

STATE LIBRARY OF QUEENSLAND

Artists' books education kit

Artists' Books: Curriculum Links and Resources

Queensland Curriculum and Assessment Authority

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Vocabulary

artist's book: an artwork that uses some or all of the characteristics of a book

altered book: an art work in which a book is changed from its original form into something completely different. See examples, *Untitled* by Luke Roberts and *Dusky Robin* by Kylie Stillman

What is an artist's book

Usually when we think of a book we think of an object with turning pages on which words and often images are printed. It has a cover and a spine, a beginning and an end, is made of paper, can be stored on a bookshelf and, most importantly, it can be read.

An artist's book is an artwork that uses some or all of the characteristics of a book.

In creating books, artists are asking that their works be read as well as viewed. They challenge the notion that artworks are things that are framed and hung upon walls. Artists also challenge the idea of what a book actually is and invite us to find new meanings for its usual forms and purposes.

Typically artists' books of the State Library's collection are limited editions. Many however are unique. Their valuable and sometimes fragile nature means that they need to be handled with care.

Vocabulary

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altered book: an art work in which a book is changed from its original form into something completely different. See examples, *Untitled* by Luke Roberts and *Dusky Robin* by Kylie Stillman

edition: the number of copies made; the number printed.

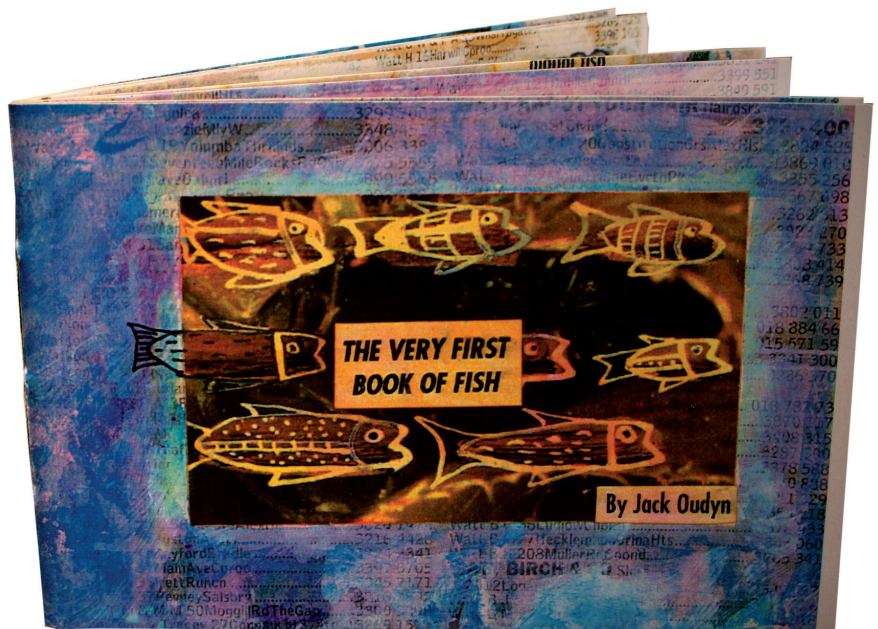
limited edition: the number of copies does not exceed a set number. (Books of limited editions are often hand signed and numbered. For example, an artist's book numbered 6/10 would mean it was number six in a limited edition of 10. This follows the tradition used by printmakers.)

unique: one of a kind, something which has not been duplicated.

aesthetic: relating to ideas of beauty.

codex: a bound and stitched manuscript or document, i.e. a book in the western tradition.

codices: plural of codex.



The very first book of fish by Jack Oudyn

Books of the Education Kit

The Artists' Books Education Kit consists of over 40 books. With care they can be touched and handled so that the reader has access not only to their texts and illustrations but also to information conveyed by the aesthetic and tactile characteristics of their structures and materials.

All of the books in the kit are from editions. For each of the books, another, acquired from the same limited edition, is kept amongst the several hundred artists' books in the State Library's collection. Many of the books are hand signed by their authors and the books edition numbers are recorded.

The kit includes books with various structural and printed forms including accordion books, folded books, codices, books which are hand printed using etchings, woodcuts and screen prints, and books which use digital technology to manipulate and reproduce photographs, illustrations, graphics and text. Many of the books are hand bound.

JOURNAL TASKS

1. Find several interesting and relevant definitions of a book and explore the layers of meaning that the word 'book' can carry.
2. Find definitions for artists' books. How do opinions differ regarding what constitutes an artist's book?
3. Research the origins of books in both eastern and western traditions.

Students as artist's book makers

In creating an artist's book, you can traverse many art-making disciplines. It is an art form that provides an ideal way to demonstrate your strengths and to choose the ways in which you most enjoy working.

Perhaps you would enjoy exploring early book forms, (for example **codices** with **coptic binding**) and mastering their technical challenges with skill and dexterity. You may prefer to invent new forms, to experiment with non-traditional materials and surfaces or even create sculptural objects that use the elements of books, for example pages, bindings and covers, in new ways.

You might choose to paint, to illustrate, to manipulate images with a computer, to incorporate **found objects**, to use collage, printmaking techniques, calligraphy, photography, graphics skills and book binding skills.

Your strengths may be in thinking conceptually, in poetic thoughtfulness, linguistic inventiveness, sensitivity to materials or in expressing a sense of fun.

All of these ways of working are represented by the range of artists whose work is in the Education Kit.

Artists' books and writing

Words are of course an essential part of books. Or are they?

Some of the artists represented by the Education Kit have used their own poetry or narratives as their **text** and created work that is subjective and lyrical. They focus on aspects of personal life and invite us to join them in their exploration of what it means to be human and alive.

Some have used classical myths or traditional poems to engage the reader's thoughtfulness in a wider cultural context. The intention of other artists is to right wrongs and to rail against injustice. Others seek to amuse, to categorise, to record a process or to document their work. They know readers of books can be informed, incensed, inspired, invited to suspend belief, be shocked, delighted or even bored. To best engage a reader, an artist needs to make sure the physical and aesthetic characteristics of the book illuminate and enrich the text and vice versa. All the aspects of an artist's book work together to convey meaning.

Vocabulary

coptic binding: method of book binding developed by the early Christians in Egypt. (An example from the kit of a book which uses coptic binding is *Hitting the skids* by Doug Spowart.)

calligraphy: the art of 'beautiful' writing; written by hand with a wedged pen or a brush.

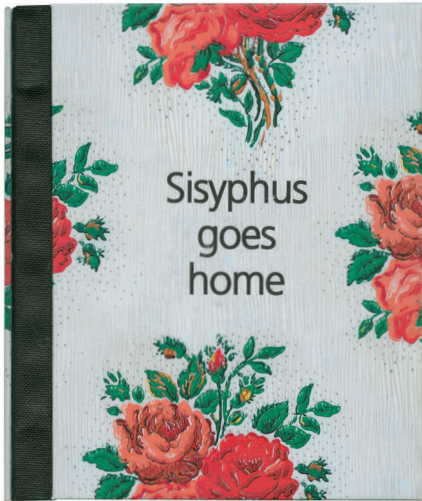
text: the written words as a whole. (Text can also refer to all the aspects of a book from which we can gather meaning.)

found object: an object that the artist did not create but has discovered and used as part of his or her creation. See example, *Pennant* by Madonna Staunton

CONSIDER

Some artists' books have no words at all. How is it possible for them to communicate something?

Sisyphus goes home by Lyn Ashby



Sisyphus goes home by Lyn Ashby

Sisyphus goes home

"According to the ancient myth, Sisyphus was a character who offended the gods. As a punishment for his offense he was condemned to roll a mighty rock to the top of a hill. From the top of the hill the great rock would immediately roll back to the bottom. Sisyphus was obliged to return to the bottom of the hill and with great effort, again roll the rock to the top, whence the rock would roll back down again. Sisyphus was condemned to repeat this pointless backbreaking toil for all eternity. In the land of myth somewhere, Sisyphus still rolls his rock.

"In the 1940's this myth was popularised by Albert Camus who proposed, apparently absurdly, that Sisyphus is happy, even heroic in the apparent tragedy of his life. How can this be?

"And how could Sisyphus possibly go home? Like the rest of his existence, would it not be an endless mockery of arrival? And what could home be in the middle of this fatally flawed existence? Visions of wallpaper?"

This text appears on the back page of the artist's book.

Vocabulary

ironic: the apparent meaning is the opposite from the writer's intentions.

Lyn Ashby uses a classical myth, and a 1940's commentary by the poet and philosopher, Albert Camus, to ponder the meaning of contemporary existence. His book, **Sisyphus goes home** begins with these four lines:

*"Flocked mocked floral moral
In fact not a wall to hang a homing hat
Even so, this hill-curved whirled
Might offer up its welcome mat"*

The poem is continued, not by words but by a series of illustrations. A simple line drawing creates a basic image that is 'flipped' or repeated in various degrees of close-ups throughout the book. As the 'poem' proceeds, the line drawings are filled progressively with increasingly colourful and highly decorative patterns.

The constant repetition of the basic image reflects the endless repetition of the task to which Sisyphus is condemned. As with all good illustrators Ashby does not simply give a visual description of the story but creates a poetic response to it. He extends and enriches the story by adding new meanings. The illustrations are 'read' as well as viewed.

QUESTION 1

Perhaps Ashby uses frivolous wallpaper in his illustrations to mock Sisyphus and his endless struggle or perhaps he uses it ironically to mock Albert Camus' suggestion that Sisyphus was happy in his struggle. What do you think?

QUESTION 2

What visual evidence can you find to suggest that a computer program was probably used to create the illustrations for *Sisyphus goes home*?



The garden book (detail) by Jan Davis

The garden book by Jan Davis

FOLIO SUGGESTION

Haikus make excellent starting points for artists' books and can be woven into the aesthetic and structural considerations made by the artist.

A haiku is written in seventeen syllables over three lines, the first and third lines consisting of five syllables and the second line of seven syllables.

For the text of your book, write your own haiku poem or use a traditional haiku translated into English from Japanese.

Vocabulary

decode: to make sense from the text; to work out the meaning of the text.

sumi-e: a style of using ink with a brush in Japanese calligraphy.

calligraphy: the art of 'beautiful' writing; written by hand with a wedged pen or a brush.

translucent ink: ink that allows the background to shine through slightly.

sow seed
garden grows
flowers and fruits ripen
scatter seed

The words of this poem are scattered across the pages as if they had been sown like seed. Individual letters are dispersed and multiplied in random patterns to suggest a growing garden. Staccato like repetition of the letter 't' echoes the sound that rain makes as it falls upon the ground.

Jan Davis has not made this book easy to **decode**. Readers must search carefully to reconstruct the lines of the poem. Its meaning is enhanced by the way in which the words are arranged physically upon the pages and by the rich and subtle layering of images. Shapes drawn in dense black **translucent ink** are layered over white spaces and over images of garden fruits and flowers.

By using strokes made with a **sumi-e** calligraphy brush the designer emphasises the work of the human hand and so creates a balance with the images in which the use of computer graphics and illustration programs is evident.

All the elements of this book work together in harmony to convey both literal and poetic meanings.

QUESTION

For the cover of *The garden book*, Jan Davis uses completely blank white glossy card. Why do you think the artist chose to do this?

See also '*the case of the extremely glad gallerist*' and '*the case of the extremely sad gallerist*' that Jan Davis designed with Noreen Graham.

The Fish Books

(The very first book of fish, Fish book 2, Fish book 3 and Fish book 4)

In **The very first book of fish** Jack Oudyn has built the richly textured surface on a page from a Brisbane telephone book. Tantalizing glimpses through the layers of paint reveal place names like Moggill Road, Seventeen Mile Rocks and Salisbury. Layers of coloured inks and paint combine with collaged fragments that include sheet music, maps, barcodes, sardine labels and postage stamps to create lively and interesting illustrations.

All four books are filled with fishy characters and a text full of whimsical wise cracks and puns. They exude a sense of place, often showing fragments of maps and place names of the Redland Bay area where Oudyn has spent most of his life.

Oudyn has reversed the usual relationship between illustration and text in which illustrations mainly serve the purposes of the written word. In the fish books, text is used to embellish the illustrations, to 'decorate' them with added scraps of meaning and reference.

The four books are housed in a small white cardboard box. Each book consists of four leaves folded and hand sewn at the fold line to make sixteen pages each 7.2 x 10 centimetres. The pages have been replicated on a coloured photocopier or printer. In the tradition of artist printmakers, Oudyn has limited the edition of each book to 50 copies.

The very first book of fish by Jack Oudyn

This image has been taken from an original A4 size mock up which was used to print eight of the sixteen pages of *The very first book of fish*.



MAKING TASK SUGGESTION

Plan a 16 page book that can be made by printing on both sides of an A4 page using work scanned from your current folio.

(Remember, if you want colours to be printed edge to edge you will have to adjust the size of your pages to accommodate this.)



Licorice allsorts by Helen Sanderson

Artist's statement: Licorice allsorts

"Working with the guillotine operator at Edwards Dunlop Paper, I spent much time watching him cutting up the great stacks of papers for the normal daily orders that came through the warehouse. Some of these stacks were of multicoloured papers, and while those large sheets were being cut into A4 size, it became apparent there was opportunity to create small works based on the principle of precise cutting with coloured papers. Each little stack is glued together after clamping and little 'books' are created. It was time- consuming and fiddly work. The illusion of licorice allsorts is quite convincing, underlined by the fact I have had some people unaware of what I was doing tried to eat them!"

Licorice allsorts by Helen Sanderson

This artwork consists of pieces of black, orange, yellow and red paper grouped by colour and bound with adhesive in the manner of a tear-off notepad to resemble licorice allsorts, in a cellophane bag with a label listing the ingredients of 'real' licorice allsorts.

The licorice pieces are presented as books.

After examining the artwork, list ways in which the licorice pieces can be considered as books and ways in which they cannot.

Books	Not books

Can the work as a whole, including the packaging be considered a book? Why / why not?

Sandwiches II by Helen Sanderson



This is a similar work consisting of green, pink, red, yellow and white sheets of paper cut in the form of a triangle and shrink wrapped. This means that it can never be opened without destroying the artwork. Consider how this might affect its status as a book.

Books which use digital technology

The flipbooks in the Education Kit represent one of the many kinds of examples where artists have used digital technology to create or manipulate images.

JOURNAL TASK

(For students with experience in digital drawing, animation and image manipulation programmes: eg, 'photoshop', 'fireworks', 'flash', 'freehand', 'illustrator')

- Examine one of the tiny flip books from the series by Rebecca Mayo: Source; Backbone; Limb; Breath; Heart.
- Map out the process that you might use to make a similar flip book, beginning with a completed line drawing.



Tonguey by Ron McBurnie

Flipbooks are usually flippant and playful in nature and can be lots of fun to read and to make. They are the forerunners of animation and, even when text is present, they are read like a movie rather than a book. Flip books use a very simple structural format, but to work well, the placement and sequencing of the illustrations has to be carefully thought through.

Examine the two flipbooks designed by Jan Davis & Noreen Graham:

The case of the extremely sad gallerist and **The case of the extremely glad gallerist**.

What do YOU think that these two flipbooks are about?

Flip books in the *Artists' Books Education Kit* also include: **Hitting the skids: a flipbook of nearly every skid mark on the Stuart Highway between Renner Springs & Banka Banka Station** by Doug Spowart.

In contrast to using a digital approach Doug Spowart and fellow photographer Victoria Cooper have often used a relatively ancient technology to create their images. They converted a Toyota Tarago van into a travelling **camera obscura** and travelled the outback taking photographs.

The *Artists' Books Education Kit* also includes Doug Spowart's book of photos, **Places of quiet introspection** and Victoria Cooper's **Presence: place of pilgrimage**.



The case of the extremely glad gallerist by Noreen Grahame and Jan Davis

Vocabulary

camera obscura: a pinhole camera; a box or darkened chamber with a tiny window or lens through which outside objects are projected.

Concertina Books

Several books in the kit use a **concertina** or **accordion** structure rather than a traditional **codex**. This structure allows artists who are using a printmaker's press to print on one side of the paper only.

Concrete poetry by Bernadette Crockford

Design, handset typography, printing and hand binding by B. Crockford; printed in Edition and Artist Book Studio, Canberra School of Art



The photograph shows the complex structure and sculptural quality of this work. The pages fold down into a triangle and the book is hand bound with black cloth covered boards and is tied with ribbon. For all its complexity the book is structured on a variation of a simple **concertina fold**.

Memory loss by Scott McCarney

Concertina fold between black paper boards; cords run through all pages (like Venetian blind cords)

"Memory Loss" was produced at the Visual Studies Workshop Press, in Rochester New York in an edition of 500 copies. Hand bound by the artist.



Memory loss by Scott McCarney

Concertina fold between black paper boards; cords run through all pages (like Venetian blind cords)

Memory loss was produced at the Visual Studies Workshop Press, in Rochester New York in an edition of 500 copies. Hand bound by the artist.

USEFUL TIP (MAKING):

By simply putting 'accordion fold' into a search engine you will have access to diagrams that can assist you as you explore the variations of this folding technique.

Vocabulary

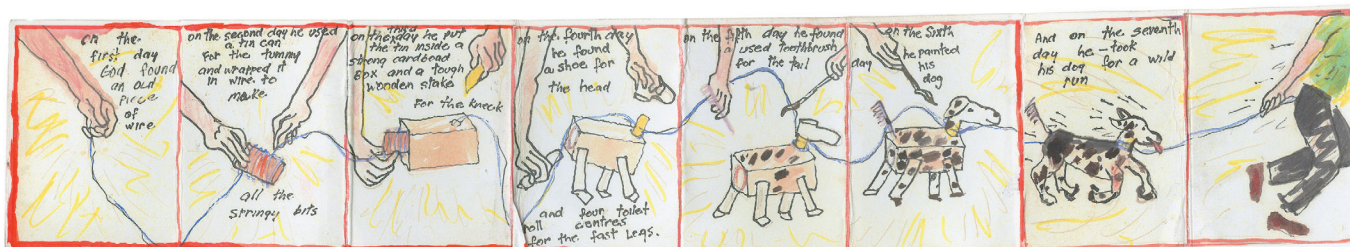
codex: a bound and stitched manuscript or document, i.e. a book in the western tradition.

concertina fold: folded in parallel lines with hill and valley folds.

accordion fold: same as concertina fold.

Artist's statement

"**Memory loss** is about my brother who had an automobile accident in 1985 that left him with a traumatic brain injury. The book is meant to be experiential, putting the viewer in the space of having only sporadic access to a lifetime of memories. The book is an accordion structure with long pages held together with a cord which prevents it from opening to a flat sheet. The book can be seen from many angles: as a static piece of sculpture from a "clinical" distance, or close at hand where manipulating the pages reveals personal struggles of head trauma."



God dog by Ron McBurnie

God dog by Ron McBurnie

The *Artists' Book Education Kit* includes several works by Ron McBurnie that traverse a variety of bookmaking forms and printmaking techniques.

'On the first day God found an old piece of wire'...

So begins a tiny journal in which spontaneous ink and pencil drawings roughly painted with watercolours, document the creation of 'dog' in seven stages. The artist plays at 'Creator' and his creation exudes a child-like and innocent joy. When God 'paints' the dog it comes to life and is ready to be taken on a 'wild run'.



God dog by Ron McBurnie

God dog is housed in a small, slightly rusty tin can. A piece of plastic coated wire is wrapped around it like a ribbon. In spite of its ordinariness there is the feeling about it of a precious **relic** – a sense of something mysterious that has strong personal meaning for the artist. As it robustly surrounds its precious pages the tin can reminds the reader that books are in fact, containers for thoughts and ideas.

For this book, Ron McBurnie has used a **concertina fold**, perhaps

one of the simplest ever book forms. An 8 cm high, 45 cm strip of heavy artist's printmaking paper has been folded to make 8 panels (on one side).

At first glance the book appears to be a **unique** artwork but is in fact a limited edition of up to 100 copies. The illustrations have been printed on ordinary copy paper and then have been hand cut and pasted on to each of the panels of the heavy artist's paper.

See also **Memory loss** by Scott McCarney

ARTS PRACTICE:

Document an art making process by using a concertina book as a 'Visual Diary'.

JOURNAL TASK

1. List different containers found in everyday life and think about their possibilities for housing books.
2. Describe or illustrate what kind of book each might contain.
3. Choose one container. Make a diagram to show how you might adapt it to suit your idea for a book.

Vocabulary

relic: something kept in remembrance; souvenir; memento.

concertina fold: folded in parallel hill and valley folds, folded like an accordion or fan.

unique: one of a kind; something which has not been duplicated.

Artists' books and collaboration



The little hole by Ron McBurnie and Friedhelm Pohlmann

One of the four etchings from *The Little Hole*. The book folds in to form an irregular four sided shape.

Often an artist's book is the result of collaboration. The little hole is an example of this. The etchings were designed by Ron McBurnie, printed by Rochelle Knarston on Arches paper and then bound in full 'emu' leather by Friedhelm Pohlmann. The book is non-traditional in form.

Friedhelm (Fred) Pohlmann is an artisan bookbinder who has assisted many artists to design and produce books.

The Artists' Statements

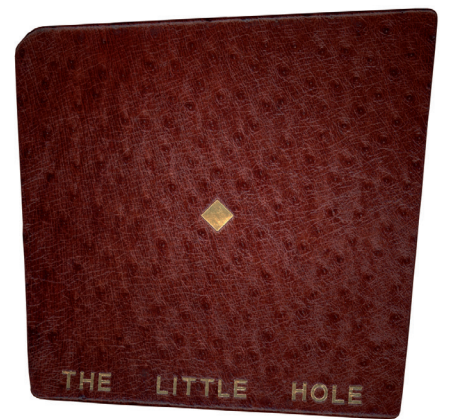
Ron McBurnie

"The idea for the book relates to its structure. Fred Pohlmann gave me a mock up first. I thought that I should design the etchings around the little hole in its centre. The environmental theme just evolved from at first observing the hole, to touching it, and then to getting very serious and blasting the hell out of it. It's also a book about observation. I have noticed that many people who look through the book fail to notice the tiny piece of gold leaf hidden in the hole of the last page. When we go somewhere we often miss seeing what's really in front of us staring us in the face."

Friedhelm Pohlmann

"As a professional binder I believe, that one of the prerequisites of good bookbinding is mastery of the craft. This craft more than any other art relies on and draws on tradition. When I look for new techniques, forms and styles I bear in mind the purpose of the binding and stick to proven principles, laws and rules.

The binding should enhance the book, not dominate it. Front cover, spine and back cover should all balance and yet become one when the book stands open. A binder must not only bind books, but also read, know and love them. I always try to achieve a harmony between a beautiful book, material, binding style and design of artistic value which I use."



The little hole by Ron McBurnie and Friedhelm Pohlmann

Vocabulary

artisan: a highly skilled craftsperson.

bookbinder: a professional who binds books by hand. The term is also applied to one who creates the designs for the finishing of a book. Bookbinding involves stitching or fastening a book together and creating the spine and the covers.

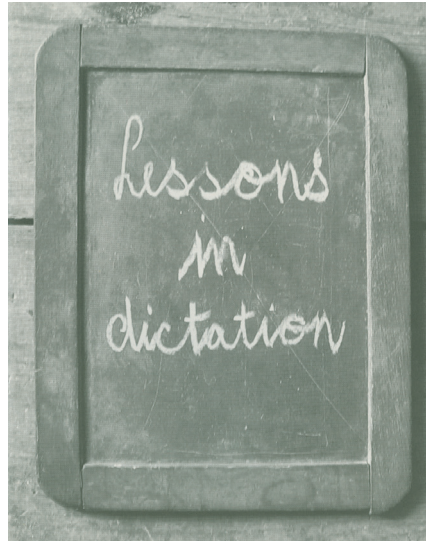
JOURNAL TASK

List and discuss the various tasks necessary to make an artists' book. Which of these tasks is suited to the strengths in your art practice?

Books of Protest

Several artists represented in the Artists' Books Education Kit use artists' books as vehicles for strong social comment.

Richard Tipping's book **Instant history** contains six anti-war poems, which he wrote in response to the invasion of Iraq. The poems have been printed on the back of a poster directly copied from a street banner published by the Newcastle Herald in March 2003. It shows an image of an Australian soldier prepared to attack. The poster has been folded origami book style so that the poems on its reverse side form a book.



Noreen Grahame's powerful book, **Lessons in dictation, 2007** speaks out against the unfairness of the proposed dictation test for Australian citizenship. The artist's statement is included below.

Lessons in dictation by Noreen Grahame:
Printed images of handwriting on a **slate**.

JOURNAL TASKS

1. Look up '**origami book**' on the net to find templates and instructions for making a book folded from a single sheet of paper as Richard Tipping has done in *Instant history*.
2. Search 'Richard Tipping' into your favourite search engine and find out about how this poet alters signs found in the environment to create works of sculpture and poetry.

Vocabulary

slate: a fine grained rectangular stone tablet used to write on.

typography: the visual appearance of the printed characters which make up the text.

origami book: an eight page book made by folding one piece of paper. (Origami is the Japanese art of paper folding).

Noreen Grahame

"The absurdity of the dictation test as proscribed in Section 3(a) of the Immigration Restriction Act of 1901 is evident in the farce surrounding the 1934 Eugon Kisch incident. Kisch, a Czech national and a communist, was invited to speak at a meeting organised by *The Movement Against War and Fascism*. Wanting to prevent him entering the country and speaking, the Australian government of the day, ordered he undergo a dictation test in Scottish Gaelic, a language they were sure the multi-lingual Kisch would not know, would fail and then be deported! Recent discussions about reviving the dictation test to prove eligibility for Australian citizenship indicate we have not learned this lesson of history."

QUESTIONS

Why do you think Noreen Grahame has used text that has been hand written on a slate to create the **typography** of her book?

How powerful do you think books are in influencing public opinion, compared with other forms of protest art such as posters or graffiti?

Summary

Having examined the works of the State Library Artists' Books *Education Kit* you may have gained an appreciation of how rich a range of approaches artists bring to the task of creating books.

You will have observed the work of artists who delight in the skill and craft of traditional binding and noted a variety of techniques for stitching, printing, folding and making pages. You will have had the opportunity to note how the artist's choice of materials, and the use of words, typefaces, calligraphy, illustration and graphics all work together in harmonious or complementary ways to make meaning and to engage you as a reader.

In reading some books you may have been informed, persuaded, amused, impressed or puzzled. In reading others you may have been engaged at an intuitive and empathetic level and clearly understood some of what the artist felt and thought in creating it.

You may have already begun to realise the exciting possibilities of using a book as a vehicle for your own art practice.

Ask a librarian

The books of the *Artists' Books Education Kit* represent only a very small part of the much larger number of artists' books in the collection of the Australian Library of Art at the State Library of Queensland.

If you would like to explore more of the collection, speak with a librarian or email qldmemory@slq.qld.gov.au



Doggery by Ron McBurnie 2007

QUESTIONS

Which book did you find most impressive or challenging and why?

For which book did you feel the most empathy or connection with the artist?

Artists' Books Education Kit

Australian Library of Art, State Library of Queensland

Catalogue records

Title: **10+ /** Mette-Sofie D. Ambeck.
Main Author: Ambeck, Mette-Sofie D.
Publication: Denmark : Robo-Girl Production, 2006.
Description: 1 v. (unpaged) ; 21 cm., in slipcase 22 x 15 x 1 cm.
Summary: An artist's book with shapes of tools and electrical components hand cut in black and white Munken Pure 11, 200gms and Canson Mitientes, 160gms paper. In paper slipcase.
Note: Edition of 10
Other Author(s): Robo-Girl Production.
Notes: Artists' Books Education Kit holds copy 1/10

Title: **Aunt Sallie's lament /** Margaret Kaufman ; designed by Claire Van Vliet
Main Author: Kaufman, Margaret
Publication: San Francisco, Calif. : Chronicle Books, 1993
Description: [26] p. ; 21 x 21 cm. + in 2 boxes
Notes: Edition of 23,000 copies.
'The original limited edition of 150 copies ... was printed by Claire Van Vliet at the Janus Press in West Burke, Vermont in 1988' -- inside back cover.
Polygon-shaped book in 2 boxes (1 black, 1 coloured); each page is of a different colour and geometric design.
Other Author(s): Van Vliet, Claire, 1933-

Title: **A bestiary: some creatures from Gondwana**
Publication: Toowoomba : Performance Centre of the University of Southern Qld, 1994
Description: [1], [9] sheets : ill. ; 31 cm.
Notes: 'This limited edition folio of prints has been designed and produced by second year printmaking students and staff of the University of Southern Queensland'.
Original prints by Adrian Cowell, Anna Jackson, Brett James, Ross Hobbins, Evan Hollis, Trisha Thompson, Julie Higham, Andrew MacDonald, Normana Wight (lecturer)
Artists' Books Education Kit holds copy no. 50/52 and 23/52
Other Author(s): University of Southern Queensland

Title: **The book of Bitzer fragments /** [Normana Wight].
Main Author: Wight, Normana, 1936-
Publication: [Queensland] : N. Wight, 1990.
Description: [24] leaves : all. ill. ; 22 x 30 cm.
Notes: 'For James from Normana'
Edition limited to 20 copies.
Illustrations are photocopied images from watercolours and drawings.
Japanese paper.
Artists' Books Education Kit holds copy no. 5/20

Title: **The book of first aid : -- and how not to use it /** by Stephen Spurrier.
Main Author: Spurrier, Stephen, 1945-
Publication: [Toowoomba, Qld.] : Ugg Boot Press, [1999?]
Description: [34] p. : all col. ill. ; 10 x 21 cm.
Notes: Edition limited to 100 copies.
Other Author(s): Ugg Boot Press.
Notes: Artists' Books Education Kit holds copy no 8/100

Title: **The book of hand tools: -- and how not to use them /** by Stephen Spurrier.
Main Author: Spurrier, Stephen, 1945-
Publication: [Toowoomba, Qld.] : Ugg Boot Press, [1999?]
Description: [34] p. : all col. ill. ; 10 x 21 cm.
Notes: Edition limited to 100 copies.
Other Author(s): Ugg Boot Press.
Notes: Artists' Books Education Kit holds copy no 8/100

Title: **Cars of the fifties /** by Keith Smith.
Main Author: Smith, Keith
Publication: Rochester, NY. : Keith Smith, 2006
Description: 1 v. : all ill. ; 18 x 23 cm.
Notes: Published in an unlimited edition
Signed by the artist.
Bound by the artist.

Title: **The case of the extremely glad gallerist /** [idea & text, Noreen Grahame ; design, Jan Davis].
Main Author: Grahame, Noreen.
Publication: [Milton, Qld. : Numero Uno Publications], 2001.
Description: 1 v. (unpaged) : all ill. ; 90 mm x 120 mm.
Notes: Cover title.
Companion volume to: The case of the extremely sad gallerist.
Other Author(s): Davis, Jan, 1952-
Numero Uno Publications.
Record no: 508500
Notes: Artists' Books Education Kit holds copy no. 00059, signed by Noreen Grahame and Jan Davis

Title: **The case of the extremely sad gallerist /** [idea & text, Noreen Grahame ; design, Jan Davis].
Main Author: Grahame, Noreen.
Publication: [Milton, Qld. : Numero Uno Publications], 2001.
Description: 1 v. (unpaged) : all ill. ; 90 mm x 120 mm.
Notes: Cover title.
On cover, the word glad has been crossed through and the word sad written above it.
Companion volume to: The case of the extremely glad gallerist.
Other Author(s): Davis, Jan, 1952-
Numero Uno Publications.
Notes: Artists' Books Education Kit holds copy no. 00059, signed by Noreen Grahame and Jan Davis

Title: **Circus turn /** <designed and drawn in wire by Ronald King>
Main Author: King, Ronald, 1932-
Publication: London : Circle Press, 1994
Description: [24] p. : all ill. ; 19 cm. + in slipcase
Notes: Unlimited edition
Artists' Books Education Kit holds copy no. 134
Other Author(s): Circle Press

Title:	Concrete poetry / by Bernadette Crockford.	Title:	Fish book three / by Jack Oudyn.
Main Author:	Crockford, Bernadette.	Edition:	Gold Coast ed.
Publication:	Canberra, A.C.T. : B. Crockford, 1996.	Publication:	[Ormiston, Qld] : Micro Press, [2003]
Description:	1 v. ; 12 x 12 cm.	Description:	[16] p. : all col. ill. ; 72 x 100 mm.
Notes:	Edition of 20 copies. Design, handset typography, printing and hand binding by B. Crockford; printed in Edition and Artist Book Studio, Canberra School of Art. 'Poetry designed by Concrete' -- colophon. Book is triangle-shaped with folded pages; black cloth covered boards tied with ribbon.	Other title:	Fish book 3
Other Author(s):	Canberra School of Art. Edition and Artist Book Studio.	Notes:	Cover title. Edition of 50 numbered copies signed by the artist. Ill. on both sides of covers. Artists' Books Education Kit holds copy no. 12/50, signed by the artist
Notes:	Artists' Books Education Kit holds copy no. 10/20, initialled by the artist	Scope & content:	Colour reproduction of original collage.
		Other Author(s):	Micro Press.
Title:	Doggery / by Ron McBurnie.	Title:	Fish book two / by Jack Oudyn.
Main Author:	McBurnie, Ron, 1957-	Main Author:	Oudyn, Jack.
Publication:	[Townsville, Qld. : Ron McBurnie, 2007?]	Publication:	[Ormiston, Qld] : Micro Press, [199-?]
Description:	1 v. : ill. ; 11 x 11 cm.	Description:	[12] p. : all col. ill. ; 72 x 100 mm.
Notes:	Title from cover. Edition of 25. Artists' Books Education Kit holds copy no. 8 of 25, signed by the artist.	Notes:	Cover title. Edition of 50 numbered copies signed by the artist. Ill. on both sides of covers. Artists' Books Education Kit holds copy no. 22/50, signed by the artist
Scope & content:	Artist's book. 6 linocuts, black on white. Each page 20 x 20 cm. concertina folded on diagonal to 10 x 10 cm. with one image on each page. Black cloth bound, hard cover with paper labels.	Scope & content:	Colour reproduction of original collage.
		Other Author(s):	Micro Press.
Title:	Dots Hand Stamped New York 1978 / by Robert Jacks	Title:	The garden book / by Jan Davis
Main Author:	Jacks, Robert, 1943-	Main Author:	Davis, Jan, 1952-
Publication:	New York : R. Jacks, 1978.	Publication:	Lismore, [N.S.W.] : J. Davis, 2000
Description:	v. : all ill. ; 12 cm.	Description:	[33] p. : col. ill. ; 12 x 21 cm.
Notes:	Title supplied by cataloguer.	Notes:	Edition of 10 copies. Artists' Books Education Kit holds copy no. 6/10, signed by the artist
Title:	Echo book / [designed and printed by Ronald King]		
Main Author:	King, Ronald, 1932-	Title:	The gene pool / Dianne Fogwell
Publication:	London : Circle Press, 1994	Main Author:	Fogwell, Dianne, 1958-
Description:	[12] p. : all ill. ; 21 cm.	Publication:	Canberra : Edition & Artist Book Studio, Canberra School of Art, 2000
Other Author(s):	Circle Press	Description:	[87] p. : col. ill. ; 12 x 14 cm. + 1 compact disc ; each in a perspex case, in cloth sleeve.
		Notes:	Edition of 50 copies Produced from edition of 12 copies with original etchings. Compact disc of blues vocals sung and produced by the artist. Artists' Books Education Kit holds copy no. 48/50
Title:	An elegy on the death & burial of Cock Robin	Other Author(s):	Gates, Merryn. Canberra School of Art. Edition and Artist Book Studio.
Main Author:	Haas, Juli	ISBN:	073153011X
Publication:	1996		
Description:	[35] leaves : col. ill. ; 60 x 105 mm.	Title:	God dog / by Ron McBurnie.
Notes:	Drypoint and watercolour illustrations (44 x 42 mm.) affixed to heavy-weight pages which are interleaved with tissue-like pages on which text is printed. Pages tied together with black ribbon. In drawstring bag with imitation leopard-like skin pattern.	Main Author:	McBurnie, Ron, 1957-
		Publication:	[Townsville, Qld.] : Ron McBurnie, 1991.
Title:	Everybody should get stones / Noel Sheridan.	Description:	1 folded sheet : col. ill. ; 8 x 45 cm folded to 8 x 6 cm.
Main Author:	Sheridan, Noel.	Notes:	Limited to 100 copies. Housed in tin can, with blue wire tie.
Publication:	[Adelaide? : N. Sheridan, 198-?]		
Description:	[71] p. : ill. ; 21 cm.		
Title:	Fish book four / by Jack Oudyn.		
Publication:	[Ormiston, Qld. : J. Oudyn, 2004]		
Description:	[16] p. : all col. ill. ; 72 x 100 mm.		
Notes:	Cover title. Edition of 50 numbered copies signed by the artist. Ill. on both sides of covers. Artists' Books Education Kit holds copy no. 10/50, signed by the artist		
Scope & content:	Colour reproduction of original collage.		
Other Author(s):	Micro Press.		

Title:	Hitting the skids : a flipbook of nearly every skid mark on the Stuart Highway between Renner Springs & Banka Banka Station / by Doug Spowart.	Title:	Lessons in dictation / by Noreen Grahame.
Main Author:	Spowart, Doug.	Main Author:	Grahame, Noreen.
Publication:	Toowoomba, Qld. : Books of Art, Art of Books, 2006.	Edition:	Limited ed.
Description:	1 v. : ill. ; 9 x 21 cm.	Publication:	[Brisbane, Qld.] : Numero Uno, 2007.
Notes:	Published in a limited edition of 100 numbered copies signed by the artist. Printed on an Epson 2100 inkjet printer using Epson Ultrachrome pigment inks on Epson archival matte paper. Spine tied with grey thread. Title from cover. Artists' Books Education Kit holds copy no. 4/100.	Description:	[6] leaves : ill. ; 25 cm.
		Notes:	Published in an edition of 100 numbered and signed copies. Published on the occasion of the exhibition "Lessons in History Vol. 1", Grahame Galleries + Editions, Milton, Qld. Artists book, mostly images of handwriting on slate, printed offset.
		Scope & content:	The dictation in the title refers to the dictation test in the Immigration Restriction Act of 1901 in Australia.
		Other Author(s):	Numero Uno Publications. Grahame Galleries & Editions.
		Notes:	Artists' Books Education Kit holds copy no. 9/100, numbered and signed by the artist.
Title:	Instant history / by Richard Tipping.	Title:	Lessons in history: (when will they ever learn) / by Milan Milojevic.
Main Author:	Tipping, Richard, 1949-	Main Author:	Milojevic, Milan, 1953-
Edition:	Prototype of limited ed.	Publication:	[Hobart, Tas.? : M. Milojevic], 2007.
Publication:	Newcastle, N.S.W. : Thorny Devil Press, [2007]	Description:	[10] p. : all col. ill. ; 13 cm.
Description:	[6] p. ; 23 cm.	Notes:	Printed on one side of a single folded leaf. Concertina fold attached to end boards. Digital print paper label.
Notes:	Prototype ed. of 4. Limited ed. of 30. Artist's book. Hand folded from a single sheet of acid free paper, 46 x 65 cm. folded to 23 x 17 cm., printed on both sides. Artists' Books Education Kit holds Prototype no. 4/4. Artists' Books Education Kit copy signed by the artist on back cover.	Notes:	Printed on one side of a single folded leaf. Concertina fold attached to end boards. Digital print paper label. Digital prints, hand coloured by the artist. Edition limited to 10 copies.
Scope & content:	Text: 6 poems. "The poster inside the folded pages is a direct copy of a street banner published by the Newcastle Herald in March 2003, showing an Australian soldier in supposed attack readiness." - supplier's catalogue.	Title:	Artists' Books Education Kit holds copy no. 5/10 Lethbridge, an error on the path of perfectibility / [exhibition held] Künstlerhaus Bethanien, Berlin, January 1986.
Other Author(s):	Thorny Devil Press.	Main Author:	Künstlerhaus Bethanien.
		Publication:	Sydney : John Lethbridge, [1986].
		Description:	[32 p.] : ill. ; 30 cm.
		Notes:	Project realised with the assistance of the Künstlerhaus Bethanien Berlin and the Visual Arts Board of Australia.
		Other Author(s):	Lethbridge, John, 1948-
Title:	Just desserts-- : a phrase which suggests much, from lustful food, right through to come-uppance	Title:	Licorice allsorts / by Helen Sanderson.
Edition:	Book in edition of 30 copies.	Main Author:	Sanderson, Helen, 1952-
Publication:	[Toowoomba, Qld.] : Performance Centre of the University of Southern Queensland, 1996.	Publication:	[Brisbane, Qld] : H. Sanderson, 2001.
Description:	1 v. (unpaged) : ill. (some col.) ; 16 x 22 cm.	Description:	1 art original : col. paper ; 24 x 13 cm.
Notes:	'Just desserts is a hand printed limited edition artists' book designed and printed by the third year printmaking students and staff of the University of Southern Queensland'. 'Normana Wight, lecturer - printmaking'. 'The pages have been assembled into a small format spiral bound book recalling some kitchen cookbooks'. Artists' Books Education Kit holds prints no. 9 and 20 of editions ranging from 30 to 50	Notes:	Edition of 12 items, numbered, signed and dated by the artist. Pieces of black, orange, yellow and red paper grouped by colour and bound with glue to resemble licorice allsorts, each piece measuring 29 x 16 x 18 mm.; in cellophane bag with label listing ingredients, etc. Licorice pieces are presented as books. Artists' Books Education Kit holds copy no. 6/12
Other Author(s):	Wight, Normana, 1936- University of Southern Queensland. Performance Centre.	Title:	The little hole / by Ron McBurnie and Fred Pohlmann
		Main Author:	McBurnie, Ron, 1957-
		Publication:	[Queensland : Ron McBurnie, 1996]
		Description:	1 v. : all ill. ; 12 cm.
		Notes:	'The five etchings for this book were made by Ron McBurnie and printed by Rochelle Knarston on Arches paper. The book was designed and bound in full [emu] leather by Friedhelm Pohlmann in 1996 in an edition of 20' -- colophon. Artists' Books Education Kit holds copy no. 15/20, signed by the artist and binder
		Other Author(s):	Pohlmann, F. (Friedhelm) Knarston, Rochelle

Title: **Memory loss** / [Scott L. McCarney].
 Main Author: McCarney, Scott L.
 Publication: Rochester, N.Y. : Visual Studies Workshop Press, c1988.
 Description: 1 sheet : ill. ; 57 x 115 cm. folded to 57 x 7 cm.
 Notes: Offset printed ed. of 500 copies.
 Cover title.
 Concertina fold between black paper boards; cords run through all pages (like Venetian blind cords).
 Other Author(s): Visual Studies Workshop Press.

Title: **Memory maps** / by John Honeywill.
 Main Author: Honeywill, John.
 Publication: Milton, Qld : Grahame Galleries and Editions, 1993.
 Description: [16] p. : ill. ; 16 x 21 cm.
 Notes: '... book to accompany exhibition of works on paper by John Honeywill, Nov. 10 - Dec. 11, 1993 published in an edition of 100 numbered and signed copies plus 10 AP's'--colophon.
 '... the book is a collaboration between the artist who prepared the work, Jonathan Tse who screenprinted the pages, and the publisher, with an extract from a short story, Water in the wires, by Ross Honeywill, bound by Fred Pohlmann'--colophon.
 ISBN: 0646161490
 Notes: Artists' Books Education Kit holds copy no. 65/100

Title: **Moments**
 Publication: [Toowoomba, Qld.] : University of Southern Queensland, Performance Centre, [1997]
 Description: [16] sheets : ill. (some col.) ; 15 x 15 cm. ; in plastic box.
 Notes: '... a suite of 12 hand-printed limited edition prints designed and printed by the third year print-making students and staff of the University of Southern Queensland.
 'The prints have been assembled into a 'folio' which is, in fact, a computer disk container.'
 Artists' Books Education Kit holds prints no. 47 of editions ranging from 45 to 60.
 Other Author(s): University of Southern Queensland. Faculty of Arts.
 University of Southern Queensland. Performance Centre.

Title: **Monsieur le president**
 Publication: Milton : Grahame Galleries & Editions, 1995
 Description: 1 v. : all ill. ; 4 x 12 cm.
 Notes: 'a numero uno publication'.
 Volume is a flip book.
 It was also published in a left hand version.
 Signed by Noreen Grahame on inside back covers.
 Other Author(s): Grahame Galleries & Editions

Title: **Places of quiet introspection, contemplation & inspiration: visiting an art gallery dunny** / by Doug Spowart.
 Main Author: Spowart, Doug.
 Publication: Toowoomba, Qld. : Photographers of the Great Divide : Victoria Cooper : D. Spowart, c2004.
 Description: 12 p. : all ill. ; 21 cm.
 Notes: Published in a limited edition of 100 numbered copies.
 Printed on an Epson 2100 inkjet printer using Epson Ultrachrome pigment inks on Epson double-sided matte paper. Spine tied with white thread.
 Artists' Books Education Kit holds prototype copy.
 Contents: Places photographed: Drill Hall Gallery; Ian Potter Centre, NGV Australia; Museum of Contemporary Art; National Portrait Gallery; New Zealand Academy of Fine Arts; Queensland Art Gallery; Sunshine Coast hinterland [outdoor toilet]; Te Papa.
 Other Author(s): Cooper, Victoria.
 Photographers of the Great Divide.

Title: **Presence: place of pilgrimage** / by Victoria Cooper.
 Main Author: Cooper, Victoria.
 Publication: Toowoomba, Qld. : Photographers of the Great Divide, 2006.
 Description: [12] p. : all col. ill. ; 11 x 14 cm., in case 18 x 21 x 2 cm.
 Notes: Produced in a limited edition of 10 copies, numbered and signed by the artist.
 Digital prints, "printed on Epson Ultrachrome pigment inks on Epson archival matte paper".
 Cover construction by Doug Spowart, black handmade paper. Binding hand stitched in red thread by the artist. Housed in white perspex case. Includes descriptive leaflet in case.
 Artists' Books Education Kit holds copy no. 2/10.
 Other Author(s): Spowart, Doug.

Title: **Sandwiches II** / by H.R. Sanderson.
 Main Author: Sanderson, Helen, 1952-
 Publication: [Brisbane, Qld : H. Sanderson], 2001.
 Description: 1 art original : col. paper ; 21 x 11 cm.
 Notes: Unique item, signed and dated by the artist.
 Green, pink, red, yellow and white sheets of paper cut in form of a triangular sandwich and shrink wrapped.

Title: **Sisyphus goes home** / by Lyn Ashby.
 Main Author: Ashby, Lyn.
 Publication: [Qld.? : L. Ashby], c2006.
 Description: 1 v. (unpaged) : chiefly ill. (some col.) ; 16 cm.,

Title: **Source; Backbone; Limb; Breath; Heart** / by Rebecca Mayo.
 Main Author: Mayo, Rebecca.
 Publication: [Australia] : Rebecca Mayo, 2007.
 Description: 5 v. : ill. ; 7 x 4 cm.
 Notes: Artist's book. Set of 5 flip books, digital laser prints, cloth tape binding. Individual titles from colophon of each book. Order of titles supplied by artist. Produced in an edition of 100.
 Artists' Books Education Kit holds copy no. 30/100 of each title, signed by the artist.

Title: **Terra Australis** / by Tommaso Durante ; with poems by Kay Aldenhoven ... [et al.].

Main Author: Durante, Tommaso, 1956-

Publication: Warrandyte, Vic. : Tommaso Durante, 2003.

Description: 1 v. (unpaged) : ill. ; 24 cm.

Notes: Printed on Symbol Freelifa Satin 150g paper; cover printed on Symbol Freelifa Satin 300g paper.
Published in a limited ed. of 1,000 copies, 100 of which are numbered and signed, not for sale.
Poems in English and Italian.

Scope & content: "Terra Australia is an artist's book made of holes, stones and water, soil and air, traversed by time and pervaded by melancholy. Every page opens on the edge of a measured visual abyss where the invitation to venture through deep and impenetrable matter is both dangerous and real. Beyond the cold geography and frigid geometry it evokes, Terra Australia is an art work for geographers of inwardness. It is a work apparently engaged with on the surface -- but it is an art work pervaded by a silent darkness in which something endless is hidden, or escapes the eyes."--front cover verso.

ISBN: 0646421700

Other Author(s): Aldenhoven, Kay.

Title: **There was a mad man** / anonymous ; woodcuts by John Ryrie.

Main Author: Ryrie, John, 1961-

Publication: Melbourne : Canning Street Press, 1992.

Description: [11] p. : ill. ; 31 cm.

Notes: 4 woodcuts.
"A rhyme from Tommy Thumb's pretty song book (c.1744)"--T.p. verso.
Limited ed. of 30 numbered copies.
Hand-binding by John Ryrie.

ISBN: 0646085980

Other Author(s): Canning Street Press.

Notes: Artists' Books Education Kit holds copy no. 5/30

Title: **Tonguey** / by Ron McBurnie.

Main Author: McBurnie, Ron, 1957-

Publication: [Townsville, Qld. : R. McBurnie, 1996?]

Description: [40] leaves : all col. ill. ; 9 x 13 cm.

Notes: Edition of 1000 copies.
Signed and dated by the artist, inside front cover.
Flickbook; computer-manipulated images printed on Inkjet printer.

Notes: Artists' Books Education Kit holds copy no. 0130

Title: **Vegetable poem 1 (love)** / by Jan Davis & Stephen Spurrier

Publication: [Toowoomba, Qld. : Ugg Boot Press], 2001

ISBN: 1876961066

Title: **Vertical & Horizontal Hand Stamped Melbourne 1978** / by Robert Jacks

Main Author: Jacks, Robert, 1943-

Publication: Melbourne : R. Jacks, 1978.

Description: v. : all ill. ; 12 cm.

Notes: Title supplied by cataloguer.
The very first book of fish / by Jack Oudyn.

Title: Oudyn, Jack.

Publication: [Ormiston, Qld.] : Micro Press, [199-?]

Description: [12] p. : all col. ill. ; 72 mm.

Notes: Cover title.
Edition of 50 numbered copies signed by the artist.
Ill. on both sides of covers.
Artists' Books Education Kit holds copy no. 39/50, signed by the artist.

Scope & content: Colour reproduction of original collage.

Other Author(s): Micro Press.

Title: **When the oil runs out all this will be history** / by Monica Oppen.

Main Author: Oppen, Monica.

Publication: [Sydney, N.S.W. : Monica Oppen, 2007]

Description: 61 p. : ill. ; 11 cm.

Notes: Artist's book. Booklet printed in limited print run of 100 copies.

Scope & content: "This self published artist's book is made up of 2 components. The first is a small booklet "How to spot a terrorist : a citizen's pocket guide", the second is a "cache of evidence" where the history of the guide's production and documents relating to our government's War of Terror are stored." - supplier's catalogue.

Other Title(s): How to spot a terrorist : a citizen's pocket guide

