to the author, 29 January 2014

Sasha Grishin: Books in the Canberra region

- 1 See Michael Richards, *A Licence to Print: Alec Bolton and the Brindabella Press*, Canberra: Friends of the National Library of Australia, 1993; Patricia Rolfe, 'Caxton Lives in Canberra', *Bulletin*, vol. 108, no. 5499, 24–31 Dec. 1985, p. 76
- 2 For a history of the Canberra School of Art see Michael Agostino, *The Australian National University School of Art: A History of the First 65 Years*, Canberra: Australian National University, 2010
- 3 The Australian National Gallery changed its name to the National Gallery of Australia in 1992.
- 4 For a discussion of the Canberra printmaking scene see Dianne Fogwell et al., *The Print, the Press, the Artist and Printer ... Limited Editions and Artists' Books from*

Art Presses of the ACT, Canberra: Drill Hall Gallery, 1994

- 5 For the history of the Graphic Investigation Workshop see <https://anulib.anu.edu.au/using-the-library/collections/rare-books-special-collections-and-manuscripts/petr-herel-collection/workshop/history.html>, accessed 2 November 2013
- 6 Sasha Grishin, *Artists Books and Limited Editions*, Canberra School of Art, 1992; Pat Gilmour, *Graphic Investigation Workshop 1978–1988*, Canberra Institute of the Arts, 1988; Petr Herel, *Postscript in Artists' Books and Limited Editions*, 3, Canberra School of Art, 2001; and John Thompson, *Fragile Objects, Artists Books and Limited Editions*, Canberra School of Art, 1992
- 7 Meg Buchanan, quoted in Dianne Fogwell et al., *The Print, the Press, the Artist and Printer*, 1994, p. 27
- 8 'Eco rats' is a common term used amongst the Australian literary intelligentsia to describe 'economic rationalists'.

Steven Tonkin: Australian artists' books in the 1970s

- 1 Gary Catalano, *The Bandaged Image: A Study of Australian Artists' Books*, Sydney: Hale & Iremonger, 1983
- 2 Two recent publications that have expanded the literature on Australian artists' books are: Alex Selenitsch, *Australian Artists Books*, Canberra: National Gallery of Australia, 2008; Monica Oppen & Peter Lyssiotis, *The Silent Scream: Political and Social Comment in Books by Artists*, Sydney: Bibliotheca Librorum apud Artificem / Ant Press, 2011
- 3 Catalano, *The Bandaged Image*, 1983, p. 17
- 4 Philip Leider, 'Books: Twenty-Six Gasoline Stations by Edward Ruscha', *Artforum*, vol. 2 no. 3, Sept. 1963, p. 57
- 5 For over four decades Ed Ruscha has been a key protagonist in the literature on artists' books with *Twenty-six Gasoline Stations* most often cited in reference to the beginnings of the field; see, for example, Clive Phillpot, 'Some contemporary artists and their books', in Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook*, Rochester: Visual Studies Workshop Press, 1985, pp. 96–132; Clive Phillpot, 'Twenty-six gasoline stations that shook the world: the rise and fall of cheap booklets as art', *Art Libraries Journal*, vol. 18, no. 1, 1993, pp. 4–13

- 6 Betty Bright, *No Longer Innocent: Book Art in America, 1960–1980*, New York: Granary Books, 2005, p. 185
- 7 Lucy R Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, New York and London: Praeger and Studio Vista, 1973
- 8 *Artists Books*, Moore College of Art, Philadelphia, 23 March – 20 April 1973; the term ‘artists books’ entered circulation with this exhibition, see Stefan Klima, *Artists Books: A Critical Survey of the Literature*, New York: Granary Books, 1998, pp. 12–18
- 9 Lucy R Lippard, ‘The artist’s book goes public’, *Art in America*, vol. 65, no. 1, Jan.–Feb. 1977, p. 40
- 10 Johanna Drucker, ‘The book as conceptual space (performance and exhibition)’, in *The Century of Artists’ Books*, New York: Granary Books, 1995, pp. 309, 321–22
- 11 Luis Camnitzer, Jane Farver & Rachel Weiss, et al., ‘Foreword’, in *Global Conceptualism: Points of Origin, 1950s–1980s*, New York: Queens Museum of Art, 1999, pp. vii–xi
- 12 Ian Burn, letter to Terry Atkinson and Michael Baldwin, 4 May 1969, reprinted in Ann Stephen, *On Looking at Looking: The Art and Politics of Ian Burn*, Melbourne: Miegunyah Press, 2006, p. 130
- 13 In reference to this exhibition, see also 1969 *Burn Cutforth Ramsden*, University Art Gallery, University of Sydney, 3 August – 25 October 2013; see Ann Stephen, ‘1969: retrieving the black box of Conceptual art’, *MUSE*, no. 5, June 2013, pp. 8–10
- 14 See Catalano, ‘The books of Robert Jacks’, in *The Bandaged Image*, 1983, p. 35–37; Selenitsch, ‘Robert Jacks: the artist’s touch’, in *Australian Artists Books*, 2008, pp. 25–35, 113–16, cat. 11–45; Peter Anderson, *The Artist’s Books of Robert Jacks*, Bendigo Art Gallery, 2009
- 15 See Maggie Finch, ‘Information exchange: Robert Rooney and Roger Cutforth’, *Art Journal of the National Gallery of Victoria*, no. 52, 2013, pp. 54–67, n. 116–118
- 16 For a detailed history, see Sue Cramer, *Inhibodress 1970–1972*, Brisbane: Institute of Modern Art, 1989
- 17 Mike Parr, ‘My relationship to the book form’, in John Buckley, Meredith Rogers, Kiffy Rubbo & Noel Sheridan, *Artists Books / Bookworks*, Brisbane, Melbourne & Adelaide: Institute of Modern Art, Ewing and George Paton Galleries & Experimental Art Foundation, 1978, p. 120
- 18 For relevant histories of these organisations, see Helen Vivian, ed., *When You Think About Art: The Ewing & George Paton Galleries, 1971–2008*, Melbourne: Macmillan Art Publishing, 2008; Stephanie Britton, ed., *A Decade at the EAF: A History of the Experimental Art Foundation 1974–1984*, Adelaide: Experimental Art Foundation, 1984; Bob Lingard & Sue Cramer, *Institute of Modern Art: A Documentary History, 1975–1989*, Brisbane: Institute of Modern Art, 1989
- 19 *Artists Books / Bookworks*, Ewing and George Paton Galleries, exhibition dates, 4–29 September 1978, to Institute of Modern Art, 24 October – 18 November 1978, to Experimental Art Foundation prior to Christmas 1978, on display to mid-March 1979
- 20 See ‘List of Publications’ in Britton, *A Decade at the EAF*, 1984
- 21 See Marr Grounds, ‘General aims & methods of environmental art (1980)’ and Donald Brook, ‘Institutional and transinstitutional outputs’, reprinted in Marr Grounds, *Oxide Street: An Environmental Artwork on the Dingo Fence in Central Australia*, Adelaide: Experimental Art Foundation 1981, 4/3, 4/4
- 22 See Ted Hopkins, ‘Slicing the page: the story of Champion Books’, *Journal of Artists Books*, no. 30, Fall 2011, pp. 47–49; Marius Foley, ‘Champion Books/Backyard Press Publications’, *RMIT Design Archives Journal*, vol. 1 no. 1, 2011, pp. 9–11; Marius Foley, ‘Case Study #2 Participatory publishing – Backyard Press and Champion Books’, in ‘Co-Creative Publics and Publication Design Practice’, PhD thesis, RMIT, pp. 78–107, researchbank.rmit.edu.au/view/rmit:160399, accessed 14 November 2013
- 23 Hopkins, ‘Slicing the page’, 2011, p. 48
- 24 See extended discussion in Oppen & Lyssiottis, *The Silent Scream*, 2011, pp. 68–71
- 25 Peter Lyssiottis & Des Cowley, ‘Peter Lyssiottis: 36 frames’, in *Peter Lyssiottis: ‘Outside of a dog ...’ A Survey Exhibition*, Melbourne: Stonington Stables Museum of Art, Deakin University, 2007, n.p.
- 26 Hopkins, ‘Slicing the page’, 2011, p. 49
- 27 See *The Book of Slab: How to Buy or Lend The Book of Slab* promotional flyer, Melbourne: Champion Press, 1983, n.p.
- 28 These artists are represented in Noel Sheridan, ‘Australian artists books’, in Buckley, Rogers, Rubbo, Sheridan, *Artists Books / Bookworks*, 1978, pp. 99–125, and/or Catalano, *The Bandaged Image*, 1983; see also, Kay Campbell & Katherine Moline,

IN PRINT. Vol.1. Artists' Books, Sydney: Power Gallery of Contemporary Art, University of Sydney, 1987

Caren Florance: The changing face of contemporary letterpress in Australia

- 1 Geoffrey Farmer, 'Foreword', in *The Literature of Australian Private Presses and Fine Printing: A Bibliography*, Sydney: Book Collectors' Society of Australia, 1999, p. xiii
- 2 See Caren Florance, 'Sharing book spaces', from a presentation at the Codex Australia 14 symposium, www.pretext.com.au/index.php/articles/field/20-sharing-book-spaces.html, accessed 20 March 2014
- 3 See Caren Florance, 'Stop the press: the allure of ink', *Artlink*, vol. 30, no. 2, 2010, pp. 42-44
- 4 Sarah Bodman, 'The hand printed page', Centre for Book Arts Research, University of the West of England, listed in the 'Producing, Pricing, Exhibiting and Marketing Artists' Books' section of www.bookarts.uwe.ac.uk/resources.htm, accessed 10 January 2015
- 5 'Stereotype printing', Wikipedia, [en.wikipedia.org/wiki/Stereotype_\(printing\)](http://en.wikipedia.org/wiki/Stereotype_(printing)), accessed 20 March 2014
- 6 Examples are The Distillery in New South Wales, www.the-distillery.com.au; Impressworks in Queensland, impressworks.com.au; and Bespoke Letterpress in Queensland and New South Wales, www.bespokepress.com.au, accessed 21 March 2014
- 7 For example, at Briar Press, www.briarpress.org/36160, accessed 6 April 2014
- 8 Typical examples are Love Letter Press in South Australia, www.loveletterpress.com.au/#!about (no mention is made of the fact that each job requires a separate unrecyclable plastic plate) and Paper Elephant in New South Wales, www.paperelephant.com.au, accessed 10 January 2015
- 9 Geoffrey Farmer, *Private Presses and Australia*, Melbourne: Hawthorn Press, 1972; *The Literature of Australian Private Presses*, 1999
- 10 'The expression of ideas, rather than typography, has been the reason for the foundation of a number of Australian private presses.' Farmer, *Private Presses in Australia*, 1999, p. 6
- 11 Discovered by talking to Nuri Mass's daughter, Tess Horowitz, in Canberra on 17 August 2013; information on her can be found at www.austlit.edu.au/austlit/page/A17803, accessed 20 March 2014; and in Michael Denholm, *Small Press Publishing in Australia: The Early 1970s*, North Sydney: Second Back Row Press, 1979, pp. 49-50
- 12 Andrew Schuller, 'A new generation of private presses in Australia', *Matrix*, vol. 31, 2013, pp. 85-93; David Bolton, 'Letterpress in Australia', www.australianletterpress.info; Caren Florance, Pretext, <http://www.pretext.com.au>, accessed 21 March 2014
- 13 Entering Jurgen Wegner's name into the National Library of Australia's search engine Trove uncovers a rich yield of information about print history over the past 20 years: trove.nla.gov.au, accessed 6 April 2014
- 14 Lawrence Finn, Hipcat Printery, www.hipcatprintery.com, accessed 21 March 2014. Wayzgoose Press has no website, but there is literature about them; e.g. Lawrence Finn, 'An interview with the Wayzgoose Press', www.anzprintmaker.com/index.php/Private-Presses/an-interview-with-the-wayzgoose-press.html, accessed 21 March 2014
- 15 Typomania information from Trove, <http://trove.nla.gov.au/version/46735556>, accessed 22 March 2014
- 16 There is little written material available on Finlay Press, apart from a wiki, which was compiled by one half of the partnership after it concluded: en.wikipedia.org/wiki/Finlay_Press, accessed 21 March 2014
- 17 See Ampersand Duck, 'The survival of letterpress in Australia', *The Blue Notebook*, vol. 6, no. 12, April 2012, pp. 10-18
- 18 The best overview of the press was published before Alec Bolton's death: Michael Richards, *A Licence to Print: Alec Bolton and the Brindabella Press*, Canberra: National Library of Australia, 1993
- 19 Farmer, *Literature of Australian Private Presses*, p. xiii
- 20 Denise Campbell, Useful Arts, www.denise-campbell.com/index.php/handmade-books-and-folios, accessed 23 March 2014
- 21 His latest project is to produce locally made wood type with his 'new' enterprise, Sylvan Type Works. The webpage fluctuates in terms of accessibility of content but can be found at www.sylvantypeworks.com.au, accessed 23 March 2014
- 22 Websites, in order of mention: Electio Editions, electioeditions.blogspot.com. au; Idlewild Press, www.carolynfraser.com; Mountains Brown Press, mountainsbrownpress.com; Ampersand Duck, www.ampersandduck.com; Red Rag Press, www.redragpress.com, accessed 23 March 2014

- 23 Websites, in order of mention: Unstable Press, www.dfrazier.com; Actus Reus Press, www.hipcatprinter.com; Red Hand Prints, www.redhandprints.com; Light Trap Press, www.light-trap.net, accessed 23 March 2014
- 24 Leonie Oakes, online conversation with the author, 11 March 2014
- 25 Vicki Reynolds, conversation with the author, 11 March 2014
- 26 Per Henningsgarde, Kristen Colgin & Clyde Veleker, 'A pedagogical tool for studying the history of the book: thirty-five years of bibliographic presses in Australia and New Zealand, 1977–2012', *Script & Print: Bulletin of the Bibliographical Society of Australia and New Zealand*, vol. 38, no. 1, 2014, pp. 5–25
- 27 See the Ancora Press page on the Monash University website, artsonline.monash.edu.au/ancorapress, accessed 6 April 2014
- 28 Lyre Bird Press (Tate Adams), en.wikipedia.org/wiki/Tate_Adams; Edition + Artist Book Studio (Dianne Fogwell), trove.nla.gov.au/people/1309303, accessed 6 April 2014
- 29 Fold Editions, Edith Cowan University, www.ecu.edu.au/schools/communications-and-arts/research-and-creative-activity/centre-for-research-in-entertainment-arts-technology-education-and-communications/projects/current/createc/visual-and-material-arts-and-culture-research-group/fold, accessed 6 April 2014
- 30 Henningsgarde, Colgin & Veleker, 'A pedagogical tool', 2014, pp. 24–25
- 31 At the time of writing, 80 University of Canberra graphic design students came through the Australian National University School of Art Book Studio in groups of 10 over two weeks for a one-day workshop each in typesetting.
- 32 One such paper is Susanna Edwards, Maziar Raein & Julia Lockheart, 'Codex: setting the scene for a debate in graphic design education: the function of old and new technologies in the teaching of typography', in *TypoGraphic 60: Primal Typography*, International Society of Typographic Designers, 2003
- 33 Design College Australia, www.designcollege.com.au/content/letterpress_workshops.html, accessed 6 April 2014
- 34 Chris Idhammer, 'Developing and retaining future craft skills', IDCON research library, www.idcon.com/ZlaeZ/resource-library/articles/training/470-developing-retaining-future-craft-skills.html, accessed 23 March 2014
- 35 Megalo Print Studio + Gallery, Kingston, Canberra, www.megalo.org, accessed 6 April 2014
- 36 kind of —, www.kindofgallery.com; Supergraph, www.supergraph.com.au, accessed 2 April 2014
- 37 Fremantle Arts Centre Print Awards, fac.org.au/facpa/; Libris Awards, www.artspacemackay.com.au/whats_on/libris_awards, accessed 6 April 2014
- 38 The website for the Association of Handcraft Printers is defunct; information can be found at www.briarpress.org/1675 and through Letterpress Down Under, groups.yahoo.com/neo/groups/letterpressdu/info, accessed 6 April 2014
- 39 See Douglas C McMurtrie, *The Book: The Story of Printing & Bookmaking*, London: Oxford University Press, 1943, esp. chapter 39: 'The printing of illustrations'

Peter Anderson: The early artists' books of Robert Jacks

- 1 This essay draws on studio research and extensive conversations with Robert Jacks undertaken while preparing an exhibition of his artists' books for the Bendigo Art Gallery in 2009 – Peter Anderson, *The Artist's Books of Robert Jacks*, Bendigo Art Gallery, 2009. This earlier work, which was supported by funding from NETS Victoria and Arts Victoria, has been expanded with further research drawing on Jacks's personal papers and studio archive, as well as the Robert Jacks Archive, State Library of Victoria, Melbourne (MS 14346). For assistance in the preparation of this paper I would like to acknowledge the assistance of staff at the State Library of Victoria, State Library of Queensland, Museum of Modern Art, Printed Matter and National Gallery of Victoria. For conversations, generous hospitality and access to works and other resources, I thank Robert and Julienne Jacks.
- 2 *Printed Matter, Artwork in Bookform*, New York: Printed Matter Inc., 1980
- 3 *Printed Matter, Artwork in Bookform*, 1980, p. 9
- 4 See Toni Sant & Martha Wilson, 'Archiving the future: a brief history of Franklin Furnace', in Gabriele Detterer & Maurizio Nannucci, eds, *Artist-Run Spaces: Nonprofit Collective Organizations in the 1960s and 1970s*, Zurich: JRP|Ringer, 2012, pp. 132–53
- 5 Franklin Furnace, *Franklin Furnace Bookstore: Book-Like Works by Artists*, New York, c. 1976/77

- 6 Sol LeWitt interviewed by Hazel de Berg for the Hazel de Berg Collection, 1977, sound recording, nla.gov.au/nla.oh-vn1479762
- 7 Julie Ault & Lucy Lippard, 'Interview about Printed Matter, December 2006', in Detterer & Nannucci, *Artist-Run Spaces*, 2012, pp. 202–24. In this interview Lippard remarks as an aside: 'this was also a point in my own life when I couldn't sit down at a table with people without starting an organisation.' (2012, p. 204)
- 8 Sol LeWitt interviewed by Hazel de Berg for the Hazel de Berg Collection
- 9 printedmatter.org
- 10 Correspondence to Robert Jacks from Edit de Ak, Sol LeWitt, Lucy Lippard, Mike Robinson, Pat Steir, Irena von Zahn and Robin White, 12 December 1975. The letter does not use the organisational name Printed Matter and gives a return address of 164 Mulberry Street (Robert Jacks, personal papers).
- 11 Lucy Lippard, *Six Years: The Dematerialisation of the Art Object from 1966 to 1972*, London: Studio Vista, 1973. The books listed were 1–12 (1969), described as a 'tiny untitled book of increasing lines' (p. 69); *Twelve Drawings* (1970) (p. 141); and *An Unfinished Work 1966–1971* (1971) (p. 211).
- 12 Correspondence, Robert Jacks to Lucy Lippard, 19 May 1971, Artist's File, Franklin Furnace Archive, Museum of Modern Art, New York
- 13 Patrick McCaughey, 'One-man show confounds the Jeremiahs', *Age*, 17 Aug. 1966, p. 5
- 14 Patrick McCaughey, 'This Jacks show less exciting, but impressive', *Age*, 18 Oct. 1967
- 15 Dianne Macleod, 'Printed Matter: an interview with Robert Jacks', *Imprint*, vol. 33, no. 1, 1998, p. 2
- 16 Patrick McCaughey, 'The significance of The Field', *Art and Australia*, vol. 6, no. 3, Dec. 1968, pp. 235–42 (Jacks's *Red Painting* provided the cover illustration for this issue of *Art and Australia*.)
- 17 *Canadian Artists '68*, Art Gallery of Ontario, Toronto, 1968 (see Lucy Lippard, 'Notes in review of *Canadian Artists '68*', *artscanada*, vol. 26, no. 128/129, Feb. 1969, pp. 25–26); *Survey '69*, Montreal Museum of Fine Arts, 1969 (Lippard was one of the selectors for this exhibition.)
- 18 Kay Kritzwisser, 'Success at 26/ rubbish!', *Globe and Mail*, 17 Mar. 1969, p. 5 (This review concludes with the following quote from Jacks: 'I did 70 paintings for this show and 200 watercolours, and I worked through them to find the things of importance to me – and that's what hangs in this show.')
- 19 Ian Burn, 'Conceptual art as art', *Art and Australia*, vol. 8, no. 2, Sept. 1970, p. 170
- 20 'Press release', New York Cultural Centre, 23 Dec. 1970 (Robert Jacks, personal papers)
- 21 Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 26
- 22 Correspondence, Jacks to Lippard, 19 May 1971, Artist's File, Franklin Furnace Archive, Museum of Modern Art, New York
- 23 Robert Jacks to Peter Kolisnyk, May 1971, box 33, folder 1, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria
- 24 Although Jacks is not listed in the published exhibition listings of 112 Greene Street, there are acknowledged gaps in the records. It is most probable that Jacks exhibited the 1–12 works in the context of an untitled group exhibition from 12 May to 2 June 1971, organised by Gordon Matta-Clark. Jessamyne Fiore, *112 Greene St: The Early Years (1970–1974)*, New York: Radius Books & David Zwirner, 2012
- 25 Anderson, *The Artist's Books of Robert Jacks*, 2009, pp. 9 & 24. See also, Peter Anderson, 'A recipe for ... Robert Jacks: cut & tied', in *Robert Jacks: Cut & Tied*, Melbourne: Block Projects, 2012
- 26 Jacks in Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 23
- 27 The independent gallery Art Projects (1979–84) is often described as an 'alternative space' or an 'artist-run space'. For an account of Art Projects see Carolyn Barnes, 'Defiance as a constructive principle: Art Projects 1979–1984', in Max Delany, *Pitch Your Own Tent*, Melbourne: Monash University Museum of Art, 2005, pp. 6–35
- 28 *An Unfinished Work*, vol. 1 (NGA 79.2647) & *An Unfinished Work*, vol. 2 (NGA 79.2648)
- 29 Alex Selenitsch, *Australian Artists Books*, Canberra: National Gallery of Australia, 2008, p. 25. It is important to note that one key way of differentiating early and more recent versions or editions of some of Jacks's book works that use the same or similar sizes is the shift in stock paper and folder sizes, from the early versions produced using paper stock of standard US 'letter' size, to more recent ones that use A4 paper stock. The paper stock used in the volumes held by the National Gallery

- of Australia is of standard US 'letter' size, rather than A4, with the 'extract' works linked to *An Unfinished Work* being acquired in 1977.
- 30 A copy of this edition is held in the collection of the State Library of Victoria.
- 31 Selenitsch, *Australian Artists Books*, 2008, p. 25
- 32 Selenitsch, *Australian Artists Books*, 2008, p. 28
- 33 In 1981 Peter van Beveren curated the exhibition and publication *The Archives: Art Information Centre*, Provincial Museum Hasselt, 1981, which included work by Jacks.
- 34 Robert Jacks to Peter M van Beveren, May 1973, box 32, folder 7, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria
- 35 Burn, 'Conceptual art as art', 1970, p. 170
- 36 Sol LeWitt, 'Paragraphs on Conceptual art', *Artforum*, vol. 5, no. 10, Summer 1967, p. 84 (This essay was published in a special issue of *Artforum* on American sculpture, which Jacks may have read while still in Australia.)
- 37 Jacks to Kolisnyk, 31 July 1970, box 33, folder 2, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria
- 38 Jacks to van Beveren, May 1973, box 32, folder 7, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria
- 39 Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 25
- 40 'Both Evans and Jacks narrate the changing position of an incised line from an oblique to a right angle through seven and eight paintings respectively ... Jack's [sic] work is grey enamel on paper'. W Neil Marshall, 'Toronto letter', *Art International*, vol. 17, no. 6, Summer 1973, p. 41
- 41 Jacks to van Beveren, May 1973, box 32, folder 7, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria
- 42 Frances McCarthy & Daniel Thomas, *Recent Australian Art*, Sydney: Art Gallery of New South Wales, 1973
- 43 Daniel Thomas described the paintings as 'full of subtle colour and varied brush work once you slow down and really look'. Daniel Thomas, 'Surprise - a vital emotion', *Sydney Morning Herald*, 31 May 1973, p. 14
- 44 Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 9
- 45 M (Martha Wilson) to Robert Jacks, 5 May 1976, box 32, folder 5, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria
- 46 Once Jacks had returned to Australia his correspondence with Printed Matter shows that rather than taking cash payment for the sales of his books, he would receive selections of other artists' books from the catalogue and, as a result, he expanded his own substantial existing collection of works in this field (Robert Jacks, personal papers).
- 47 Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 31
- 48 These rectangular canvases were 'divided both vertically and horizontally. The powdery greys changed to cold reds and cool greens and the tones all met at the middle'. Dianne Byrne, 'Robert Jacks', *Art & Australia*, vol. 18, no. 1, Spring 1980, p. 56
- 49 In Jacks's 1975 exhibition at South Yarra Gallery, he exhibited three screenprints based on the horizontally divided paintings, as well as two large works divided into six sections of grey-green hues, one of which - *Transitions* (1975) - was acquired by the National Gallery of Victoria.
- 50 Anderson, *The Artist's Books of Robert Jacks*, 2009, pp. 29 & 32
- 51 This latter work is illustrated in Simeon Kronenberg, *Robert Jacks: On Paper 1958-1990*, Ian Potter Gallery, The University of Melbourne, 1990, p. 21
- 52 Robert Jacks, artist statement (1 June 1977), Franklin Furnace Archive, Museum of Modern Art, New York
- 53 Robert Jacks in Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 27. While not strictly 'books' these packages of stamp works were sold by both Franklin Furnace and Printed Matter. In January 1976 Jacks sent three 'books of rubber stamps' to Printed Matter in response to its initial December 1975 letter to artists (see note 10 above), he also sent five envelopes of stamp images, noting: 'I do not know if you would consider these to be books; however, they have always, for me performed the same function as books' (Robert Jacks, personal papers).
- 54 Clive Phillpot, *Booktrek: Selected Essays on Artists' Books (1972-2010)*, Zurich: JRP|Ringier, 2013, p. 17
- 55 Sant & Wilson, 'Archiving the future', 2012, p. 132
- 56 Phillpot, *Booktrek*, 2013, p. 17
- 57 Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 5. The 'inventory' consists of two pages of book listings, and a cover page with image showing Jacks reading *Red Diagonals* (1976) in front of a work that

- is similar in format to *Transitions* (1975). While the 'inventory' lists the hand-stamped book that Jacks produced in Melbourne, *Horizontal & Vertical* (1978), it is printed on US letter paper, and may have been produced in the United States just before Jacks returned to Australia at the beginning of 1978. If this is the case, then it is unlikely that the work in the background of the cover image is in fact *Transitions* as suggested in Anderson (*The Artist's Books of Robert Jacks*, 2009, p. 13), as that work was purchased by the National Gallery of Victoria directly from Jacks's South Yarra Gallery exhibition in November 1975.
- 58 On this specific practice see Phillipot, *Booktrek*, 2013, p. 194
- 59 Anderson, *The Artist's Books of Robert Jacks*, 2009, pp. 11–12
- 60 Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 34. 'Please send me the stamp you want reproduced with the mention of the colour' ... 'the stamp will be returned to you immediately after printing', box 30, folder 8, MS 14346, Robert Jacks Archive, Australian Manuscripts Collection, State Library of Victoria, Melbourne
- 61 Anderson, *The Artist's Books of Robert Jacks*, 2009, p. 12
- 62 John Buckely, Meredith Rogers, Kiffy Rubbo & Noel Sheridan, *Artists Books / Bookworks*, Brisbane, Melbourne & Adelaide: Institute of Modern Art, Ewing and George Paton Galleries & Experimental Art Foundation, 1978
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- 72 For example, Jacks's exhibition *Robert Jacks: Paintings/Sculptures Melbourne/New York 1967–*, Tarra Warra Museum of Art (2004) or *Never Ending Project* Anna Schwartz Gallery (2005), which preceded the production of the 2006 edition of *An Unfinished Work*.
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Marian Macken: The book as alternative architectural practice

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OBITUARY

PATRICIA REYNOLDS

BA, ALAA
1920–2014

It is with great sadness that we record the death on 5 November 2014 of Patricia Reynolds, first La Trobe Librarian at the State Library of Victoria.



Edna Patricia Reynolds was born in 1920 in Canterbury, Victoria. After completing an Arts degree at the University of Melbourne in 1940 she became secretary to the stockbroker Ian Potter, a leading financier who dominated the Australian business scene from the 1940s to the 1970s. Pat came to this position through the network of her father, Edward Thomas Reynolds, a barrister and Member of the Legislative Assembly for Toorak. She recalled Potter's efficiency, professionalism and prodigious capacity for work, from which she learned a great deal.

After travelling in Europe for nearly a year in 1949, she returned to Melbourne and, in 1950, qualified as a librarian at the then Public Library's Training School. In 1951, her first job at the Library was as an assistant to the celebrated librarian PVL Garrett, under whom she gained invaluable experience. At this time, Professor Max Crawford of the University of Melbourne proposed the creation of the La Trobe Library as a distinct department of the then Public Library that would hold a discrete collection of Australiana. The role of the proposed library was to provide facilities for the study in Victoria of Australian history and literature. The foundation

stone of a new Library building in La Trobe Street was laid on 2 July 1951, as part of the anniversary celebrations of the establishment of Victoria as a separate colony.

Pat Reynolds was appointed Deputy La Trobe Librarian in 1964 (this role was later titled La Trobe Librarian), in which role she oversaw the establishment in the La Trobe Library of what was to become one of Australia's premier Australiana collections, creating from State Library holdings a separate collection of published and unique material relating to Australia, New Zealand and the Pacific. Pat dedicated her considerable management skills to enlarging the original staff of seven to 50 and she met the challenge of the library's opening, which was scheduled to take place less than two years after her appointment, with efficiency and professionalism. The new library opened to the public on 29 March 1965, and was formally opened on 5 September 1965.

Insisting on the highest standards, staff training was a notable feature and strength of Pat Reynolds's management and an important foundation for the excellent reference and research work for which

the La Trobe staff were renowned. She trained many staff who went on to make major contributions to the development of Australian collections and to archival management.

Under Pat Reynolds's leadership, a wide-ranging biographical indexing project was undertaken, the results of which have benefited subsequent researchers. Such invaluable resources and finding aids enabled in the late 1970s, for example, a fruitful collaboration between the La Trobe Library and the *Australian Dictionary of Biography*, of which at this time the eminent historian Geoffrey Serle was one of the editors.

Following the opening in April 1966 of the purpose-built Irving Benson Hall, adjacent to the State Library's La Trobe Street entrance, Pat Reynolds was instrumental in directing La Trobe Library staff in the curation of 22 exhibitions showcasing rare and interesting items from the Library's collection.

During her 15 years as La Trobe Librarian, the image of the Library flourished. As a collection builder, and using her extensive network of contacts in academia, history circles, the Lyceum Club and the business world, Pat Reynolds brought much

significant material into the Library. In 1966 she instigated with Geoffrey Serle and AGL Shaw the establishment of the Friends of the La Trobe Library, later Friends of the State Library, with such influential luminaries as Tristan Buesst, AGL Shaw, SRC Wood, Geoffrey Serle, Margaret Carnegie and RR McNicoll as early committee members. As a result of Pat's personal research a great deal of significant material, including works by photographer Antoine Fauchery and the artists Henry Burn and Henry Gritten, was acquired for the collection.

Shortly after her retirement from the State Library in 1979, Pat Reynolds married James E Wilkie, a practising accountant who had been an officer in the Australian Army during World War II. Pat was predeceased by her husband.

Pat Reynolds's dedication and ability to inspire staff was the single most important factor in bringing 'The La Trobe' to prominence as a cultural institution. Her contributions to the field of Australian Studies and to the State Library of Victoria were immense.

Dianne Reilly, AM
La Trobe Librarian 1982–2008

(Above opposite) Patricia Reynolds, the first Deputy La Trobe Librarian, at the official opening of the La Trobe Library, State Library of Victoria, 29 March 1965. Photograph by Leone Mills, State Library of Victoria, H27965

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The Library aims to celebrate the work of our Fellows where possible through

performances, publications, talks, exhibitions and other events. The 2014 exhibition *Rome: Piranesi's Vision* resulted from the Redmond Barry Fellowship undertaken by Dr Colin Holden. The exhibition was visited by over 84,000 people.

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(Above) Des Cowley, History of the Book Manager, State Library of Victoria

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