

Report by – ANGELA GARDNER – 2007 Churchill Fellow

To investigate the establishment of collaborative print/poetry small press
for emerging practitioners

I understand that the Churchill Trust may publish this Report, either in hard copy or on the internet or both, and consent to such publication.

I indemnify the Churchill trust against any loss, costs or damages it may suffer arising out of any claim or proceedings made against the Trust in respect of or arising out of the publication of any Report submitted to the Trust and which the Trust places on a website for access over the internet.

I also warrant that my Final report is original and does not infringe the copyright of any person, or contain anything which is, or the incorporation of which into the Final report is, actionable for defamation, a breach of any privacy law of obligation, breach of confidence, contempt of court, passing-off or contravention of any other private right or of any law.

Signed

Dated

INDEX

INTRODUCTION	3
EXECUTIVE SUMMARY	4
Highlights	
PROGRAM	6
MAIN BODY	
Some definitions to get started	9
Production	11
Promotion	14
Distribution	15
The Collector	16
CONCLUSIONS	
Why create books?	18
RECOMMENDATIONS	
General	19
Join Forces	19
Cross Promote	20
Build Collectors	20
Prizes	20
Addendum	
A - Publisher checklist as suggested by Small Press Distribution USA	21
B - Artist's Book reading list as suggested by National Art Library V&A	22
C – About Small Press Underground Networking Community (Australia)	23
D - Tate Library Acquisitions Policy - Artists' books	24

INTRODUCTION

In 2008 this fellowship enabled me to travel to the USA and UK in order to talk to people engaged in established small publishing houses or presses and artists engaged in the production of book works and to study these books including the process of production, distribution and collection. This travel funding enabled me to study formally at San Francisco Centre for the Book where I learnt the techniques of letterpress printing and photopolymer etching: techniques often used in short-run book production by small presses.

As a visiting fellow at the School of Art, University of Wales Institute Cardiff, I was given facilities that let me explore the possibilities of text using the screen-printing and fine art digital processes, and at Centre for Fine Print Research at The University of the West of England I was given access to letterpress facilities to cement my newly acquired knowledge of that process.

I am deeply grateful to both The Winston Churchill Memorial Trust for offering me this opportunity and to all the people throughout my travels that supported this research.



Outside St Marks Poetry Center in New York prior to giving a poetry reading

EXECUTIVE SUMMARY

Angela Gardner

23 Daventry Street, West End, QLD 4101

07 3844 5915

angelagardner@light-trap.net

The fellowship travel was undertaken between 9 April and 20 June 2008. The aim of the fellowship was to visit a variety of places that could illuminate in different ways the scope and possibilities for artist book production and small press collaborations particularly in poetry and printmaking. I visited small presses that worked in print, supported by virtual publishing, and virtual web-based publishers that made occasional forays into print publishing. I visited places that teach artist book production and produce broadsheets and libraries that purchase, exhibit and hold collections of artist's books, livre deluxe, poetry chapbooks and small press output. As a practicing printmaker I also found it exceedingly rewarding to visit art colleges that train artists and research in the area of bookworks and to talk to practicing artists and collectives that produce and market books.

Along the way I took every opportunity to see art exhibitions related to printmaking, books and other works on paper. I also attended, and in one instance gave, a poetry reading. I also attended the launch of two broadsheets and produced one myself.

The possibilities for increasing my skills base for the production of books was further enhanced by time spent at The San Francisco Center for the Book where I completed the equivalent of Letterpress I-III training as well as personal tuition in Photopolymer etching followed by studio time to consolidate this knowledge and respond with my own practice.

Highlights:

- Learning Letterpress at The San Francisco Center for the Book and on the final day in the studio producing a print/poetry broadsheet *Stop The Car*.
- Being given access to the vaults of The National Library of Wales and being shown just a few of the 5 million books they hold as well as a private viewing of some of the most important paintings, prints and artist's books from their collection. The National Library of Wales accepting my artist's book *Golwg* into their collection. *Golwg* was made in Wales during my Churchill Fellowship and looks at a conceptual level to the difference between looking and seeing, at a textual level to translation of language and at a personal level to the translation of self by emigration. The book, *Golwg*, consists of pencil and wash drawings, rubber stamp printed text, typewriter text and screen-printed cover.

Highlights continued...

- Working with Virtually-6 in Cardiff, a group of print artists who publish digital folios, on a series of digital/screen-print postcards and an unbound folio series of eleven unique screen-print/letterpress prints. Some of these works will be exhibited at Firestation Gallery Melbourne August 15th to September 2nd 2008 and will be the subject of a Masterclass I am leading during The Melbourne Writer's Festival.
- Working at the Centre for Fine Print Research in Bristol in their Letterpress Studio, discussing artist's books at every opportunity with students and research staff, particularly artist-book academic Sarah Bodman, then having my artist's book *Pools of Light* accepted into their collection. The artist's book *Pools of Light* was produced in an edition of two and consists of high quality black and white photocopies on gloss paper of the text of the poem disappearing into pools of light and then into darkness. *Pools of Light* is a line taken from a poem I wrote during my Churchill Fellowship entitled *the world turns*. I also used the text of this poem as the basis for work produced at Cardiff College of Art UWIC
- Being in Hawaii at the same time as the exhibition *The Commodity of Exchange: Prints from The Charles Cohan Collection* and being introduced to Prof. Charles Cohan by Prof. Gaye Chan and Prof. Susan Schultz; seeing the exhibition *Drama and Desire: Japanese Paintings from the Floating World* with its sensational collection including work by Hokusai, Hiroshige and Utamaro of narrative screens and examples of shunga (erotica) scrolls in San Francisco; seeing gunpowder works on paper by Cai Guo-Qiang Guggenheim and seminal book projects by Marcel Duchamp *Book/Shelf* MOMA in New York; being at the V&A in London at the same time as the Artist's Book exhibition *Blood on Paper* and seeing Ed Ruscha's *Twentysix Gasoline Stations* and Charles Sandison's digital projected book *Carmina Figurata*.
- Meeting with artist Alec Finlay in his studio to discuss his approach to making books within his artistic practice
- Meeting with Imi Maufe and other book artists in Northumberland to discuss and show artist's books (photo below from *Bridging* exhibition opening where the Artist Book Lunch idea was hatched).



PROGRAM

University of Hawai'i at Manoa

Professor Susan M. Schultz	Editor of Tinfoil Press
Professor Gaye Chan, Chair	Art Director Tinfoil Press
Assoc Prof. Robert Sullivan	Director of Creative Writing and Co-Editor of <i>Trout</i>
Assist Prof Anne Kennedy	Co-Editor of on-line journal <i>Trout</i> www.trout.auckland.ac.nz/
Stuart Dawrs	Pacific Specialist, Thomas Hale Hamilton Library,
Assoc. Prof CharlesCohan	Printmaking Program Chair cohan@hawaii.edu www.charlescohan.com/ <i>The Commodity of Exchange</i> – exhibition at University of Hawai'i Gallery
Honolulu Printmakers	www.honoluluprintmakers.com/

San Francisco

San Francisco Center for the Book	Letterpress I How to Make a Book in Three Days (equivalent to Letterpress 2 & 3) Photopolymer Etching private lesson Studio time once trained on equipment
The Asian Art Museum	Exhibition - <i>Drama and Desire: Japanese Paintings from the Floating World 1690–1850</i> (incl. screens and scrolls)
SFMOMA	exhibition - Lee Friedlander photographs

New York

St Mark's Poetry Project	discussions with staff, attend and give poetry reading
New York Center for Book Arts	discussions, attend poetry reading and broadsheet signing, view exhibition of artists in residence
New York Public Library Research Libraries, Center for the Humanities	Met with Margaret Glover, Librarian and discussed collections, definitions and sources of poet printmaker collaborations.
Museum of Modern Art	exhibition <i>Book/Shelf</i> showing works with an expanded notion of the illustrated book.
Metropolitan Museum of Art	exhibition <i>Jasper Johns: Gray</i> showing including works on paper

Solomon R Guggenheim Museum

Cai Guo-Qiang: I want to believe the show included
firework drawings on paper

London

Tate Gallery Hyman Kreitman Research Centre research artist's books from their collection

National Art Library Victoria & Albert Museum research artist's books from their collection

British Library exhibition of artist's books *From East to West*
meeting Richard Price, head Modern British Collection

The Poetry Library meet Librarian discuss print/poetry books and their
collection policy and exhibition program

Wales

National Library of Wales Meeting Gwyn Tudur Davies Acquisitions Librarian &
Aberystwyth Paul Joyner, Head of Purchasing and Donations
Exhibition: The World of the Book, Gregynog Press

Virtually 6 Work in Studio on screen-prints and artists book
(University of Wales Institute Cardiff) Work in digital studio on postcards and prints
Sue Hunt, Tom Piper, Annie Giles-Hobbs, discuss methods of production
Chris Lloyd

Bristol

Sarah Bodman Discuss artists books and small press production
Centre for Fine Print Research View current exhibition
University of the West of England Work in Letterpress Studio on prints and artists book

Northumberland

Horsley Printmakers Open exhibition Bridging (collaboration with Impress
Network Artists Northeast Printmakers); give talk to 60 attendees; attend Artist's
Book lunch; initiate postcard project.

Northern Print view facilities, discuss print possibilities and residencies

Alec Finlay (artist) view and discuss his own Artists Book projects and its
extension into publishing.

Imi Maufe – current Artist in Residence view and discuss artist book production; discuss
Visual Arts in Rural Communities residencies

Baltic Arts Centre view current exhibitions and gallery bookshop



Learning how to set type for Letterpress printing at San Francisco Center for the Book

The books in the exhibitions *Drama and Desire: Japanese Paintings from the Floating World 1690–1850* at The Asian Art Museum in San Francisco and *From East to West* at the British Library London reminded me again that books are not necessarily all made of paper, bound within covers but include tablets, scrolls and folding screens, slideshows and objects within a containers.

“Japanese ukiyo-e paintings were executed on paper and silk using mineral pigments with a glue binder for paints and carbon from soot for inks. Fragile and sensitive to light, they were not meant for permanent display. Screens and hanging scrolls were shown only at specific times of the year. Handscrolls were treated as books to be brought out and enjoyed intimately, then put away.”¹

¹ www.asianart.org February 15–May 4, 2008

Some definitions to get started

I'd like to offer some tentative and personal definitions for artist's books, livre deluxe, small press editions, chapbooks, digital bookworks, e-books, online journals, broadsheets, print folios and multiples; to show the breadth of small press and artist book practice.

I have grouped the definitions according to the possible reason for production:

- artist's books, print folios, zines and multiples (part of artistic practice, a tool to understand a problem)
- chapbooks, online journals and broadsheets (part of poetic practice, artisanal printing)
- livre deluxe and small press editions (often commissioned works to promote an artist)

These groupings are leaky and exceptions and collaboration often exists in the boundaries of each. Digital bookworks and e-books are also included in the definitions and although they are linked in terms of digital delivery they vary greatly in terms of intention.

artist's books – books produced by artists themselves as part of their practice. These are often distinct from Visual Diaries, Journals or Sketchbooks that are produced during the production of a work. The book is the work though, in some cases, it can be the documentation of an event, performance or installation. Often produced as a single work, production methods and values can vary as it is a visual or conceptual manifestation of artistic practice (not a show of craftsmanship) and therefore related to the intent of the project. Artist's books may be accompanied by an artist's statement.

print folios – loose leaf 'books' collected into a folio box, often solander boxes of archive quality, they may or may not have a title page or colophon. They, like the artist's books, may be accompanied by an artist's statement.

multiples – objects produced by artists for sale as a large limited edition at an affordable price.

zines – consciously ephemeral bookworks often by highly engaged practitioners utilizing any technology to hand such as copy shop photocopiers often as part of a gifting or trade economy.

livre deluxe – usually commissioned by an art dealer to promote the work of an established artist or artists within their stable in a way accessible to the art collector or bibliophile. The books produced are often sumptuous, with high production values employing traditional book-making craftsmanship. They are published in limited signed editions that marry text (usually from the canon or new work by an established writer) with image. Sometimes these are produced as a loose leafed print folio or come with an unbound original print that can be framed.

small press editions – a small print run usually of under one hundred but more if there is demand. The print-run is often done by commercial printers using digital or off-set litho technology. The small press commissions the work from artist photographers and/or writers depending on the project. This can take the form of documentation of an installation or exhibition to a themed exploration that is a work in its own right.

chapbooks – a small book of poetry, often of between 20 and 40 pages. These books are often the prize in competitions looking for emerging poets who have not yet published a full length book.

broadsheets – a single sheet of paper containing both text and image or encouraging the visual aspects of text. In centres that teach book production these are often produced in collaboration between a printmaker and poet. The broadsheet is often sold at a poetry reading.

online journals – the digital or virtual book, these are relatively cheap to produce and get the poetry out to a wide audience (potentially anyone that is networked). These can combine text and image and can range from the short-lived to the relatively long running journal with a reputation and loyal readership.

digital bookworks – digital technology has transformed the delivery, storage and presentation of the book. Artists can now make ‘books’ that exist as a projected work. Digital bookworks shown in galleries and libraries are often surprisingly linear in presentation and their construction forces the viewer to enter at a point and continue along a predetermined temporal line (a material book can be opened at any point and in the case of some artist’s books at any orientation). This linear delivery appears to be more a function of showing digital bookworks projected from a file or loop than software limitations. Technology for digital bookworks that are presented in gallery and library settings to be reactive and flexible should develop out of gamer needs for flexible narrative. Digital bookworks that are accessed as webpages have more opportunity to slice and dice delivery of pages but that depends on built-in navigation allowing this kind of flexibility. Artists books created and projected digitally should not to be confused with the presentation of rare or fragile books by libraries using digital screen technologies such as touch screen page turning in-situ or distant page-turning using the internet to disseminate the book while preserving the material culture. i.e these are not considered books in their own right just a variant manifestation of a particular book itself.

e-books – books delivered digitally to be read onscreen, printed by the purchaser or downloaded to an mp3 player. This is an extension of traditional publishing and delivery brought about by the digital revolution. Similar changes brought about by digital delivery are already rapidly transforming the music and film industry.

print-run or edition size – When artists engage in producing books they will often transfer standard printmaking notation such as *1/100* (print one of an edition of 100), *A/P* Artist’s Proof kept for display or non-trade (see also *Hors commerce*), *BAT* Bon a tirer literally good to pull i.e the Masterprinter’s reference copy for the edition as well as *Hors commerce* i.e unnumbered copies given for review or to the collaborators. To confuse matters digital print-on-demand technologies allow open editions with cost benefits rather than disadvantages.

the verso of the title page versus the colophon – information such as CIP (Cataloging in Publication data), ISBN, edition size, typeface, publisher’s details etc are traditionally found in standard publications on the verso of the title page near the front of the book, while an artist making a book may add some all or none of these details to a colophon often on the last printed page before the inside back cover.

Production

In the following section I list some observations around the production, promotion and distribution of artist's books and small press editions. There are many variations between these issues in artist's books, small press editions and digital journals/books that I have made no attempt at this point to draw any conclusions. As I am interested as a practitioner in artist's books and as a publisher in small press editions and digital journals it seemed most effective during this Churchill Fellowship to look at everything I could, to talk to many different practitioners and to remain open to the possibilities of ideas that could cross boundaries.

The Cover:

- Artistic autonomy given to a contributor allows variation.
- Multiple one-off covers can make an edition unrecognizable as such to a distributor that are difficult to categorize have at times then been difficult for Libraries to collect. Today's Library curators are much more sophisticated. Fluxus 1 was bought in the 1990s by New York public Library i.e. well after publication.
- There is a diminishment of value once an original fine art print is used as the cover of a book or becomes part of a folio rather than being framed in its own right. It becomes seen as 'just a cover'.
- Usually one would trim the top and bottom and then attach the cover and do the fore-edge trim however trimming an original print would obviously require agreement from the artist as it interferes with the integrity of the work.
- Use of a found object for a cover can dictate how the book works. *Tinfoil* have used neg envelopes, burger wrappers, newsletter templates, tar paper, annual reports, maps. Remember, particular ideas can be held back for a particular project.
- Large areas of black tend to streak so may have to have more copies printed for quality control



The screen printed and ink stamped lettering on the cover of my artist's book *Golwg* (made in Wales during my Churchill Fellowship and now in the collection of the National Library of Wales)

Text:

Text nowadays can be produced in a variety of ways depending on the required aesthetic, economic considerations and desired print-run:

Off-set Litho

- Used for large print-runs of commercially produced books
- a number of artists have managed to develop relationships with printers who will then work with the artist to create smaller editions (first find your commercial printer!)

Polyester Plate Lithography

- non-toxic and low cost reusable polymer plate – available by mail order from the USA under the name Pronto Plate

Letter press

- Usually used for high quality small run print work due to the quality of its embossed text
- Relies on particular equipment - the letterpress
- To get variety of typeface a number of fonts, point size, lowercase, capital, italic and bold are required. Although Centres for the Book and open access studios with letterpress equipment often have a large range of type it is impractical for them to be places to produce anything more than broadsheets or small chapbooks due to the demands of other users for type
- There are very few remaining type foundries – a number of practitioners get work typeset professionally and buy the book typeset, when they complete the print run they disassemble the text and store for reuse

Digital Printing

- Often easy to prepare text for a commercial print run or produce on a small scale oneself.
- Produces flat planographic text
- Home production means control of archival paper and ink

Screenprint

- Quick and easy to produce image or text from most graphic sources – digital, drawing, photograph
- Requires specialist studio
- layering and even erasure of water-based inks can produce quite complex results

Carbon-transfer

- Only suitable for unique state books or very small print runs
- Becoming less viable as photocopiers become more advanced and the carbon is fixed to the paper more permanently.
- If you can find an old-style photocopier then the result using wintergreen or mineral turpentine from a drawing can be akin to the look of pale one-off stone lithography

Rubberstamps

- More often used for hand coloured images or small lines of repeated text
- Depending on ink used, can produce variable and interesting text

Typewriters

- If you are looking for a particular quirky qwerty aesthetic then this with carbon paper can produce small multiples
- in conjunction with screenprint or digital scan and print can produce viable text in larger editions

Handwriting

- for a one-off artist's book this is still a viable option

Other Issues - Costs

or He who pays the Piper Calls the Tune

- UWIC Cardiff has an Epsom Stylus Pro 7800 however as it was paid for by UWIC to be used for research only this then restricts its use for undergrad teaching.
- Alec Finlay produced the Pocket Book series with the aid of a Lottery Grant. Ended up with 16 in the series some of which had a higher than usual print-run. Largest was 7000 (this was due to selling quickly and so a reprint could be ordered almost immediately).
- Books that are taken up by a commercial publisher will then get an advance on royalties. Commercial publishers are interested in what sells so this is a major influence in what they will pick up for their list and how they will produce and market it. The artist needs to be aware of a potential loss of control of the book and of the artist as brand and weigh this against their own aspirations for their book and themselves.

Promotion

Prizes can play a major part in improving distribution of a book:

- Tinfish published *Poeta en San Francisco* by Barbara Jane Reyes. The poet put the book into the James Laughlin Award 2005 herself and won. Unusually the prize is for a second book, although there are prizes for manuscripts to be published as first books in Australia a second book builds a career and is therefore equally important. Due to this prize the Academy of American Poets put in an order but tinfish couldn't afford to reprint so instead negotiated for them to pay for a print run. Both tinfish and the Academy of American Poets work under the same ethos of promoting poetry so their negotiations resulting in each getting a win which also benefited the poet.
- Small Press publishing in the USA has greatly benefited from The Pushcart Prize which has been awarded annually to a small press publication since 1976. The Pushcart Prize was named 'among the most influential projects in the history of American publishing' by Publishers Weekly, was winner of the 2005 National Book Critics Circle Lifetime Achievement Award, Winner of the Publishers Weekly Carey Thomas Award for Creative Publishing, awarded the Poets & Writers / Barnes & Noble "Writers for Writers" Prize. The Prize is funded by endowment which seeks donations. Each volume contains an index of past selections, plus lists of outstanding presses with addresses and is distributed by a large-scale book distributor. This Prize is independently run and relies on a critical mass of small press publishing and a buying public for small press work.

Websites, either your own, or a collective that markets books:

- Can have free downloadables
- Can sell limited edition multiples
- Can act as documentation for art practice
- Can promote both the book and the artist, the collective or the community
- What can't be put in the book could go onto the website including any audio visual component that used to go onto a cd.
- Info sites such as AustLit <http://www.austlit.edu.au/> allow poet and collaborating artist an international profile research and educational database

The Artist as Brand

- Books can be written into a Residency proposal and become an outcome
- Books can be the documentation for art practice
- Books can be a promotional tool for an art practice
- When seeking funding for art projects, the books already published take on the role of promotional tool.
- Interaction with visitors to the gallery during residency, with school groups doing projects

Distribution

Bookfairs

considered a more important area of distribution by those who see the book as object and have a shorter print-run

Specialist Bookshops

Boekie Woekie –Berenstraat 16 , 1016 GH Amsterdam, The Netherlands

“an artist-run bookstore for books by artists” <http://www.xs4all.nl/~boewoe/> 18/08/2008

Bookworks - 19 Holywell Row, London EC2A 4JB, United Kingdom

“Established in 1984, with the mission to disseminate visual art practice to as wide and diverse an audience as possible, Book Works is a contemporary visual arts publisher, based in London. In addition to our main activity of book publishing, we also produce text-based works, installations, multiples, videos and new media projects”. <http://www.bookworks.org.uk/asp/home2.asp> 18/08/2008

Printed Matter Bookshop - 195 10th Avenue, New York, NY 10011 USA

“Printed Matter, Inc. is the world's largest non-profit organization dedicated to the promotion of publications made by artists. Founded as a for-profit alternative arts space in 1976 by artists and artworkers, Printed Matter reincorporated in 1978 to become the independent non-profit organization that it is today”. <http://printedmatter.org/> 18/08/2008

Bookshops attached to Art Galleries and specialist Public Libraries

Places where you have had a residency

Specialist Small Press Distributors

Example: PMA/IPG Small Press Selection was founded on the idea that booksellers would welcome the titles of very small and even start-up publishers if (and only if) these books met high standards for appearance and content, and if they could be handled efficiently and profitably.

What may to some be proscriptive rules surrounding:

- Cover – that it must have text visible at ~2metres which does not work with one-off covers, original prints or any other cover that doesn't look like a mainstream large publishing house design.
- Text - must not have too much white space or white pages.
- Spine - must have a spine, no spiral or saddle stiched books

(see addendum A for more detailed information)

The Collector

The Individual Collector

- The book artist or small press publisher usually comes into initial contact with the individual collector through bookfairs, exhibitions or the internet.
- Collectors usually have specific interest areas so it is important to develop relationships with individuals so that their needs are understood and they are informed of upcoming releases.
- Maintaining a list of collectors of your work enables them to be contacted if a gallery or library wishes to borrow work for an exhibition.
- The Individual collector may also be a book artist

The Public Collector

- Small Press books may often be collected by major Public Libraries and University Libraries with special collections, they are unlikely to be collected by Art Galleries unless they have a particular collecting interest in an artist collaborating in a book or have a role as an Art Library. Artists Books may be collected by major public and university libraries if they have literary content and by special collections of major public and university libraries and Art Galleries however in all cases it is important to check the collecting policies of institutions to know what they will collect and what they won't.
- Check the collecting policy of the Institution (sometimes it is on their website otherwise ask the curator or librarian). There is both overlap and grey areas between the collections and definitions for collection.
- Do not cold call – make an appointment to talk and show work. Libraries acquire works through:
 - Bookfairs
 - Mailing lists
 - invitations from galleries
 - people dropping off works for review.
- There may be a number of collections within an Institution that collects work find out which collects what. For example The New York Public Library has three separate collections that may collect printmaker poet collaborations:
 - The Berg Collection: collection policy is British and American Literature and so collects poetry
 - The Rare Book Collection: collection policy is based on Press establishing criteria of 'Fine Press'
 - The Spencer Collection: which collects artist's books
- Libraries and Galleries collect ephemera – if your work is in their collecting area then put them on your mailing list for exhibition invites, book launches, postcards that show work
- For Libraries sometimes a work is collectible because it is the first time a visual artist has made a book.

- Libraries often collect in series or all the publications of a particular Press/workshop etc. for example The New York Public Library collects all work published by the Women's Studio Workshop Publications and their Rare Book Department collects all of Red Osier and all of Purgatory Pie Press
- Broadsheets and Zines may be collected and if so they could be by two different departments. The New York Public Library Broadsheets are collected by Rare Books Department, Zines are collected by Periodicals Department, Artists Books are a subset of the Print Room Collection.....so there is a lot of fragmentation. Zine makers may not necessarily be interested in public collections!
- Folios – unbound with text and image –are collected as books (after all some books are not bound so it is not a definition for a book just as some books remain uncut. This is particularly the case for some Dada and Surrealist books which were constructed not to be opened or read. An uncut book or Folio has the status of an object. (NYC Public Library)
- Look out for events organized by State Libraries in your area of work: The NY Public Library organizes a Zine Event to celebrate the acquisitions of the past year and State Library of Victoria has a similar event (zine culture is big in Melbourne at the moment).
- One of the major sources for acquisition of Artist's Books for Libraries is specialist Bookshops so know the specialist bookshops for your area of interest.
- The library catalog has become the unifying element (Librarians need to categorize particularly now it is digital) This does make searching easier! However not all items are catalogued (there is often a backlog).
- It is interesting to note that The Tate Gallery excludes from collection of Artist's Books single or very limited editions and books with original prints where the print is available separately (see Addendum D)
- Always keep a track on which Institutions have collected your work for CV and future exhibitions.

CONCLUSIONS

“Running a press isn’t something you get into without thinking. Making books by hand is time consuming and incredibly expensive. Then you have no idea if you are going to sell any”.

Richard Clarke, Knife Edge Press quoted in *Printmaking Today* Vol 17 No. 1 Spring 2008 (UK)

Page | 18

As can be seen, even from the list of definitions above, there is a wide variation of aesthetic intention, craft skills, production values and anticipated audience. My method during the fellowship was to talk to as diverse a group of practitioners as possible and note anything that could be of relevance whatever the aspect. The first thing this research trip did for me was to highlight the distinctions between different book production methods deriving from the differing reasons people have for producing books. There are multiple strands in artist’s books from the one-off ‘book as object’ stream to the ‘book as part of documentation of an art event’ from ‘craft’ to ‘let’s just do it’, to ‘commercially produced major publishing house style’. All of these lead to differing conclusions depending either on following one strand to the exclusion of another; analyzing what each is attempting and personalizing the approach from what is learnt; or tailoring the book work to a particular project or outcome. Here follows my reading of the points of difference and similarity of both streams.

So why create books?

For many reasons and in many ways including because:

- a book is a tool to understand a problem
- creating a book, particularly a collaboration, creates a community
- because it provides a place for the publisher/artist to experiment and bring ideas together
- certainly not to make money (most suggested breaking even as the best you can hope for)
- to make an object
- to not make an object (the artist and the art practice are the ultimate *object*)

Since I applied for the Churchill Fellowship there have been some exciting developments in Artist Book and Small Press publishing in Australia:

- Barratt Galleries has opened in Alstonville, NSW focusing on limited edition prints, works on paper and artists’ books. <http://www.barrattgalleries.com.au/index.html>
- SPUNC have formed (see Addendum C) which exists to advance the interests of Australian small and independent publishing sector
- Robert Heather ,Chair (Manager, Events & Exhibitions) of State Library of Victoria has started The Artist Book 3.0 forum for artists, curators, librarians, students and researchers interested in artists’ books and the book arts online at <http://artistbooks.ning.com/>

RECOMMENDATIONS

General:

- Although researchers and practitioners around the world are working on a definition for Artist's Books I believe that the boundaries and grey areas are a positive, allowing experimentation and innovation rather than tying artists to a rigid structure. By all means keep on working on the definition but let's not worry if there are variations or puzzling gaps.
- You may sell out of a publication but be prepared to store lots of books for long periods of time
- keep outlets stocked

Join forces

Production Collaborations:

- collaborations need a simple plain English one page contract to set out the roles, responsibilities and potential rewards of those involved.
- Co-publication is a means of spreading financial risk and increasing distribution networks...example Alex Finlay's *Wind Blown Cloud* was co-published with *The Baltic* during a residency at the art gallery. This has now also been taken up by a mainstream book publisher.
- A multi-author and un-themed journal, that have a relatively large print-run and appear regularly, requires an exquisite corpse approach that has pluses and minuses. This situation means there is rarely a crossover between visual content and the text but can lead to some interesting juxtapositions.
- A Folio approach to Print and Poetry with a master printer.

Distribution Collaborations:

- Distributor relationship with larger booksellers or more likely with Independent Bookshops
- Bookfairs – for the artist book or shorter print-run can be expensive – join a group that is attending a fair to share costs such as www.artistsbooksonline.com started by Noela Griffiths of Hafod Press in the UK. This artist-run website which brings together a diverse range of artists who make one-off or small limited editions (max 50 copies) of books.
- It is obvious from the list of successful (long-running) artist book bookshops that they have all started as Artist Run Initiatives (ARI). Where such an initiative springs up from the ground in Australia funding initiatives should support it without puzzling about the crossing of boundaries between art forms or the lack of a firm definition of the artist book.
- Join SPUNC in Australia

RECOMMENDATIONS continued

Cross-promote the Press through:

- exhibitions at Art Galleries of covers/visuals
- Poetry readings of the book/folio
- Websites
- Conference papers, particularly with multimedia

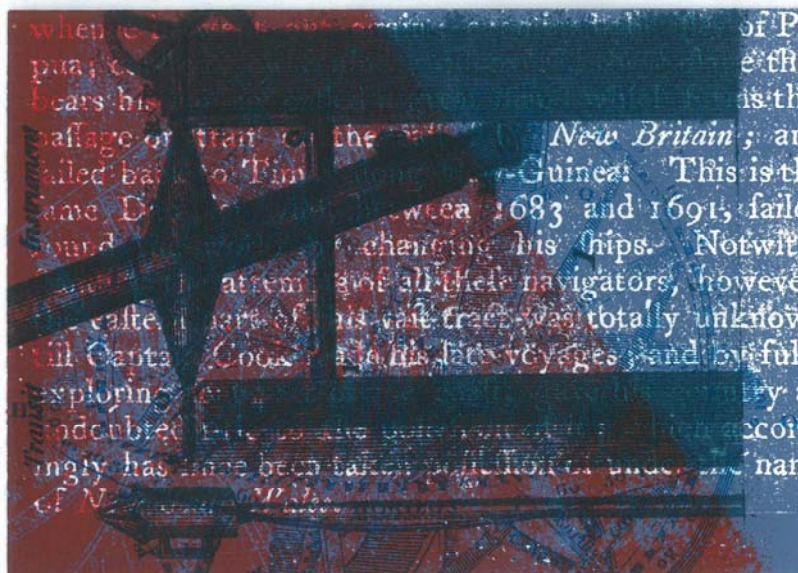
Build Collectors

- Subscriptions - these bring funds in up front but require a consistent publication program
- Bulk email promotion mail-outs - to a base of interested book buyers that you will need to build through face-to-face contact
- Collection policies and definitions for works in Public Institutions vary greatly – check their collection policy. Sometimes this is available on the internet and sometimes not (or at least not obviously)

Prizes

Although Australia has prizes for Artist's Books and first books we could benefit from prizes for:

- Small Press Publications - could be like the Pushcart Prize in the USA – the prize includes republishing in an annual anthology and the publicity and marketing opportunities this brings
- Chapbook publication through competition (to encourage poets who may not have built up a full length manuscript)
- Second Books – encouragement to keep on writing
- Broadsheet publication to encourage poets to work with printmakers
- Multidisciplinary artworks and artist/writers



Screenprint (unique state) from the series *The World Turns* printed at UWIC with Virtually-6

Addendum A (relevant to Small Press publishing)

Small Press Selection - Trade Distribution Acceptance Program

Publisher Check List

- You must be the publisher of the book and own the ISBN number

Front Cover:

- Title that can be seen from 6 feet away
- Author Name
- Illustrator, Photographer name if applicable
- Appealing design (Graphic designer quality)

Inside:

- Type set that is appealing to the eye
- Should not have too much white space
- COPYRIGHT MUST BE CURRENT.
- Margin size that is appropriate
- Should not have a lot of white pages
- Should not have too many font types
- Professionally edited
- Absolutely must have a spine - no spiral or saddle stitched books
- Title that can be seen clearly when sitting spine out on a shelf

Back Cover to include:

- ISBN
 - Standard Bar Code
 - Retail Price
 - Description of the book
 - Reviews/Blurbs
 - State what the book is (novel, journal, medical guide, travel guide, etc.)
-

Addendum B

Artist's Book reading list as suggested by National Art Library, V&A London:

Page | 22

- Bury, Stephen. **Artists' Books: the Book as a Work of Art, 1963-1995**. Aldershot: Scolar Press, 1995. NAL pressmark: AB.95.0014
- Castleman, Riva. **A Century of Artists Books**. New York: Museum of Modern Art, 1994. NAL pressmark: AB.94.0020
- Chapon, François. **Le Peintre et le Livre: l'Age d'Or du Livre Illustré en France 1870-1970**. Paris: Flammarion, 1987. NAL pressmark: 507.C.172
- Courtney, Cathy. **Speaking of Book Art: Interviews with British and American Book Artists**. Los Altos Hills: Anderson-Lovelace, 1999. NAL pressmark: AB.99.0001
- Drucker, Johanna. **The Century of Artists Books**. New York: Granary Books, 1995. NAL pressmark: 602.AC.0054
- Hogben, Carol and Rowan Watson, eds. **From Manet to Hockney: Modern Artists' Illustrated Books**. London: Victoria and Albert Museum, 1985. NAL pressmark: 603.AA.0251
- Hubert, Renée Riese and Judd D. Hubert. **The Cutting Edge of Reading: Artists' Books**. New York: Granary Books, 1999. NAL pressmark: AB.99.0007
- Johnson, Robert Flynn. **Artists Books in the Modern Era 1870-2000: the Reva and David Logan Collection of Illustrated Books**. London : Thames & Hudson, 2002. NAL pressmark: AB.2001.0002
- **The Journal of Artists' Books: JAB**. New York: Interplanetary Productions, 1994- NAL pressmark: PP.115.A
- Klima, Stefan. **Artists Books: a Critical Survey of the Literature** . New York: Granary Books, 1998. NAL pressmark: AB.98.0013
- Moeglin-Delcroix, Anne. **Esthétique du Livre d'Artiste: 1960/1980**. Paris: Jean-Michel Place; Bibliothèque nationale de France, 1997. NAL pressmark: AB.97.0003
- Peixoto, Tanya et al., ed. **Artist's Book Yearbook**. Stanmore: Magpie Press, 1995- NAL pressmark: individually pressmarked for each year held
- Lyons, Joan, ed. **Artists' books: a Critical Anthology and Sourcebook**. New York: Visual Studies Workshop Press, 1985. NAL pressmark: AB.85.000
- Turner, Silvie and Ian Tyson, eds. **British Artists' Books, 1970-1983: an Exhibition** . London: Lund Humphries, 1984. NAL pressmark: AB.84.0002
- Turner, Silvie, ed. **Facing the Page: British Artists' Books: a Survey 1983-1993** . London: Estamp, 1993. NAL pressmark: AB.93.0002

Addendum C (relevant to Small Press publishing)

Small Press Underground Networking Community (SPUNC) exists to advance the interests of the Australian small and independent publishing sector, and to facilitate cooperation between members of that sector.

SPUNC intends to work towards achieving the following goals:

- To network and support the efforts of the Australian small and independent publishing sector;
- To improve the sector's engagement with the public (with a specific focus on collaborative marketing, publicity, and distribution);
- To identify the issues which affect the sector;
- To initiate and facilitate programs which contribute to the development of the sector; and
- To actively represent members' interests to government and other organisations, where appropriate
- Strategic Direction
- It is the aim of SPUNC to work towards better solutions for independent publishers in the areas of:
 - Sales and Distribution
 - Marketing and Publicity
 - Networking and Membership
 - SPUNC Contact
- **Email** info@spunc.com.au
Mail PO Box 1204, Collingwood 3066, Australia

<http://www.spunc.com.au/home.htm> 18/8/08

Tate Library Acquisitions Policy - Artists' books

As part of the overall aim to represent artistic activities of the 20th century and beyond, the Library has developed a collection of artists' bookworks from the 1960s onwards, and will continue to add to it both in order to fill earlier gaps and to keep up with new publications, so long as book works of the type we collect are being made.

Although anxious to avoid too restrictive a definition, our broad understanding of an artist's bookwork in the context of this collection is:

'a book (i.e. normally a number of pages attached to each other in some way) wholly, or primarily conceived by (though not necessarily actually made/printed by) an artist, and usually produced in a cheap, multiple edition for wide dissemination.'

Collaborations with literary figures or inspiration by literary texts are usually considered to be illustrated books and outside the scope of this collection. On the other hand, books which merely reproduce works by an artist are not normally considered to be 'bookworks' but may be added to the main library collection as documentation about that artist.

The Library does not collect illustrated books/livres d'artiste. (The National Art Library at the V & A is a museum department with responsibility for collecting the art of the book). The Library will acquire only in those special areas or on those particular artists on which we have decided to concentrate. We liaise with the V & A on more expensive artists' bookworks.

Artists represented in the Tate Collection will normally be a top priority (although this also implies some anticipation of artists who may be added at a future date). British artists are collected fairly unselectively, and some artists are collected in depth, particularly where books are an important aspect of their work. Foreign artists are covered selectively, often in consultation with the Collections curators concerned.

Exclusions

- One of a kind, or very limited edition books
 - Illustrated books/livres d'artiste
 - Books containing original prints, particularly if the prints are also available unbound.
 - Objects, which cannot strictly be considered as 'books' - though this is not always a straightforward matter!
 - Books over £120 except in special circumstances and usually only following curatorial consultation.
-