

TALES OF THE LYRE BIRD



Tate ADAMS *Lyre bird (bookplate from Ex Libris)* 1996, wood engraving. Mackay Regional Council Art Collection. The Lyre Bird Press Archive, gift of Tate Adams AM 2002.

COVER: **Juli HAAS** from *Palmetum* 2002 (Cheryl WILSON, Daniel MOYNIHAN, Jan SENBERGS, Normana WIGHT, Ray CROOKE, David PAULSON, Juli HAAS, Jorg SCHMEISSER, Anne LORD, Anneke SILVER, Margaret WILSON, Ron MCBURNIE, Tate ADAMS), drypoint, edition 2/40. Townsville: Lyre Bird Press. Jenny ZIMMER (text). Mackay Regional Council Art Collection, purchased 2002.

TALES OF THE
LYRE BIRD

2 SEPTEMBER TO 27 NOVEMBER 2022

Artspace Mackay, Mackay Regional Council



www.artspacemackay.com.au

The staff of Artspace Mackay acknowledge the Traditional Custodians of the land on which we live and work, the Yuwi People. We extend this acknowledgement to all Aboriginal members of the Birri Gubba Nation and pay respects to Elders past and present, and to the young emerging leaders. We acknowledge the important protocols of the Aboriginal, Torres Strait Islander and Australian South Sea Islander communities across the Mackay region.



Ron McBurnie from *Palmetum* 2002 (Cheryl WILSON, Daniel MOYNIHAN, Jan SENBERGS, Normana WIGHT, Ray CROOKE, David PAULSON, Juli HAAS, Jorg SCHMEISSER, Anne LORD, Anneke SILVER, Margaret WILSON, Ron MCBURNIE, Tate ADAMS), etching, edition 2/40. Townsville: Lyre Bird Press. Jenny ZIMMER (text). Mackay Regional Council Art Collection, purchased 2002.

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Jock CLUTTERBUCK *Lyre bird (Listening to the stars)* 2001, engraved wood block, 5.1 x 4.5 x 2.3 cm. Mackay Regional Council Art Collection. The Lyre Bird Press Archive, gift of Tate Adams AM 2002.

Tate ADAMS *Chateau Tahbilk Winery (The first vines)* 1983, engraved wood block. Mackay Regional Council Art Collection. The Lyre Bird Press Archive, gift of Tate Adams AM 2002.



FOREWORD

Across more than two decades from 1977 the Lyre Bird Press produced over fifty artists' books ranging from livre d'artiste luxury publications to experimental book forms, involving creators of all kinds. Drawing from significant holdings of the Mackay Regional Council Art Collection, *Tales of the Lyre Bird* follows the important output of the press from its Melbourne conception by Tate Adams AM (b. 1922, d. 2018) to its reinvigoration in North Queensland in the early 90s.

The significance of Lyre Bird Press to Mackay might not be immediately apparent. The association began in 1992 when then Mackay City Librarian Geraldine Moylan undertook to acquire a copy of each book published by Lyre Bird Press for the Mackay City Library's collection. She and Art Collection Assistant Cathy Knezevic became ardent supporters of Lyre Bird Press and both quickly developed a passion for artists' books more broadly.

The Mackay City Library's artists' book collection was transferred to Artspace Mackay upon its opening in 2002. In the same year Tate Adams—distinguished printmaker, teacher, gallerist, and founder of Lyre Bird Press—generously donated a personal archive comprised of over three hundred items, including works on paper, artists' books, wood blocks, and reference books, to Mackay City Council. This gift became central to our Art Collection Policy of focusing on artists' books, which was further cemented with the establishment of our biennial *Libris Awards: Australian Artists' Books Prize* in 2006.

The Lyre Bird Press Archive is a cornerstone of our current Mackay Regional Council Art Collection. In the wake of Tate Adams' sad passing in 2018, we were searching for a way to honour its significance and revisit the history of our relationship with Lyre Bird Press. Our ongoing friendship with *Tales of the Lyre Bird* Co-curators—North Queensland artist and key instigator of the rekindled Lyre Bird Press in Townsville Ron McBurnie and former Coordinator of the Australian Library of Art at State Library of Queensland Helen Cole—made this major exhibition possible.

I thank Ron and Helen for providing us the opportunity to reflect on our collection and draw out connections between the past and the present. It is through this process that we keep our art collection alive and relevant.

Tracey Heathwood
Director, Artspace Mackay



Rosalind ATKINS *Recollections* 1987, wood engraving, offset printing, edition 16/90.
Melbourne: Lyre Bird Press. Tate ADAMS (designer, introduction). Collection of the
State Library of Victoria.

REMEMBERING LYRE BIRD

It is almost twenty years since we completed work on the last Lyre Bird book printed at James Cook University (JCU) in Townsville. It's exciting for me to look back through the significant output of the Press and the variety of artists' books that were created, and to note how many different people worked happily together to make so many great publications. This is particularly evident in books like *Palmetum* 2002, comprised of original prints by many leading artists, printers and binders, who used a variety of techniques and in their own unique way responded to the Palmetum Gardens in Townsville; *Ex libris: bookplates from North Queensland* 1996 by Cheryl Wilson with its host of unique artists' responses as bookplates; *The Flying Arts book* 2000 by Anne Lord with original prints by artists who were inspired by their Flying Arts experience and *Littoral* 2000 a feast of linocuts by artists who responded to the poems of Townsville poet, Elizabeth Springer. As I look through the books made by the Lyre Bird Press, I can enjoy them as individual complex works of art, but also through the friendships and collaborations that took place during the printing of each and every page during their creation.

My memory of initially meeting Tate Adams is that it was in the months following the exhibition I curated at Townsville's Perc Tucker Regional Gallery titled, *Pastoral visions: English pastoral prints from Blake to Sutherland* (August-September 1991). I met Tate at the gallery on one of the days when he came over from Magnetic Island. He was excited by the works in the exhibition and shared a keen interest in British pastoral prints. We struck up a conversation which led to him often travelling from his home on Magnetic Island to Townsville to visit me. As time progressed Tate and I became close friends. I would pick him up from the Island ferry and he would come into the JCU Printmaking Department for one or two days each week where I would help him print his wood engravings and linocuts.

Tate was an excellent wood engraver. During his time working for the war service British Admiralty in Colombo between 1940 and 1949, he had taught himself wood engraving with home-made tools and blocks. After returning to London in 1949 he studied wood engraving in an evening course with Gertrude Hermes, one of the great modernist British engravers who we both admired. During the engraving course he developed expertise in the use of engraving inks and papers and the correct use of the burin to achieve a great variety of lines. Tate always purchased the best seasoned European box wood he could find (then available from Lawrences in London). The larger wood blocks he imported were extremely expensive. Because of this I tried to locate a suitable engraving timber in Australia. The only partly suitable timber that we found was salvaged, seasoned Huon Pine from Tasmania.

After we had worked together in the JCU printmaking studios for some time, in the latter part of 1992 Tate asked me if I would like to restart the Lyre Bird Press with him, 'bring it out of retirement' he suggested. By this time, I had already developed an interest in making artist's books, having made several that had been exhibited with Grahame Galleries in Brisbane. The idea of working on the now out of retirement Lyre Bird Press and Tate Adams sounded quite exciting to me. I suggested that we organise a public talk so that Tate might give some background and history to the Press outlining what it had achieved in Melbourne prior to him moving to Townsville. I arranged through Ross Searle, then Director of Perc Tucker Regional Gallery, for Tate to speak at the Gallery on the 20th of November, 1992.

In the talk, Tate gave an anecdotal overview of his experiences in publishing books beginning with his good fortune in 1942 of finding a copy of Robert Gibbing's artist book *A Tail of True Love in Tonga*; and the way this led him to study books on printmaking and eventually fashion his own engraving tools and

wood blocks. The latter part of the talk included colourful recollections of his experiences making some of the early Lyre Bird Press books including *Diary of a vintage* 1981, *Nudes* 1982, *First vines* 1988 and *Port of pearls* 1989. In spite of having a nervous tendency at times to hold one hand in his pocket and jangle loose coins, the talk went off without a hitch and was a great success—attended by a group of sixty or so people. On reviewing a tape of the talk, I suggested to Tate that the transcript could be used as the basis for our first Lyre Bird book to be published in Townsville. Tate produced a simple design and we settled on the title, *The Lyre Bird speaks*. It was printed as an offset book in a limited edition of two hundred and fifty.

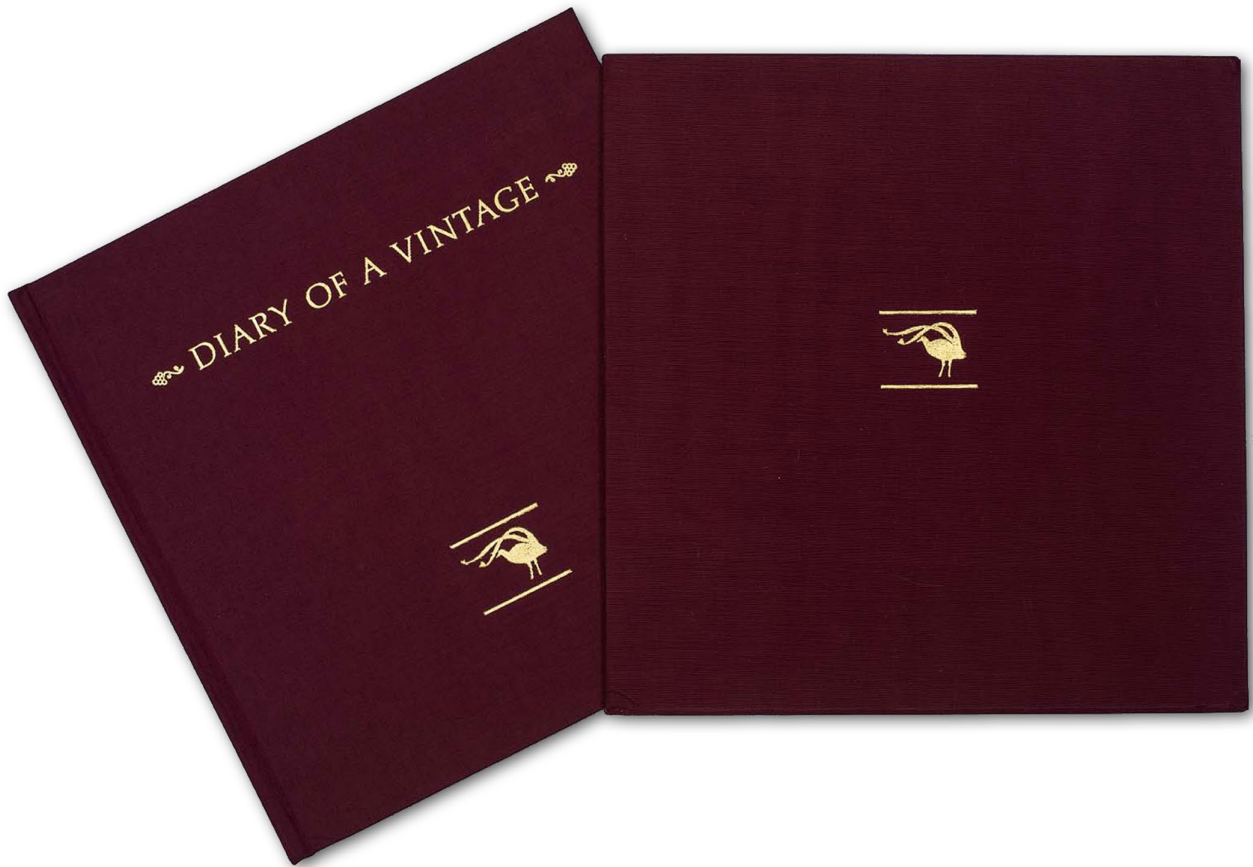
The funds raised from this publication gave us a small amount of capital to begin our next project, *The boy who tried to kiss himself*, a book I conceived at the University of Southern Queensland in Toowoomba in 1989 during a residency there. The initial design was rejigged slightly by Tate in 1993 and the book completed in 1994.

From this time, apart from a modest amount of seeding money given to us by the University, each successive Lyre Bird Press publication depended more or less on the sale of the previous book. During the ten-year period that Tate and I worked together making books there were many projects in progress simultaneously. I was also teaching full time at JCU and needed to juggle my time between this and the Lyre Bird Press, as well as producing my own exhibition work as an independent artist. It was a busy but rewarding period. Tate began to spend more time in Townsville and eventually moved his home from Magnetic Island to the mainland. He was also coming up with possible designs for future artists' books—some modest ideas conceived in wood engravings or linocuts, others would potentially be quite costly.

As well as our own input into possible publications for the Press we were also on the lookout for talented students who were interested in the book form and whose work might be of a high enough standard to be published by the Lyre Bird Press. Deanne Campbell and Danny Yates were singled out as exceptional students whose respective books *One single journey* 1995 and *Barflies chorus* 1995 became Lyre Bird Press books. Rochelle Knarston was another talented student who was involved in several publications including *Karoola fragments* and *Music hall etchings* (both 1998) as well as the invitation poster for the 'Off the Wall' artist's book series.

In 1994, in a hand-over ceremony, Tate Adams gave the Lyre Bird Press to JCU. This was a formal ceremony conducted in the main lecture room on the Vincent Campus and was attended by Margaret Rutherford, Manager of the Special Collections at State Library of Queensland who gave the key note address, Professor Ray Golding, Vice Chancellor of JCU, Professor Diana Davis, Head of the JCU Department of Art and Design, Tate Adams, myself, JCU staff, students and other invited guests. Now that the Lyre Bird Press was officially part of the University with support from our Head of Department, we worked hard on designs and ideas for new publications. I also began to involve students who were interested in making artists' books. I was able to broaden the printmaking assessments to include the artist book form as part of the printmaking intaglio and relief assessments and Anne Lord did the same for lithography. It was a great time for printmaking at JCU. Following this, I discussed with Tate the idea of having an experimental arm of the Press where we could promote exciting student books as well as other book forms that did not fit into the more traditional Lyre Bird mould. We would call it 'Lyre Bird Press, Off the Wall.' Tate's preference for the artists' book format related to the more traditional *livre d'artiste* book form that inspired him as a young man, and at times he found it difficult to accept some of the books that students made as artists' books. Even so, he went along with the project and eventually appreciated the diversity of what the students had achieved. He even went on to individually hand colour books and make a number of unique unbound artist's books himself. In 1998, a stand-alone

OPPOSITE: **Tate ADAMS** *Diary of a vintage* 1981, wood engraving on paper, offset printing, casebound, edition 188/375. Melbourne: Lyre Bird Press. David WYNN (introduction); Ern SCAMMELL (typography). Mackay Regional Council Art Collection, purchased 1998.



MAY

At the beginning of the month some wines had finished malo-lactic fermentation but most had not. The 1979 wines began this secondary fermentation before the cellars had cooled down with winter in contrast to the 1978 wines which had to wait for the cellars to warm up in January. The wines that have finished fermentation are being centrifuged off fermentation lees and then filtered.

A notable feature of this vintage was the relatively high acidity which has reflected the temperatures and days of sunlight during the period of grape development and ripening. The acidity of the wine became modified by the malo-lactic fermentation making its usual contribution to the distinctive nature of Coonawarra wines. A typical transformation of Cabernet Sauvignon wine was:

Before malo-lactic 3.35 pH 8.23 Acid

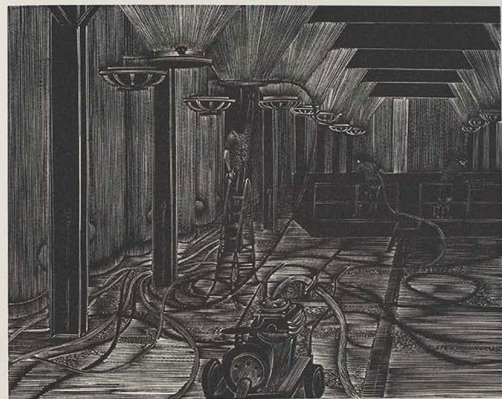
After malo-lactic 3.52 pH 6.04 Acid

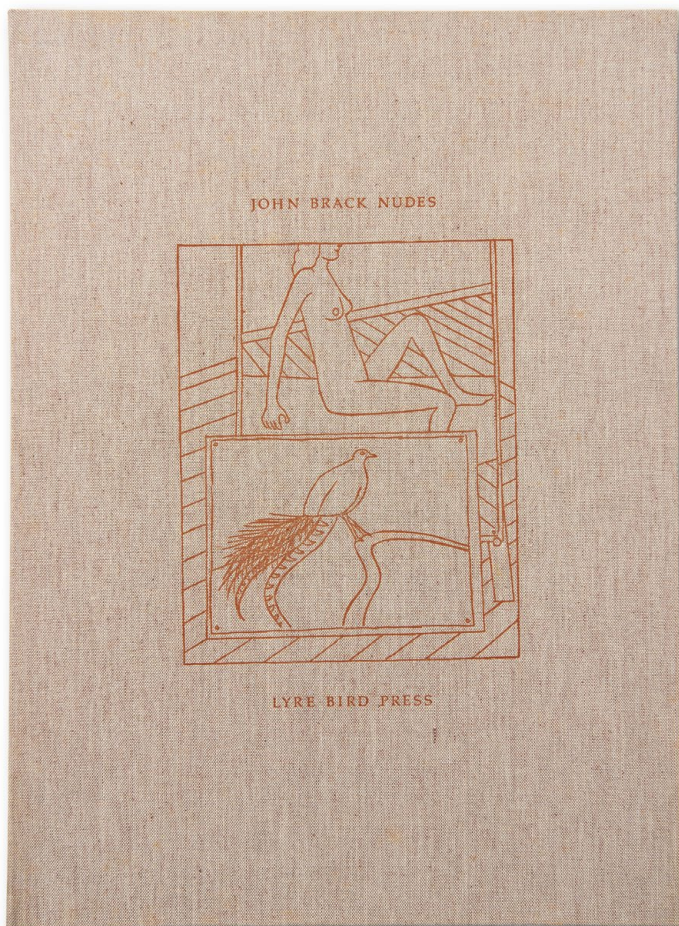
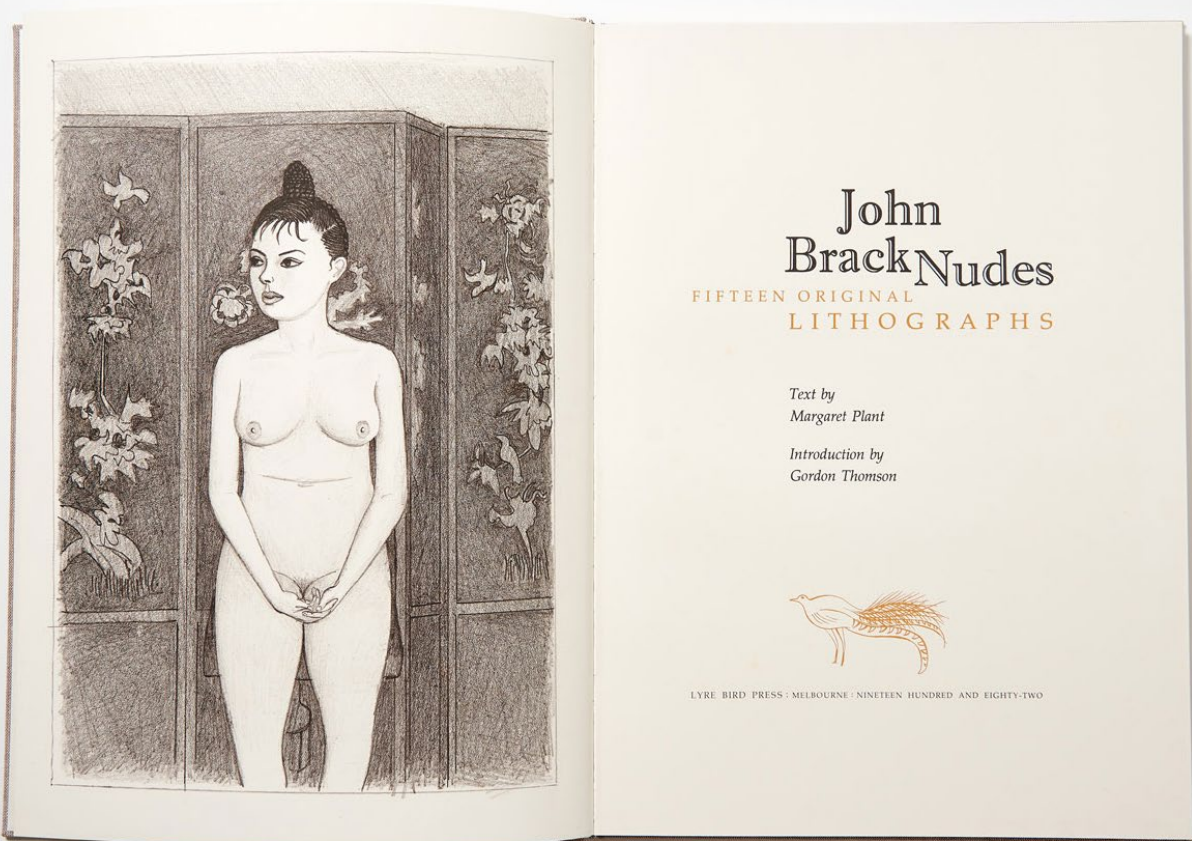
Before going to wood the wine is analysed to check its chemical make up for pH, total and volatile acidity. If they are not satisfactory or do not have the desired levels then adjustments are made, where possible, by blending.

No adjustments except sulphur dioxide which until now has been excluded to induce malo-lactic fermentation, were needed in the Cabernet Sauvignon.

In the vineyard the huge job of pruning started on the fourteenth of the month. This task is expected to take five months. For the first time mechanical pruning saws are being used to reduce the labour content of this lengthy job.

The fertilizer program for the winter is commenced after the first rains. Land preparation for the 1979 plantings is completed.





John BRACK *Nudes* 1982, lithography on zinc plate, arches satine paper, linen covered cardboard cover, stitched binding and linen covered clamshell box, edition 4/200 + 50 HC. Melbourne: Lyre Bird Press. Margaret PLANT (text); Gordon THOMPSON (introduction); John ROBINSON and Neil LEVESON (printers); Ros ATKINS, Jan DAVIS and Liz ROXBURGH (assistant printers); Ern SCAMMELL (typography); Ralph ENGEL (binding). Mackay Regional Council Art Collection, purchased 2020.

Book Arts subject grew out of this endeavour. Artists including Robert Preston, me and guest lecturer (master German bookbinder) Fred Pohlmann were involved in teaching the subject.

As time passed, more and more books were published. Over a decade in Townsville at JCU the Lyre Bird Press produced around forty artists' books. During that period a number of important institutions began to collect our publications; initially State Library of Queensland followed by Mackay City Library and then Perc Tucker Regional Gallery. As each new book was completed, I took note of its strengths and flaws and how we could avoid certain pitfalls in future publications. This is the nature of collaborative publishing and the huge number of varying factors that go into each volume. In spite of some minor faults many publications stand out like sparkling gems.

There are many books I could single out as key achievements of the Press in Townsville. Danny Moynihan's ambitious and large-scale *Men of Ireland* 2001. Its simple DM, monogrammed cover opens to reveal Olive Bull's marvellous calligraphic text (of Peter Mather's *Immodest Description*). This sits alongside the artist's ambitious etchings and lithographs that reveal different types of men from the many counties of Ireland, all relating to descriptions given to him by his father.

Jock Clutterbuck's *Listening to the stars* 2002 is a book full of mystery. The images are enchanting; in many ways as mysterious as looking up at the stars at night. There is so much about them that we will never understand. The book's dark, subtly printed cover gives us no indication of the delights of the mysteries to uncover on the pages inside.

Vince Bray's *Mount Isa Mines* 2001, is a very special book of fourteen etchings which relate to the artist's memory of working as a lift operator in various mineshafts over a twenty-five-year period. The stark black and white etchings look through the strata of the landscape from a miner's perspective; one who knows as much about the land below as above.

Sometimes the books we published were modest in size but still very special. *Karoola fragments* 1998 was a book born out of a conversation I had with a friend, John Page. He showed me a small picture frame made up of a variety of small-coloured fragments of broken ceramics which had been collected with his grandmother (Gerty Page) from the old Karoola pastoral station near Winton where she had lived and worked as a domestic servant for many years. The frame of fragments surrounded a photograph of the old Karoola Homestead before it had burned down. John described how Gerty had collected the ceramic fragments from the ground at the station and each one had sparked a memory of life there. From those recollections and fragments this artists' book was born, combining Gerty Page's memories with a series of small hand coloured and tipped in etchings by Rochelle Knarston (including an etching of the station homestead as it was before it was destroyed). It follows a simple but important theme of memory and resurrection through fragments, the humblest of forms.

Juli Haas' book *The seven deadly sins* 1999 relooks at the age-old theme of giving in to temptation and sins of the flesh. For Juli the project was a labour of love; richly hand-coloured drypoints in the guise of an expressionist sideshow that the viewer moves through only to find that there is a barred exit with no escape. The cover of the book is as spectacular and rich as the intricate inner pages representing the individual sins.

Of all of the books we made at Lyre Bird Press in Townsville, *Palmetum* was the most ambitious and challenging. It was ambitious in that we brought acclaimed artists from different parts of the country to Townsville with the hope that they could share their unique vision of the *Palmetum* (a botanic garden

specifically devoted to palms of the world) to print form. The book was costly because of its large size and the expense of editioning the plates.

In order to make the book we presold a number of copies. A meeting with the Townsville Mayor, Tony Mooney resulted in sales to Townsville City Council and Perc Tucker Regional Gallery, giving us crucial funds to cover artists' travel and fees. I also obtained funds through a University grant and further funds were sourced through the sale of earlier publications. In total over \$20,000 was raised.

Palmetum was initially designed by Tate. As we worked on it, the design needed to be updated several times to suit its evolution. When Tate realised that there were more text pages than he expected, leaving several blank image pages, a number of extra linocuts were cut by him to fill the gaps. In spite of these challenges the book is a splendid work. The majority of images made by the invited artists are rich and varied in approach and technique and are integrated effortlessly with the polymer relief text plates. The diversity of images mirrors the great diversity of the palms in the *Palmetum*. The leaf like book cover and case designed by Tate fit so beautifully together and lead seamlessly into the palm tree shape of artists names that can be seen on the title page. This project took at least eight years and involved many artists, writers and printers. It is a major artists' book publication that shows what can be done by a small publishing press with big vision and aspiration despite having very limited funds.

The books in this exhibition vary in size, scope, media, concept and quality. They are all so different and reveal the varied visions and personalities of each person who had an input into their creation. Some like *Palmetum* or *Men of Ireland* are grand in scale and ambition while others like *Littoral*, *Karoola fragments* and *Ex Libris Bookplates of North Queensland* are more modest in size and house more intimate collections of artworks, memories or viewpoints that when viewed together give us a more complete understanding of our world. Size or scale of artists' books can have little to do with their significance. The importance comes from the experience we viewers have when we carefully gaze at and absorb the meaning of each page.

This exhibition of books and artefacts relating to Lyre Bird Press is only possible because of the Artspace Mackay collection and the enthusiasm and hard work of the staff at Artspace Mackay. I also acknowledge those initial visionary people like Noreen Grahame (Grahame Galleries and Editions), Geraldine Moylan (then Mackay City Library) and Cathy Knezevic (then Mackay City Library) who initially believed in what we were doing at Lyre Bird Press. Geraldine and Cathy were so enthusiastic about collecting artists books for Mackay. What you see here in this exhibition is part of that incredible legacy, one of the greatest artists book collections held by an institution in Australia.

Ron McBurnie, Co-curator, *Tales of the Lyre Bird*, 2022.

Ron MCBURNIE *The boy who tried to kiss himself* 1994, etching, edition 2/25 + 10 HC. Townsville: Lyre Bird Press. Tate ADAMS (designer); Bronwyn SMITH (editor); Friedhelm POHLMANN (binding). Mackay Regional Council Art Collection, purchased 1996.



The boy who thought that he was a man then realised that he needed to kiss somebody, but this somebody was not his mother.

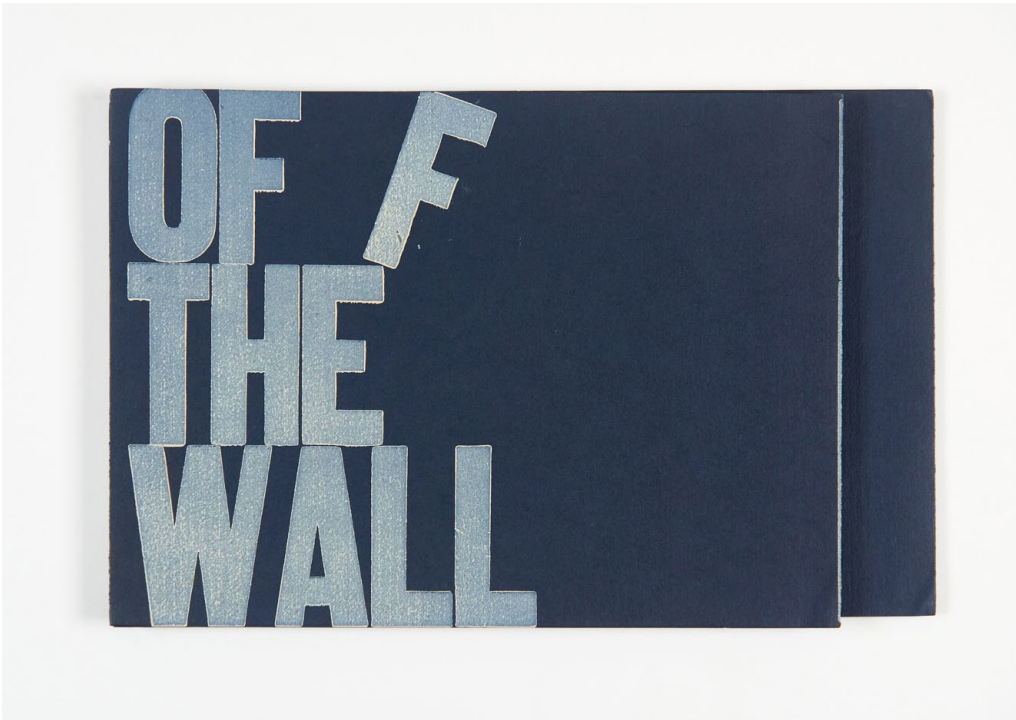
The boy wanted to find out who he should kiss before his mother wondered why he was doing it to himself!

The boy spied the sleeping cat under the kitchen table. He lifted the cat off the floor and gave it a kiss on its whiskery cheek.

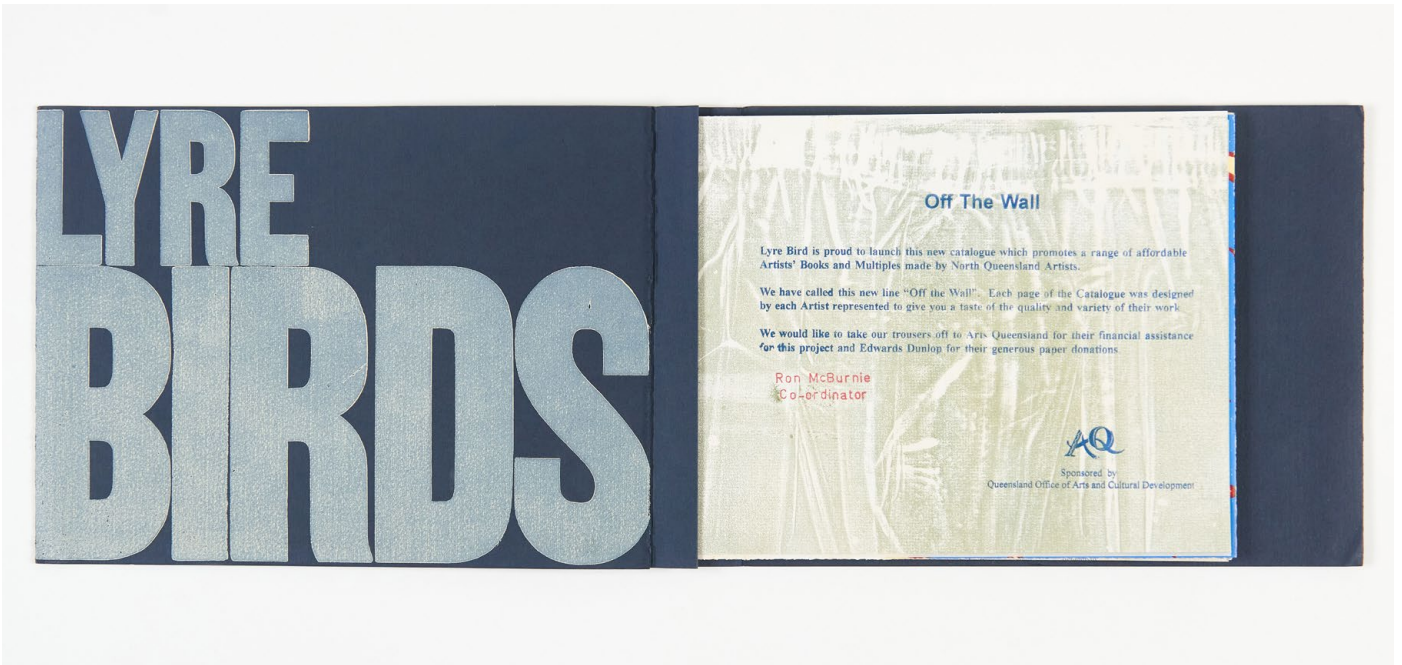
The boy didn't like kissing the cat very much because he got snot on his lips.

"Yuck!" he said to himself.

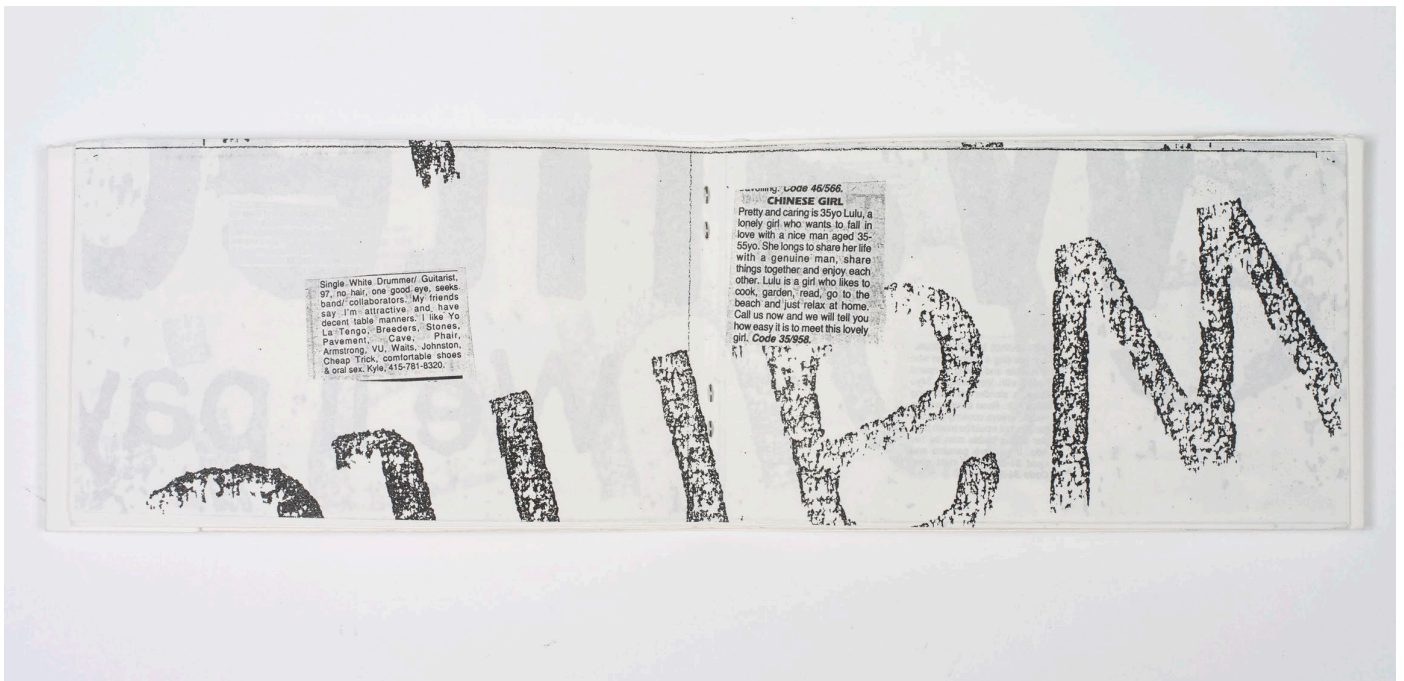




Ron MCBURNIE from *Off the wall (catalogue)* 1996, (Miriam BROWN; Rochelle KNARSTON; Donna FOLEY; Patricia GODILLON; Kate MCKAVANAGH; Sally CARLILL; Larissa LEWIS; Derek MITCHELL; Anneke SILVER; Sandra O'SULLIVAN; Glen O'MALLEY), wood engraving, screenprint, etching, linocut, rubber stamping, photocopying, relief printing, embossing, stitching and photography, edition 100. Townsville: Lyre Bird Press, Off the Wall. Mackay Regional Council Art Collection, donated by Ron and Bronwyn McBurnie 2021.



Ron MCBURNIE *Wanted* 1996, photocopies and screenprints in staple bound booklet with hand-torn covers, edition 2/30. Townsville: Lyre Bird Press, Off the Wall. Mackay Regional Council Art Collection, purchased 1997.



THE STUDIO

Artists are notoriously 'studio-centric'. Rembrandt's studio was a rented warehouse; David's rooms in the Louvre; Delacroix's a disused gymnasium; Courbet's a converted priory; Manet's a former fencing school and Monet's – for a time – a boat. Jan Senbergs, true to this well-established tradition of architectural recycling, has deposited his multitudinous art-making paraphernalia in the voluminous spaces of 'Smacka's Place', that ex-night club and one-time icon of the Melbourne jazz scene. Leonardo da Vinci, prescient as always, declared that artists should work alone and free from distractions. However, it is only in the modern world that individual artists have adopted the solemn and universal convention that when they look at any building, they first do so in terms of whether it would make a good studio. Once an artist decides it's his, no building can survive the power of 'studio-centricity'.

The studio is never simply a work-place, its nature determined by practical considerations such as light, accessibility and space for the separate functions of production, storage and display. More importantly, its walls define a place of abundant creativity and critical self-affirmation. Acting as part proclamation, part subversion, part confession – and not infrequently devoid of any explanation whatsoever – its myriad objects help define a particular artistic identity. Studios are, perhaps, the most sacrosanct of secular spaces – each one privileging an individual imagination and favouring personal idiosyncrasies, eccentricities and self-indulgences not necessarily tolerated in the world outside.

Perhaps the studio's cluttered, object-laden origins lie in the 'cabinet' and 'kunstammer', those highly decorated private rooms used by seventeenth and eighteenth century European gentlemen for conversation, meditation and study? Diderot's *Encyclopédie* (1751-1765), advised every aristocrat to maintain in his residence several such rooms. Most important was the 'grand-cabinet', its walls festooned with paintings, prints and maps and its interior host to an ever-multiplying admixture of curiosities – rare and bizarre, natural and artificial – as well as books, sculptures, antiques, medals, scientific and musical instruments and all the furniture needed for their display. To visitors it was certainly a place of astonishment and delight, but Diderot warned that every object should be carefully selected as a subject of serious study and research. Collectively, it was its object-hood that defined a gentleman's personal taste, experience, wisdom and intelligence.

The aristocracy passed, but democratising processes transformed the 'grand cabinet' into a site of 'real' literary and artistic work – the study, or the studio. With the rigours of creative work and modernity's premium on privacy, an invitation to an artist's studio is a special privilege. The interior of Senbergs' studio, with its extravagant and idiosyncratic wall-to-wall array of images and objects reminiscent of a seventeenth century 'kunstammer', is a product of the dual processes of choice and chance – and a generous and witty attitude to gross accumulation. From Smacka's bar and semi-circular dance-floor to the wide expanses of the former night-club there unfolds an object-laden landscape filled with items necessary for artistic production – and for thinking, reading, writing, and conversing. Easels, tables, tools, tins, jars, tubes, brushes, pencils, stretchers, frames – and all the furniture needed for their use, organisation, storage and display – find their allocated places amidst the vast accumulation of paintings, drawings, prints, photographs, collectable curiosities and pictorial reminders.

An artist's studio is, necessarily, unlike any other place. It holds clues to the ideas, ethics, attitudes, oddities and interests of someone who has proved, by virtue of the originality of his art, to be quite unlike any other person. Disconcertingly, however, studios usually provide no fixed explanations. They are places of continuous creative adjustment, for critical thinking and radical re-thinking. They are also poetic spaces in which ideas exist in a special synchronicity and succeed each other on paper or canvas only because their essence cannot be revealed simultaneously. While one work is created, the next is developing and, while this is happening, the artist is as much involved in the procedures of invention and production as he is in the work itself. The pleasure of production is just one of many secret enjoyments of the studio. Taken as a total entity, a successfully functioning studio must surely be one of the grandest and most opulent ego-isms of contemporary life.

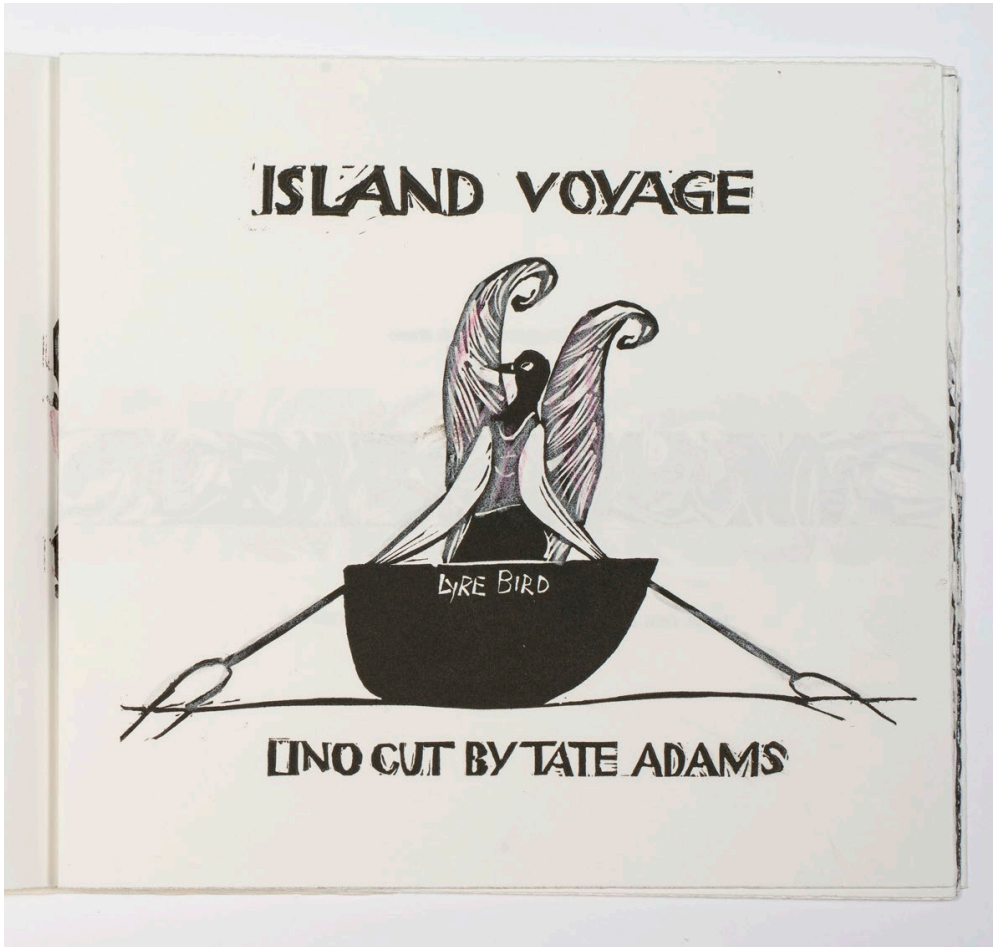
Often, the studio has itself become the subject of drawings, prints and paintings. Senbergs' studio drawings, here produced as original lithographs are, not surprisingly, abundant with objects located everywhere; on the walls, the tables, the floor, the bar – all-over, like the rich patterning of an oriental carpet or the sculptural complexity of a Romanesque facade, they provide an opulently detailed context for the imagination's work. This cacophony of object-ness, anarchically juxtaposed, waiting to shape or be shaped, to acquire the glamour and intensity of form, or simply nudge an idea into existence, is the important and telling characteristic of Senbergs' studio and one that he nonchalantly, but appreciatively, exploits in the numerous drawings he has made of it. By drawing, Senbergs captures the changing nuances of its object-hood and, at the same time, charts important aspects of his own history.

Jenny Zimmer





Jan SENBERGS *In the studio: original lithographs* 1998, lithograph and screenprint, edition 4/30. Co-published by Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Jenny ZIMMER (text); Tate ADAMS (designer); Fadi ABDEL MASSIH (typographical layout); John ROBINSON (print editioning); Larry RAWLINGS (text, screen-printed); Norbert HEROLD (binding). Mackay Regional Council Art Collection, purchased 1999.



Tate ADAMS *Island voyage*
1997, linocut, colour crayon,
and ink on paper, edition AP.
Townsville: Lyre Bird Press.
Mackay Regional Council Art
Collection, purchased 1999.



THE LYRE BIRD PRESS

North Queensland would seem an unlikely place to find a private press, but Lyre Bird Press was unlikely in many ways. Located far from the major cultural centres, in a tropical environment not kind to paper, Lyre Bird Press was one of very few private presses to be established in regional Australia. Particularly surprising was that it had moved to Townsville from Melbourne. Yet many collaborative efforts and an experimental style resulted from the invigoration of the press in Townsville. It went on to publish more than forty new books, and involved many instructors, students and artists in that process.

The tradition of private presses began in nineteenth century England with William Morris and his Kelmscott Press. These presses usually produce limited editions of finely printed works, often illustrated with original prints and with no commercial imperative. Lyre Bird Press made many books in that mould, but it also pushed the boundaries of what a book could be. While private presses are not uncommonly established in universities, they are usually part of the Library or English Department. Not so with the Lyre Bird Press, the location of which, in the Art department of James Cook University (JCU), led to some radically different and collaborative books.

Australia has a long but sparse tradition of private presses. These included Fanfrolico Press (Jack Lindsay: 1923-1930), Beacon Press (Percy Neville Barnett: 1928-1953), and more recently Brindabella Press (Alec Bolton: 1973-1996), Lock's Press, (Margaret and Fred Lock: 1978- 2013) begun in Brisbane and moved to Ontario, Canada in 1987, and the outstanding Wayzgoose Press (Mike Hudson and Jadwiga Jarvis: 1985-2020). There are few Australian private presses currently operating and their books are seldom illustrated.

The Lyre Bird Press had its inception in Melbourne in an idea between printmaker Tate Adams and artist George Baldessin. They planned together to make limited edition books, using original prints. In this they differed from other Australian private presses of that time which were usually the product of one person, with the emphasis being on the printing of the text, with illustrations although sometimes substantial, as secondary. The idea had a tragic end with the early death of George Baldessin in a car accident in 1978. Adams came to regard a blank book painted by the Baldessin family and presented to him and his wife for Christmas in 1977 as the first book of the Lyre Bird Press.

Tate Adams, born in Ireland and trained in wood engraving in London and Australia, had illustrated books such as *Riders to the Sea* 1966 from the Irish Dolmen Press which published in the tradition of European private presses. In 1951 he migrated to Australia and taught printmaking, first at Caulfield Institute of Technology and later at the Royal Melbourne Institute of Technology. In 1966 he opened the Crossley Gallery in Melbourne as the first private gallery in Australia to exclusively show prints, and in 1974, with George Baldessin, the Crossley Print Workshop. Their plan was to produce *livres d'artistes* in the French fashion; large books illustrated with original prints as had been produced by the likes of Picasso and Matisse.

The first book with the Lyre Bird imprint was Adams' *Diary of a vintage* 1981 illustrated with wood engravings. The *livre d'artiste* form was first achieved in John Brack's *Nudes* 1982 with large format lithographs printed directly from zinc plates, and a short text. This was followed by *Recollections* 1987 with wood engravings by Rosalind Atkins, *The first vines* 1988, and *Port of pearls* 1989 with three-colour wood engravings and linocuts by Tate Adams. *The first vines* was to be Tate Adams' tribute to the Australian bicentenary which would feature wood engravings of Australian wineries that had existed for over one hundred years. After five years spent engraving the blocks, Adams hoped to receive

support from the wineries to print the book, but none was forthcoming. Consequently, the book exists in one copy only, with handwritten text.

In 1989 Tate Adams moved to Magnetic Island off Townsville and in 1991 met Ron McBurnie, who had been lecturing in Townsville since 1980. Both were enthusiastic about making fine artistic books, so following this meeting the Lyre Bird Press reopened in Townsville as part of the JCU College of Music, Visual Arts and Theatre.

Books are a perfect vehicle for collaboration as so many skills—those of writers, artists, printers, papermakers and binders are necessary for a successful outcome. This came to be one of the strengths of the Press in Townsville as artists from all over Australia as well as students at JCU were drawn into book making. It was an exemplary training ground for both printmakers and book artists. Book design was done by Adams and McBurnie, and students were taught the processes of page design, printing layout and book binding. Workshops were organised with visiting printmakers and craft practitioners such as bookbinders Friedhelm Pohlmann, Keith Smith and Scott McCarney, master printmaker Daniel Moynihan and gilder Robert Preston. The presence of the press at JCU enabled the offering of courses in book arts and allowed students to specialize in book arts for higher degrees.

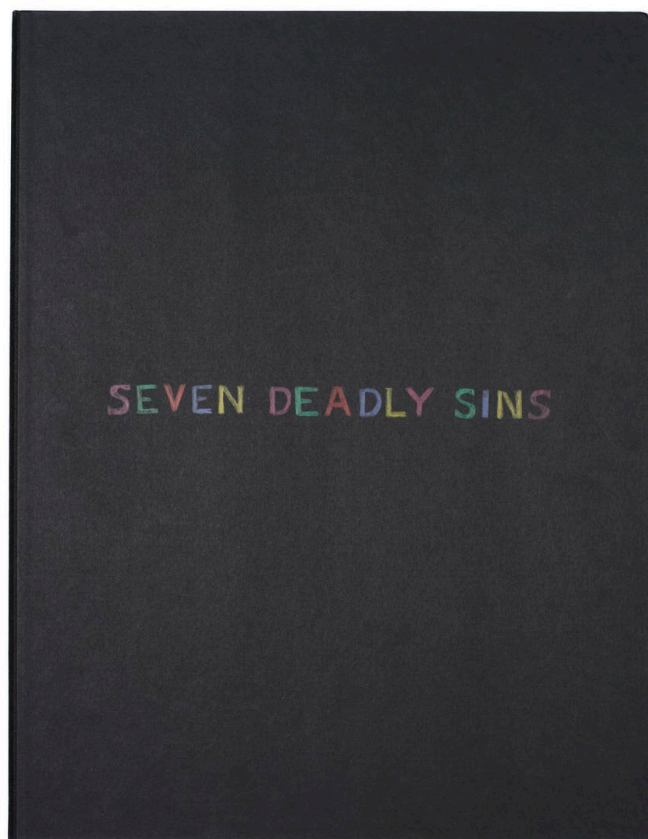
The first publication following the opening of the Lyre Bird workshop in Townsville was *The Lyre Bird speaks* 1994, a transcript of a talk given by Tate Adams to the Northern Impressions printmaking group at Perc Tucker Regional Gallery in Townsville in November 1992.

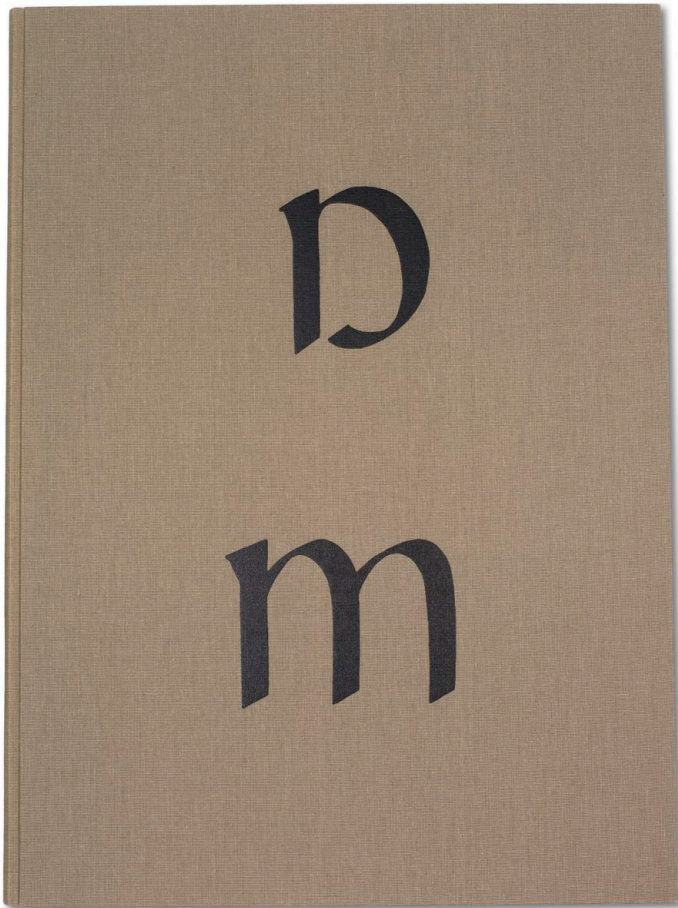
With the influence of Ron McBurnie, the press started to evolve from the traditional form of private press production with its separation of image and text, towards that of an artists' press with an intermingling of both text and image and a more experimental and conceptual approach. The first example of this was McBurnie's own *The boy who tried to kiss himself* 1994 for which both text and image were printed from etched plates. Tate Adams later followed this with *Island voyage* 1997, a concertina linocut book that opens to more than five metres, in which the lyre bird of Lyre Bird Press rows a boat from Townsville to Magnetic Island and back.

The connection between Lyre Bird Press and Mackay began when then Mackay City Librarian Geraldine Moylan undertook to acquire a copy of each Lyre Bird book for the library. She and her Art Collection Assistant Cathy Knezevic were passionate supporters of the Press and artists' books more generally. The Press featured in several small exhibitions in the library gallery space. Moylan was invited to open the exhibition *Lyre Bird Off the Wall* in Townsville in 1996 of 'Off the Wall' books published from 1994-1996. Including fifteen small books and multiples produced mainly by students and staff at JCU, the works investigated experimental forms of bookmaking. Far from the idea of a fine press, most are idiosyncratic works eschewing beautiful materials and elegant design, concentrating on personal themes and humorous content. Fine bindings were replaced with concertina folds, staples and simply sewn structures. Symbolic of the character of the series is Sally Carlill's *Bring the soft colours and scents of the garden into your bathroom* 1995. Published in an edition of thirteen copies, text and images are silkscreen printed onto toilet paper, bound with pink plastic tubing and buttons. Other books from the 'Off the Wall' series included an etched concertina book, *Le voyage: une histoire breve de mon voyage en France* 1995 by Larissa Lewis, a wall mounted book *No need to title* 1995 by Rochelle Knarston, and a photographic exhibition in a box *Whistling with the angels* 1996 by Glen O'Malley. A catalogue was also published, containing specimen pages from each work.

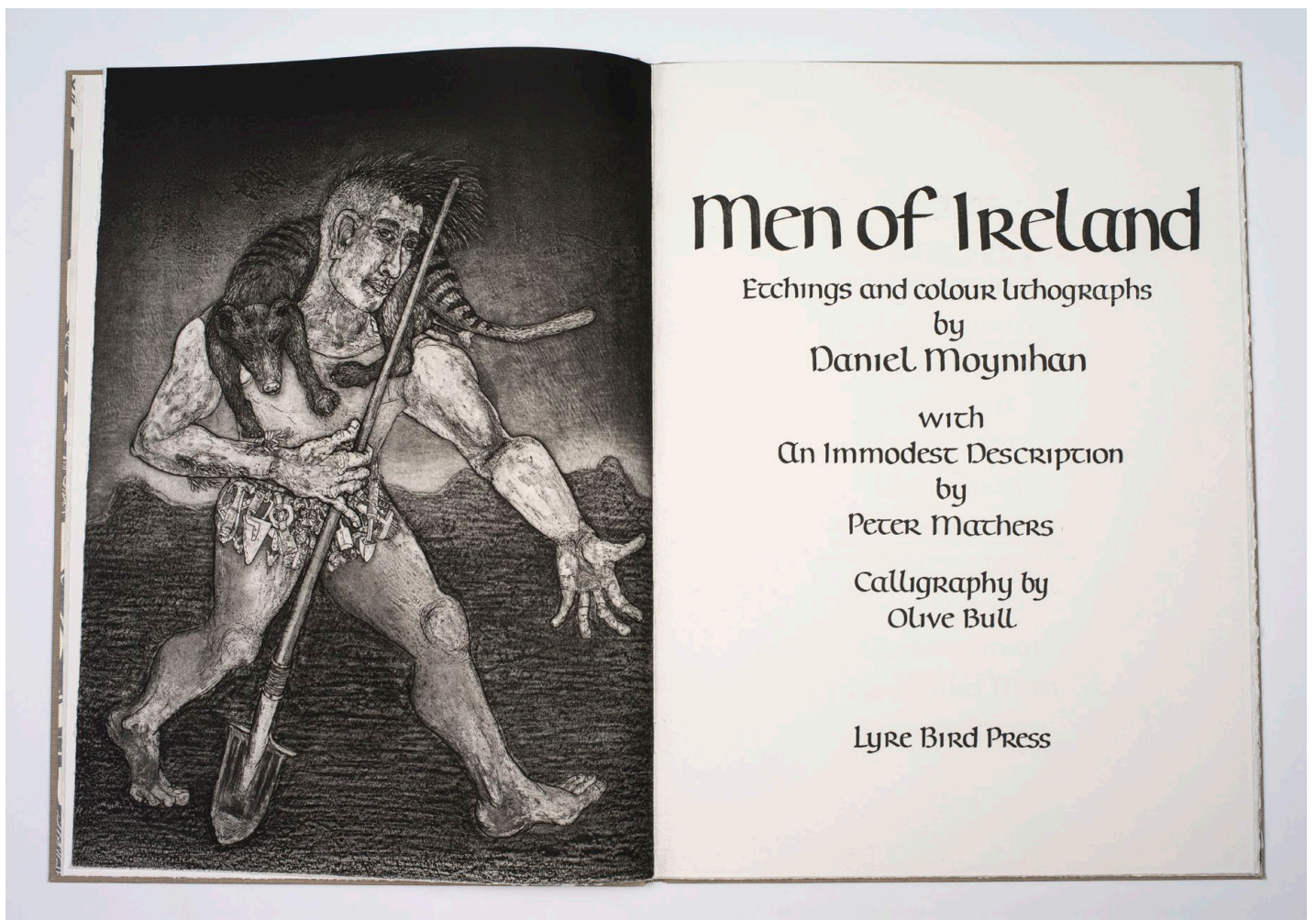
Talented students with an interest in the book format were also invited to produce their own substantial books to be published by the press in the traditional way. These included *One single journey* 1995, a screenprinted work by Deann Campbell and *The barflies' chorus* 1995, with etchings by Danny Yates.

Juli HAAS *The seven deadly sins*
1999, hand-coloured drypoint,
screenprint and coloured
pencil, casebound, edition 2/40.
Townsville: Lyre Bird Press. Colin
SINGLETON (introduction); Tate
ADAMS (designer); Anne LORD
(text screenprinting); Friedhelm
POHLMANN (binding). Mackay
Regional Council Art Collection,
purchased 2000.





Daniel MOYNIHAN (artist);
Peter MATHERS (author)
Men of Ireland 2001, etching
and colour lithography with
nylo plate relief printed text,
edition 2/35 + 5 HC. Olive BULL
(calligraphy); Lankester Press
(printing, lithography); Friedhelm
POHLMANN (binding). Mackay
Regional Council Art Collection,
purchased 2003.



The books were transferred from Mackay City Library to Artspace Mackay on its inauguration, and in 2002 Tate Adams donated The Lyre Bird Press Archive, a significant collection of material related to the press, including printing blocks, extra prints, and layouts and mock-ups of the books. These are important in showing the many steps, and missteps, in book production. Several mock ups and dummy books show the changes in style, layout and even title of the books. Often these were produced over many years, as other projects were deemed more important or interesting, or there was simply not the funding available to complete a book. There was occasionally a little financial help from JCU, but most books were funded from the proceeds of the previous publication.

From 1997, Melbourne writer and art book publisher Jenny Zimmer began playing a part in writing texts and designing for Lyre Bird books, and after 1998 several books were co-published by Lyre Bird Press and Zimmer Editions. These differed from many earlier Lyre Bird books in being very large format, taking the press back to its beginnings as a publisher of *livres d'artistes* and often featuring the work of artists with whom Adams had worked in Melbourne. They included *In the studio: original lithographs* 1998 by Jan Senbergs, *A family of forms* 1999 by Robert Jacks, *KoKo* 2000 by Allan Mitelman and two large gouache works by Tate Adams: *Gestures* 2004 and *Gesture* 2005.

Other large format works published at this time included *The seven deadly sins* 1999 by Juli Haas, *Men of Ireland* 2001 by Daniel Moynihan, *Listening to the stars* 2001 by Jock Clutterbuck and *Palmetum* 2002. Firmly situated in North Queensland, *Palmetum* is a documentation and interpretation of the lush palm arboretum in Townsville that grows more than 300 species. Thirteen artists depicted their versions of the trees and gardens in etching, drypoint, linocut, wood engraving and silkscreen prints, from Ron McBurnie's Romantic monochrome etching of Eurydice by the lagoon in the gardens at night, to Juli Haas' nightmarish vision in hand-coloured oranges and purples, of a place where the trees are watching with multiple menacing eyes and ever-present thorns to trap the two large figures who occupy centre stage. Jan Senberg's etching emphasizes the textures and perpetual movement of the wind through the palm fronds. The silkscreen print of Anneke Silver and the linocut of Margaret Wilson concentrate on the graphic qualities of the palm. Other contributors were Tate Adams, Cheryl Wilson, Danny Moynihan, Normana Wight, David Paulson, Ray Croke, Jorg Schmeisser and Anne Lord. This sumptuous book had taken eight years to produce, and like many other Lyre Bird books, original prints were used in the binding.

Ron McBurnie's interest in the quotidian, seen in his photocopied Off the Wall books *Wanted*, *Headlines*, and *Classifieds* (all 1996) resurfaced in a collaboration with photographer Glen O'Malley. Documenting the disappearing drive-in theatres of Queensland, *Lights out* 2001, is a large landscape format book with etchings on translucent paper overlaying and echoing photographs of the outdoor screens.

Two works were produced posthumously from the artists' own plates. These were Fred Williams' *Music hall etchings* 1998 and George Baldessin's *Six etchings* 2000. Both artists had worked with Tate Adams in the early days of the press in Melbourne.

Smaller illustrative artists' books were still also being produced. *Karoola fragments* 1998 recounts the stories reconstructed by First Nations woman Gerty Page as she sifted through remnants of china on the rubbish heap of the sheep station where she had worked for 40 years as a servant. These scraps of china are presented as scraps of paper, illustrated with tiny hand-coloured etchings by student Rochelle Knarston, with the stories letterpress printed. *Littoral* 2000 combined poetry by Elizabeth Springer with linocuts by six Townsville artists in a simple sewn pamphlet with separated image and text.

The Press's role in fostering interest in and promoting printmaking is particularly evident in two books made in collaboration with and featuring the work of many North Queensland artists. *Ex libris*:

bookplates from North Queensland 1996, compiled and edited by Cheryl Wilson, includes book plates by twenty-eight artists with North Queensland connections. *The Flying Arts book 2000* produced by Anne Lord, includes etchings, aquatints, lithographs, linocuts, collagraphs and screenprints by eighteen artists who had taken part as students or teachers in the classes run by the Flying Arts School in remote and regional Queensland. It celebrated the then thirty-year history of the organisation.

In turn, the Press was embraced by Townsville. The Perc Tucker Regional Gallery held two survey exhibitions of the Press's work. In 1998 an exhibition of Lyre Bird publications celebrated the 21st anniversary of the Press and a bibliography *Lyre Bird XXI* was published. In 2001 a touring exhibition of seventeen works, *Lyre Bird Press: In Full Flight* began in Perc Tucker Gallery and later toured to 10 venues in Queensland, New South Wales and Victoria.

In *Lyre Bird XXI* Tate Adams noted when discussing his choice of name for the Press that "the lyre bird is a shy, retiring bird that would project the right image for the press but when necessary, it can produce a transformation with its beautiful tail feather display." Through the imaginations of the artists of the Press the lyre bird overcomes this shyness, playing a central role in the production of each book. Each book had a lyre bird created for the colophon becoming a shorthand signature of both the artist's style and the subject matter of the book. The colophon of *The Barflies' chorus* by Danny Yates states that "From his bar stool perch lyre bird watched the artist produce this book." He sits on the stool, beer in one hand, the other on his hip with tail feathers hanging down. In Fred Williams' *Music hall etchings* the lyre bird gets right into the swing of things; on stage in a top hat while juggling balls on a unicycle. Like the titular boy who tried to kiss himself, in Ron McBurnie's 1994 book, the lyre bird holds a mirror in one claw, kissing himself. For Tate Adams' *Port of pearls*, the lyre bird, with a string of pearls around his neck rows a boat towards a distant pearl lugger. His most outrageous and colourful escapade occurs in Juli Haas' *Seven deadly sins* where he dons fancy glasses, striped stockings and high heels to dance a can-can, tail feathers magically transformed into a feather boa.

The bird also appears in a series of charming keepsakes produced by the Press to mark the opening of the Press in Townsville in 1994. A device for the press in Townsville situates him in the Tropics with a palm tree in the background, a wine label shows him sitting in a wine barrel merrily sipping its contents while a wood engraving used on an invitation to the opening of the Press in Townsville on 27 May 1994 has the Lyre Bird standing on an Albion Press wearing a party hat, blowing a party trumpet while surrounded by bursting fireworks and popping streamers. In a magnificent linocut poster for the touring exhibition of the Press in 2001 the lyre bird takes to a skateboard to get about and in a 1996 Christmas keepsake he becomes a Christmas tree holding a star aloft on the point of his beak. All the personas of the lyre bird emphasize the humour and love of the book making process inherent in the works of the Lyre Bird Press.

North Queensland was fortunate to attract a press like Lyre Bird that allowed regional artists access to presses and inspirational teachers to learn the many techniques of printmaking and book making. Many students were given the opportunity to create their own books and other artists the chance to take part in group publications. Fifty superb books were created over thirty-two years with the creative input of more than 120 people. Singularly Queensland stories were recorded and presented during the Press's North Queensland resurgence. While the early books of the Press are mindful of their European antecedents, through humour and collaboration the works of the Lyre Bird Press developed into something uniquely Australian. With holdings in libraries and galleries across Australia, regional and urban audiences alike can appreciate the output of this fortuitous combination of artistic creativity and skill, and the craft of bookmaking.

IMAGES (clockwise from top left):

Tate ADAMS *Wine label (for Lyre Bird Brut Absolu)* 1994, wood engraving.

Juli HAAS *Lyre Bird (The seven deadly sins, prototype)* 1999, ink.

Tate ADAMS *Invitation to the opening of Lyre Bird Press in Townsville* 1994, wood engraving, edition 17/21

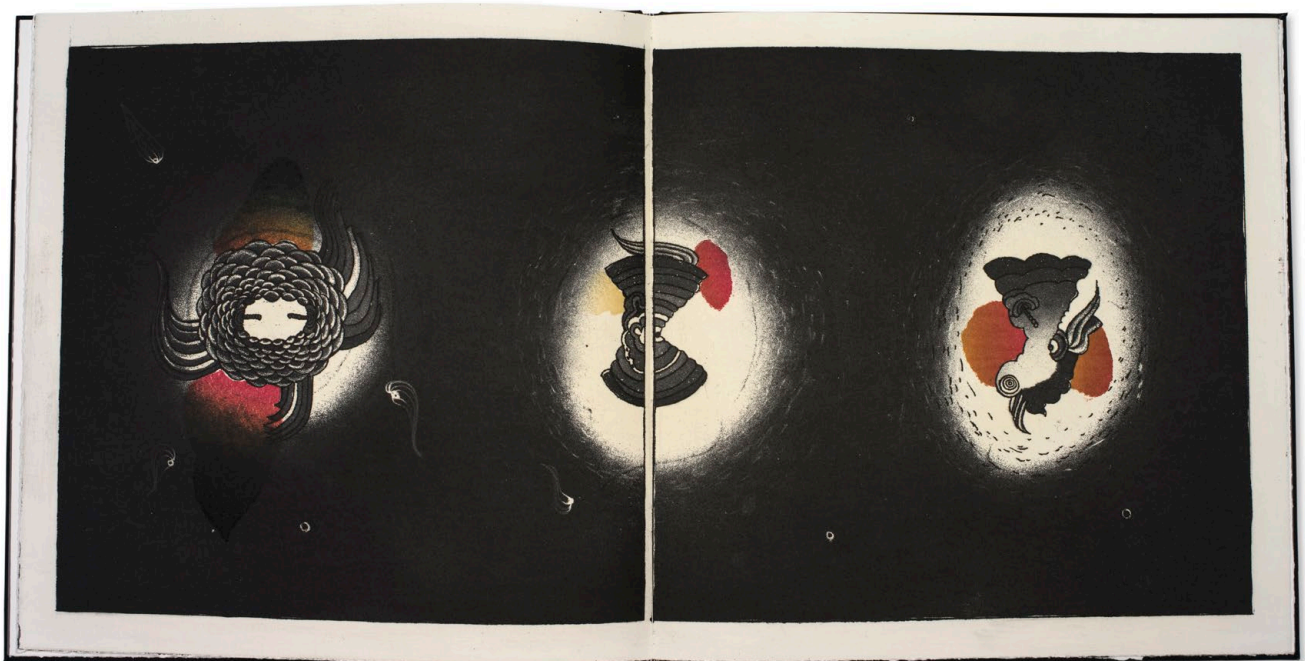
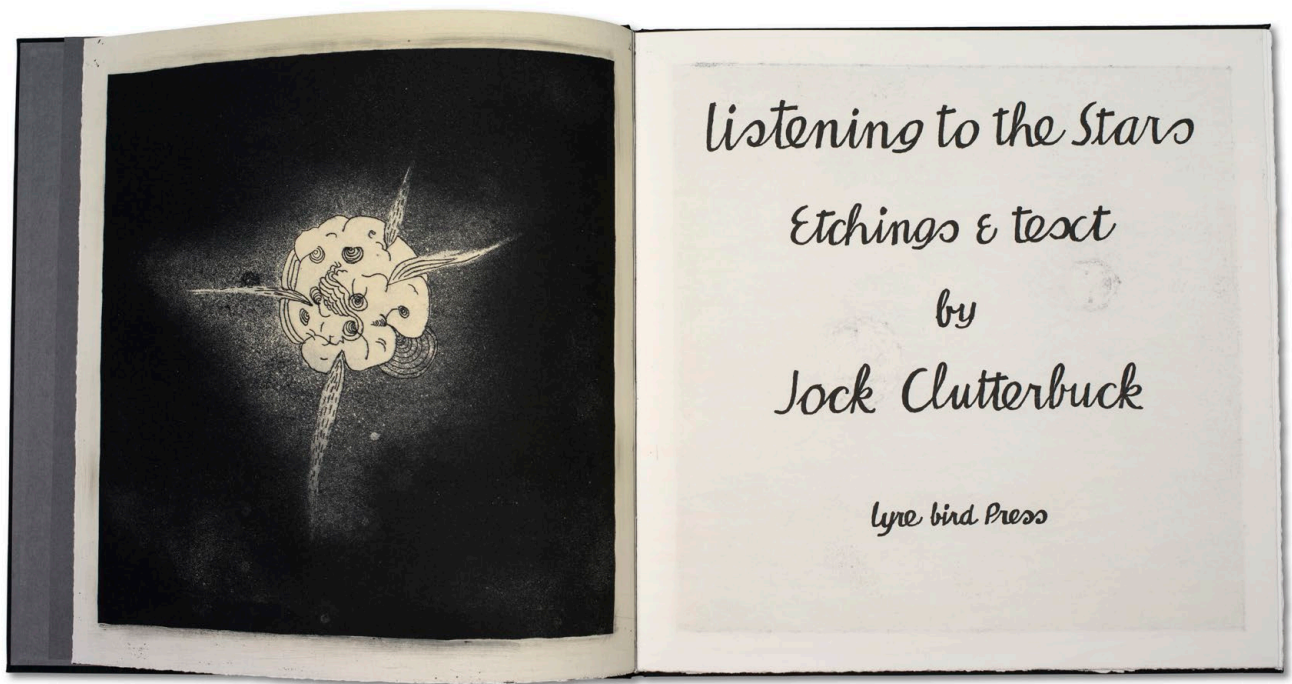
Juli HAAS *Lyre Bird (The seven deadly sins)* 1999, hand-coloured drypoint.

Tate ADAMS *Lyre Bird (Port of Pearls)* 1988, wood engraving



17/21

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Jock CLUTTERBUCK *Listening to the stars* 2001, colour etching, nylo plate relief print, edition 2/20. Townsville: Lyre Bird Press. Tate ADAMS (designer); Don STEWART (computer typesetting); Friedhelm POHLMANN (binding). Mackay Regional Council Art Collection, purchased 2004.

BIBLIOGRAPHY

A CHRONOLOGICAL LIST OF LYRE BIRD WORKS

*Hors Commerce (HC): The term is French for "before trade" and usually means an extra part of the edition outside the formally numbered series. They are usually reserved for the publisher and creators.

Two publications about the Lyre Bird Press were published by Perc Tucker Gallery in Townsville.

Lyre Bird XXI an illustrated bibliography of the Lyre Bird Press 1977-1998 1998. Townsville: Perc Tucker Regional Gallery.

Lyre Bird Press: in full flight 2001. Townsville: Perc Tucker Regional Gallery.

Details in these volumes regarding individual books often differ from those on the colophon of the books themselves. Although the number of copies of the books actually finished may be fewer than noted on the colophons, the colophons have been accepted as the primary source for this list.

1977

George BALDESSIN; Tess BALDESSIN; Ned BALDESSIN; Gabriel BALDESSIN *George Baldessin 77* 1977, painting, ink, drawing, edition unique. Melbourne: Lyre Bird Press. Friedhelm POHLMANN (binding).

1981

Tate ADAMS (artist, author) *Diary of a vintage* 1981, wood engraving, offset printing, edition of 375 + 75 HC. Melbourne: Lyre Bird Press. David WYNN (introduction); Ern SCAMMELL (typography).

1982

John BRACK *Nudes* 1982, lithography on zinc plate, edition of 200 + 50 HC. Melbourne: Lyre Bird Press. Margaret PLANT (text); Gordon THOMPSON (introduction); John ROBINSON and Neil LEVESON (printers); Ros ATKINS, Jan DAVIS, and Liz ROXBURGH (assistant printers); Ern SCAMMELL (typography); Ralph ENGEL (binding).

1987

Rosalind ATKINS (artist, author) *Recollections* 1987, wood engraving, offset printing, edition of 80 + 10 HC. Melbourne: Lyre Bird Press. Tate ADAMS (designer, introduction).

1988

Tate ADAMS *First vines* 1988, wood engraving, hand-written text, edition unique. Melbourne: Lyre Bird Press. Len EVANS (introduction); Friedhelm POHLMANN (binding).

1989

Tate ADAMS (artist, author) *Port of pearls* 1989, wood engraving, linocut, offset printing, edition of 275 + 25 HC (A-Y). Melbourne: Lyre Bird Press. Jean HAYNES (introduction); Nick DOSLOV (binding).

1994

Tate ADAMS (author) *The Lyre Bird speaks: a record of a talk given by Tate Adams to the Northern Impressions Printmaking Group at the Perc Tucker Regional Art Gallery, 20 November 1992* 1994, heat press cover, offset printing, edition of 250. Townsville: Lyre Bird Press. Ross SEARLE (forward).

Ron MCBURNIE (artist, author) *The boy who tried to kiss himself* 1994, etching, edition 25 + 10 HC. Townsville: Lyre Bird Press. Tate ADAMS (designer); Bronwyn SMITH (editor); Friedhelm POHLMANN (binding).

Miriam BROWN *Peoples of the olde country* 1994, wood engraving, screenprint, edition of 10 + 6 HC. Townsville: Lyre Bird Press, Off the Wall.

1995

Deann CAMPBELL *One single journey* 1995, colour screenprint, edition of 25. Townsville: Lyre Bird Press. Friedhelm POHLMANN (binding).

Danny YATES (artist); Brett DIONYSIUS (poet) *The barflies' chorus* 1995, etching, edition of 20. Townsville: Lyre Bird Press. Tate ADAMS (designer); Friedhelm POHLMANN (binding).

Rochelle KNARSTON *No need to title* 1995, etching, stitching, edition of 24. Townsville: Lyre Bird Press, Off the Wall

Donna FOLEY *Dry mass* 1995, screenprint, linocut, paint, collage, encaustic, edition 15. Townsville: Lyre Bird Press, Off the Wall.

Patricia GODILLON *A guide for the spiritually confused* 1995, linocut, rubber stamping, edition 20. Townsville: Lyre Bird Press, Off the Wall.

Kate MCKAVANAGH (artist, author) *Boy and girl* 1995, etching, solvent release, edition 30.
Townsville: Lyre Bird Press, Off the Wall

Kate MCKAVANAGH *The way to wisdom (for lovers and sinners)* 1995, screenprint, drypoint, metal key, edition of 10.
Townsville: The Lyre Bird Press, Off the Wall.

Sally CARLILL *Bring the soft colours and scents of the garden into your bathroom* 1995, screenprint, edition 13.
Townsville: Lyre Bird Press, Off the Wall.

Larissa LEWIS *Le voyage: une histoire breve de mon voyage en France* 1995, hand coloured etching, edition 10.
Townsville: Lyre Bird Press, Off the Wall.

1996

Ron MCBURNIE; Miriam BROWN; Rochelle KNARSTON; Donna FOLEY; Patricia GODILLON; Kate MCKAVANAGH; Sally CARLILL; Larissa LEWIS; Derek MITCHELL; Anneke SILVER; Sandra O'SULLIVAN; Glen O'MALLEY *Off the wall (catalogue)* 1996, wood engraving, screenprint, etching, linocut, rubber stamping, photocopying, relief printing, embossing, stitching, photography, edition of 100.
Townsville: Lyre Bird Press, Off the Wall.

Ron MCBURNIE *Wanted* 1996, photocopy, screenprint, edition of 30.
Townsville: Lyre Bird Press, Off the Wall.

Ron MCBURNIE *Headlines* 1996, photocopy, screenprint, edition of 30.
Townsville: Lyre Bird Press, Off the Wall.

Ron MCBURNIE *Classifieds in and out* 1996, photocopy, screenprint edition of 30.
Townsville: Lyre Bird Press, Off the Wall.

Derek MITCHELL *A dodgy card* 1996, viscosity etching, edition 50.
Townsville: Lyre Bird Press, Off the Wall.

Anneke SILVER *Tourist distrac(k)tions* 1996, digital photographic print, screenprint, photocopy, hand colouring, rubber stamp, colour pencil, edition of 30.
Townsville: Lyre Bird Press, Off the Wall.

Sandra O'SULLIVAN *And...the women* 1996, embossing, relief etching, edition of 20.
Townsville: Lyre Bird Press, Off the Wall.

Glen O'MALLEY *Whistling with the angels (an exhibition in a box)* 1996, photograph, photographic paper box, edition 20.
Townsville: Lyre Bird Press, Off the Wall.

Cheryl WILSON (artist, editor); Tate ADAMS; Edward COWIE; Anne LORD; Ron MCBURNIE; Larissa LEWIS; Rochelle KNARSTON; Sharon TOMPKINS; Sylvia DITCHBURN; Kate MCKAVANAGH; Greg NOWELL; Heather JOHNS; Anneke SILVER; Sally CARLILL; Judy WATSON; Glen SKEIN; Jim COX; Jason CHESHIRE; Margaret WILSON; May LANGELAND; Barbara CHESHIRE; John COBURN; Maggie THOMPSON; Adel SMOUT; Louise DAVIDSON; Julie WILLIAMS; Normana WIGHT; Janice DANN; Deann CAMPBELL (artists) *Ex libris: bookplates from North Queensland* 1996, etching, aquatint, wood engraving, linocut, screenprint, wood engraving, collagraph, edition of 60.
Townsville: Lyre Bird Press. Margaret RUTHERFORD (foreword), David JOLLY (binding).

1997

Tate ADAMS *Island voyage* 1997, linocut, colour crayon, ink, edition of 10 + 5 HC. Townsville: Lyre Bird Press.

Tate ADAMS *Pandanus & coconuts* 1997, wood engraving, pencil, edition of 21 + 3 artist proofs.
Townsville: Lyre Bird Press.

1998

Fred WILLIAMS *Music hall etchings* 1998, etching, screenprinting, offset text, edition of 40 + 10 HC.
Townsville: Lyre Bird Press. Barry HUMPHRIES (introduction); Diana DAVIS (preface); Tate ADAMS (designer); Rochelle KNARSTON (printing); Daniel MOYNIHAN (print proofing and catalogue); Anne LORD (screenprinted captions); Friedhelm POHLMANN (binding).

Jan SENBERGS *In the studio: original lithographs* 1998, lithograph, screenprint, edition of 30.
Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Jenny ZIMMER (text); Tate ADAMS (designer); Fadi ABDEL MASSIH (typographical layout); John ROBINSON (print editioning); Larry RAWLINGS (text, screen-printed); Norbert HEROLD (binding).

Rochelle KNARSTON (artist); Gerty PAGE (author)
Karoola fragments 1998, etching and hand-coloured etching tipped in, letterpress, edition of 90 + 10 HC. Townsville: Lyre Bird Press. John Page (introduction); Ron MCBURNIE (designer); Tate ADAMS (designer); John RYRIE (typesetting); Friedhelm POHLMANN (binding).

1999

Robert JACKS *A family of forms* 1999, screenprint, edition of 30. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Tate ADAMS (designer); Fadi ABDEL MASSIH (typography); Larry RAWLINGS (text editioning); Norbert HEROLD (binding). Mackay Regional Council Art Collection

Juli HAAS *The Seven deadly sins* 1999, hand-coloured drypoint, screen printed text, coloured pencil, edition of 40 + 4 HC. Townsville: Lyre Bird Press. Colin Shingleton (introduction); Tate ADAMS (designer); Anne LORD (text screen printing); Friedhelm POHLMANN (binding).

2000

George BALDESSIN; Jenny ZIMMER (author) *Six etchings* 2000, etching, aquatint, nylo plate relief printed text, edition of 25 + 6 HC. Townsville: Lyre Bird Press. Tate ADAMS (designer); Ron MCBURNIE (printer); Daniel MOYNIHAN (printer); Don STEWART (computer typesetting of text); Friedhelm POHLMANN (box).

Allan MITELMAN *Ko-ko* 2000, colour wood engraving, linocut, screenprint, edition of 30. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Tate ADAMS (designer); Charles TEUMA (typography); Larry RAWLINGS (screenprinting of text); Norbert HEROLD (binding).

Anne LORD; Liz ADAMS; Jill O'SULLIVAN; Frederick BAIRA; Lesley KANE; Ellie NIELSEN; Irene COBURN; Chris ELCOATE; Shirley MCNAMARA; Anneke SILVER; Valerie KEENAN; Kevin ANG; Kate MACONACHIE; Ivy ZAPPALA; Jo FORSTER; Catherine JACOBY; Vince BRAY; Mervyn MORIARTY
The Flying Arts book 2000, etching, lithograph, linocut, collograph, screenprint, aquatint, edition 70. Townsville: The Lyre Bird Press. Anne LORD (text);

Christine CAMPBELL (introduction); Tate ADAMS (designer, editioning); Jo LANKESTER (editioning); Jill O'SULLIVAN (editioning); Kate MACONACHIE (editioning); Liz ADAMS (editioning); Declan DELARGY (editioning); Frederick BAIRA (editioning); Bill WHITE (binding).

Elizabeth SPRINGER (poet); Margaret ROBERTSON; Tate ADAMS; Ron MCBURNIE; Anneke SILVER; Bronwyn SMITH; Sheree KINLYSIDE (artists) *Littoral* 2000, linocut, nylo plate relief print, edition 200. Townsville: Lyre Bird Press. Tate ADAMS (designer); Ron MCBURNIE (designer); Don STEWART (computer typesetting).

2001

Vince BRAY *Mount Isa mines* 2001, etching, nylo plate relief print, edition 50 + 5 HC. Townsville: Lyre Bird Press. Barry SULLIVAN (introduction); Tate ADAMS (designer); Jo LANKESTER (editioning of plates); Sheree KINLYSIDE (editioning of plates and text); Don STEWART (computer typesetting); Friedhelm POHLMANN (binding).

Jock CLUTTERBUCK *Listening to the stars* 2001, colour etching, nylo plate relief print, edition 20. Townsville: Lyre Bird Press. Tate ADAMS (designer); Don STEWART (computer typesetting); Friedhelm POHLMANN (binding);

Daniel MOYNIHAN (artist); Peter MATHERS (author)
Men of Ireland 2001, etching, colour lithography, nylo plate relief print, edition 35 + 5 HC. Townsville: Lyre Bird Press. Olive BULL (calligraphy); Lankester Press (printing, lithography); Friedhelm POHLMANN (binding).

Tate ADAMS *Palms* 2001, wood engraving, linocut, pencil, ink, edition unique. Townsville: Lyre Bird Press. Jenny ZIMMER (introduction).

Ron MCBURNIE; Glen O'MALLEY *Lights out* 2001, etching, photography, digital printing, nylo plate relief print, edition 15. Townsville: Lyre Bird Press, Off the Wall. Peter BELL (introduction); Elizabeth SPRINGER (poet); Mark L BOTH (poet); Christine LANGTREE (poet); Colin CAMPBELL (poet); Don STEWART (computer typesetting); Friedhelm POHLMANN (binding).

Choi KYU-IL (artist); Sydney BALL (artist) ; Jenny ZIMMER (author) *Traces: Australia-Korea – Korea-Australia: a book of paintings, prints and calligraphies* 2001, stone carving, relief print, calligraphy, paint, photograph, edition 20. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Robert BAINES (stainless steel setting); Jenny ZIMMER (designer); Charles TEUMA (typography); Norbert HEROLD (binding).

2002

Juli HAAS; Ray CROOKE; Jan SENBERGS; Anneke SILVER; Cheryl WILSON; Daniel MOYNIHAN; Margaret WILSON; Normana WIGHT; Jorg SCHMEISSER; David PAULSON; Ron MCBURNIE; Tate ADAMS; Anne LORD; Jenny ZIMMER (author) *Palmetum* 2002, etching, screenprint, drypoint, linocut, wood engraving, colour crayon, chine-collé, pencil, nylo plate relief print, edition 40. Townsville: Lyre Bird Press. John DOWE (essay); Tate ADAMS (designer and editioning); Deann CAMPBELL (screenprinting, editioning map); Charles TEUMA (typography); Ron MCBURNIE (editioning); Rochelle KNARSTON (editioning); Friedhelm POHLMANN (binding).

2004

Tate ADAMS *Gestures* 2004, gouache, digital print, edition 20. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Jenny ZIMMER (text); Larry RAWLING (screenprinting, text); Charles TEUMA (typography); Norbert HEROLD (binding).

2005

Tate ADAMS *Gesture* 2005, gouache, screenprint, digital print, edition 15. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Jenny ZIMMER (text); Larry RAWLING (screenprinting, text); Charles TEUMA (typography); Norbert HEROLD (binding).

Andrew CHRISTOFIDES *Passage: a book of drawings* 2005, watercolour, acrylic painting, ink drawing, screenprint, edition 30 + 6 HC. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Jenny ZIMMER (designer); Naguib MAHFOUZ (text); Charles TEUMA (typography, screenprinted); Norbert HEROLD (binding).

2009

John OLSEN *The kiss* 2009, digital print, etching, edition 30. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Ken MCGREGOR (producer); Jenny ZIMMER (producer); Charles TEUMA (typography); Pia MURPHY (printing, etching); Paul SCHUBERT (binding).

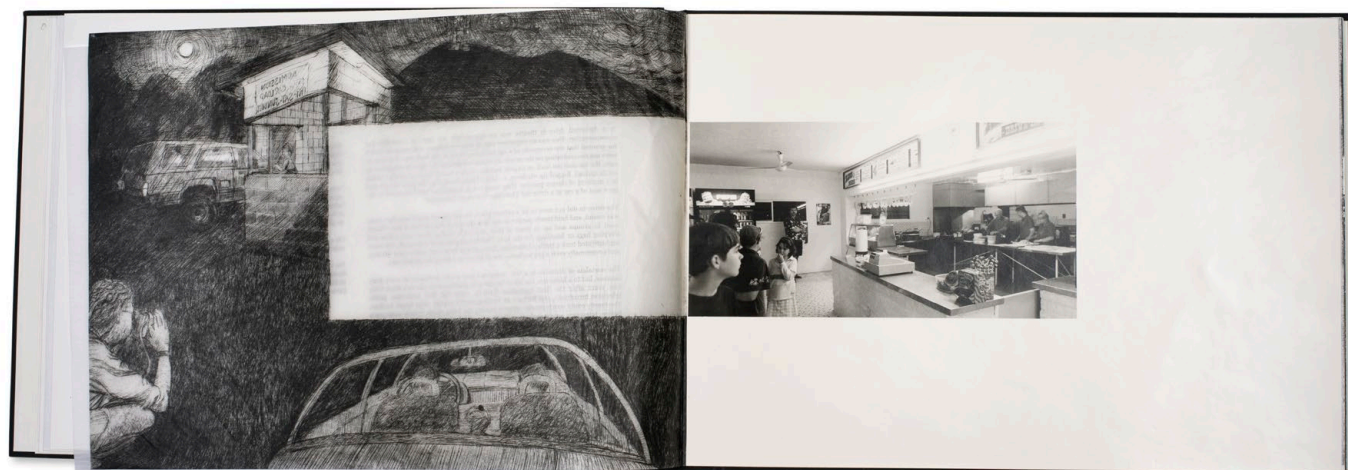
2013

Vincent BRAY *Lyre bird and Mount Isa Mine* 2013, digital print, edition 10. Co-published, Townsville: Lyre Bird Press and Melbourne: Zimmer Editions. Geoffrey BLAINEY (introduction); Barry SULLIVAN (text); Jenny ZIMMER (designer); Charles TEUMA (typography); David POOL (binding).

Related Publications

A Tribute from the Victorian College of the Arts to mark the retirement of Lenton Parr, Director of the College from 1973 to 1984 1984. This was published in an edition of 250 copies by Lyre Bird Press for the Victorian College of the Arts, but was commercially printed by Sands and McDougall, Melbourne.

Ron MCBURNIE;
Glen O'MALLEY *Lights out*
 2001, etching, photography,
 digital and nylo plate relief
 print, relief printed cloth-
 covered hardcover, edition
 of 15. Townsville: Lyre Bird
 Press, Off the Wall. Peter
 BELL (introduction); Elizabeth
 SPRINGER (poet); Mark L BOOTH
 (poet); Christine LANGTREE
 (poet); Colin CAMPBELL (poet);
 Don STEWART (computer
 typesetting); Friedhelm
 POHLMANN (binding). Mackay
 Regional Council Art Collection,
 purchased 2003.







Cheryl WILSON, Daniel MOYNIHAN, Jan SENBERGS, Normana WIGHT, Ray CROOKE, David PAULSEN, Juli HAAS, Jorg SCHMEISSER, Anne LORD, Anneke SILVER, Margaret WILSON, Ron MCBURNIE, Tate ADAMS *Palmetum* 2001, etching, screenprint, drypoint, linocut, wood engraving, colour crayon, chine-collé, pencil, and nylo plate relief printed text, casebound, edition 2/40, Townsville: Lyre Bird Press. Jenny ZIMMER (text). Mackay Regional Council Art Collection, purchased 2002.

