State Library of Victoria

PRESSING ISSUES

CONTEMPORARY POSTERS FROM LOCAL CO-OPERATIVE PRESSES

by Julia Church

LOOKING AT THE POSTERS in the La Trobe Library Collections, I am reminded of the way we felt in the late 1970s: anger at injustice and hypocrisy, cynicism about the wisdom of our elders and leaders. We believed that we could create a humane, multi-racial, egalitarian society, at peace with itself and with nature. We wanted to create words and images that had meaning for ordinary people. We set up co-operative presses, experimented with new symbols, communications technology and co-operative ways of working together, hoping to express the diverse cultural, political and social concerns of Australians.

Direct from grower to you
Carole Wilson: Jillposters. 1984, screenprinted poster.

We wanted to demystify the processes of art production, technology, communications, social organisation and power. We saw universal access to communications as a right and a necessary predicate to democracy. We taught ourselves how to use screenprinting equipment, offset presses and process cameras and organised classes to pass these skills on to anyone who wanted to learn. We set out with the best intentions, revelling in newly learned skills, in the pleasures of the printing medium. Thus co-operative presses became focal points for the exchange of not only printed matter but of technical, organisational and social skills.

During the 1960s, technological advances made mass communications more accessible. People now had the means to spread news, ideas and information that the commercial media would not broadcast or print. The effectiveness of the anti-war movement, informing people via community newspapers, broadcasting stations, cartoons and posters, was evidence that the 'global village' could create an environment for change. The successes of this movement contributed to the election in 1972 of the Whitlam government whose enlightened support for the arts, for the disenfranchised and for freedom of speech, contributed to a flowering of artistic, intellectual and humanitarian movements in Australia. Co-operative presses and other community-based organisations (such as access radio stations) sprang up all over the country, inspired by the work of their counterparts in Europe and the Americas.

Community-based organisations have carried new ideas across Australia, introducing concepts like disarmament, human rights, aboriginal land rights, feminism and gay rights into the vernacular. Co-operative presses have acted as a mouth-piece for these issues and they have been vital to the development of Australian literature and art, publishing the work of experimental writers and artists when commercial printers and publishing houses refused to do so. The presses have championed the right of people to shape their world. Consequently, many presses, such as Sybylla, were established in response to the conservative backlash that followed the sacking of the Whitlam Government.

The work in the Library's collections is a small sample of

From somewhere in (the) South Pacific David Lange sings
Mark Denton: Redletter Community Workshop Inc.
1985, screenprinted poster.

the huge body of posters, billboards, pamphlets, books, badges, postcards and other printed matter produced by co-operative presses from the late 1960s to the present day. This work should be viewed as a record of the times, often produced under the pressure of deadlines and stressful working conditions.

Some political art is constructed according to rigid formulas. Social-realist representations of people as helpless victims of fate may have been appropriate during the 1930s but they have a disturbing paternalistic flavour for contemporary audiences. Powerful political art affects us emotionally and intellectually, it gives us something we can carry away with us, it makes us empathise, it encourages us to act, it makes us feel that we are an important part of our culture. Our diverse population has varied needs and tastes and a designer cannot hope to move an entire population with one poster. The more personal and varied styles of the last few years are an acknowledgement that Australians have many different dreams for the future.

Screenprint co-ops attracted predominantly art school graduates who wanted to communicate with diverse audiences beyond the rarified gallery atmosphere. They developed a poster artform that put an emphasis on fusing style with political content. Their galleries have been the streets, community centres and lounge-rooms of the nation. Libraries and museums collect their work.

During the 1970s and early 1980s, art schools produced exciting and effective socially-concerned artists who did their apprenticeships in screenprint co-ops around the country. The poster movement was fed by intense cross-fertilisation as people moved from one print workshop to another. Victoria's poster movement was strongly influenced by Sydney's Earthworks Collective and later by designers from Canberra workshops Megalo and Acme Ink.

The Library's collections contain the work of Victoria's most active co-operative presses, but there were many other individuals, whose work still hangs in lounge-rooms or lies in archives, who contributed to the movement. Offset presses like Walker, Backyard and Sybylla were established to provide a trustworthy and sympathetic printing service for social and political groups that, at the time, were turned away by commercial printers. The presses aimed to demystify the printing and distribution processes, by involving clients in all aspects of production. Screenprinting groups like Redletter, Jillposters, Bloody Good Graffix and Another Planet became popular with the growth of concerns about cultural identity and the accessibility of cheap, relevant art.

Pressing On

The majority of co-operative press enthusiasts who survived their apprenticeship continue to work in the communications field, bringing their integrity and commitment, their special knowledge of the Australian audience and of co-operative working processes to the market place. It is no coincidence that modern management processes draw on the collective approaches developed over the past two decades, or that government and the commercial media now acknowledge, to a limited extent, the issues that the co-operative movement helped to introduce to a wider audience. The environmental movement, represented by thousands of Australians, young and old, radical and conservative, came out of the ferment of those decades and was popularised partly by the co-operative presses.

Some collectives demanded equal participation at all levels of production and decision-making. As a result, many of us developed a comprehensive range of technical and communications skills that are not available in hierarchical work structures. Our expectations were very high, assuming we all shared an equal level of assertiveness, competence and honesty. And sometimes our youth and inexperience caused us to sacrifice individual sensitivities for what was seen to be the greater need of the collective, the community or the funding body.

We have learned a lot from these experiences. And we have not lost our vision, it has widened. Many of us now work as freelance designers and writers and we still seem to be working just as hard, but we draw on a wider range of aesthetic forms and we speak to larger audiences. The present flowering in the design and illustration field is largely due to former co-op workers who are now art directors, production managers and graphic artists producing printed material, films, videos and books.

Co-operative presses continue to provide a vital service to the community. However, a number of factors have made it difficult for them to survive. Funding, either by government bodies or philanthropic trusts, is one of the few ways in which the presses can provide affordable skills and publicity to the community. In spite of a proven need for this kind of work, the demands of funding bodies to account for and justify what is often inadequate financial support, consumes designers and printers in endless report writing and bureaucratic

red-tape. Funding guidelines restrict the type of work that can be produced, regardless of community need, and budget cutbacks mean that projects often run on under-award wages, to unrealistic deadlines, sometimes in unsafe conditions.

Lack of money has forced co-ops to take cheap, run-down accommodation that is either too costly to repair or impossible to modify for safe ventilation. Long work hours and demanding manual labour coupled with exposure to hazardous chemicals has contributed to ill-health for many. Screenprinters joke about living off the smell of an oily rag.

The majority of individuals and community groups that depend on co-operative presses are also under-financed. Inadequate and restrictive as funding can be, it is nonetheless vital to sustain consistent arts activity. Democracy, quality of life and a sense of place cannot be measured in dollar terms – we only know when they are not there.

Threatened cuts to arts funding can only mean that groups and individuals who have been working to bring about change will no longer be able to publicise their causes. How will we know what our politicians are really up to, what happens to our homeless people, what chemicals are in our children's food? How will we learn about Aboriginal heritage and the great contribution made by Australia's migrants? What will happen to the development of our unique, multi-faceted culture and its languages, arts and writing? Co-operative presses have shown us that we have a wealth of important, witty and wonderful things to say – and they have given us hope.

Notes on the Presses

WALKER PRESS

Walker Press was established about 1973 by a group that pooled its resources to buy adjoining terraces and basic printing equipment. Like most collectives its members had a social as well as working relationship. They lived, ate, worked and slept in the Fitzroy terraces that are now the home of community radio station 3CR. Rumour has it that the name arose from a joke about the Phantom cartoon character Mr Walker.

The press was initially associated with the Campaign Against Racial Exploitation (CARE) and became a resource for anti-apartheid groups, particularly Aboriginal organisations. At that time, Walker was the only organised press servicing the Melbourne Left. Its clientele grew to include university-based political organisations (such as the Australian Union of Students), trade unions, educational and cultural groups (including the Last Laugh).

The bulk of work was in one colour A4 and 15"x 20" format. Handbills, posters and small publications were produced in runs of 5 to 10,000 copies. Most of the artwork was produced by the clients and provided to Walker Press in camera-ready form. Like other presses, Walker established a two-tier charging system with a cheaper rate for voluntary and other under-resourced groups.

By 1978, commercial instant print businesses, no longer worried about the political, racial or sexual persuasions of their clients, offered a cheaper, faster service. Ironically, Walker Press' commitment to offering the cheapest possible service had restricted profit margins, making it impossible to upgrade its technology and maintain a competitive edge. Widespread disenchantment with the effects of the Fraser government caused the break-up of many political organisations at that time and contributed to lack of demand for printed matter. Walker Press closed in 1981.

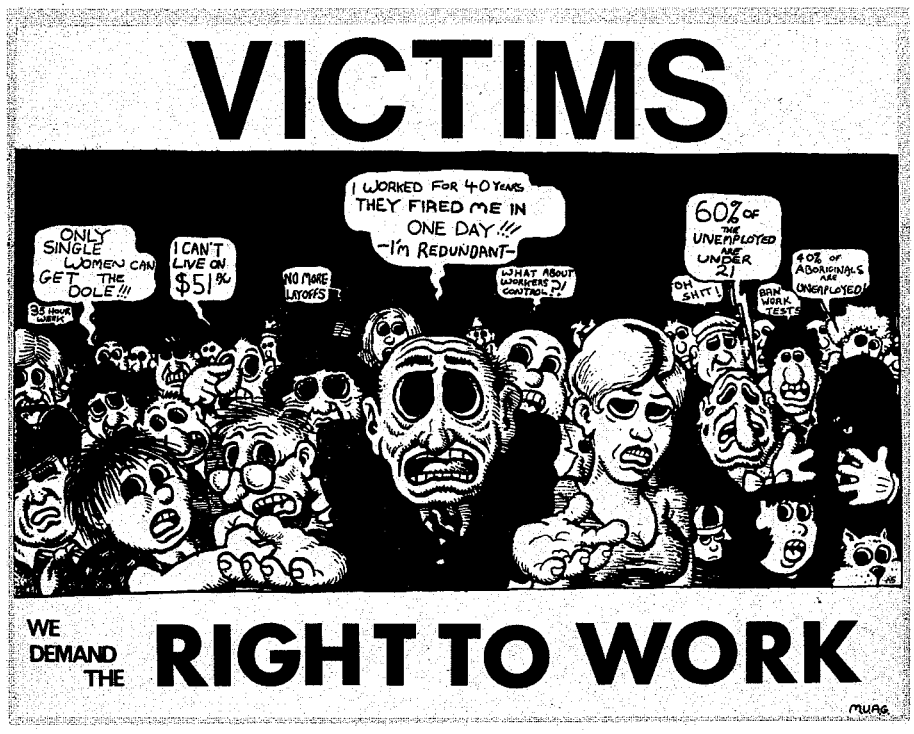
BACKYARD PRESS

Sharon Hill, Ted Hopkins and Paul Greene established Champion Press, a community newspaper in Albury in 1974. Three years later, Ted and Sharon moved to Melbourne and set up Champion Books with the intention of producing experimental and avant-garde publications.

In 1978, Marius Foley from Walker Press joined them and Backyard Press was born in the garage of their Greville Street, Prahran, terrace. Backyard Press was a commercial printing operation that subsidised Champion Books and a range of other activities. Backyard's clients included representatives of the growing Australian music scene: Daddy Cool, Captain Matchbox, Mushroom Records and music venues like the Tiger Lounge.

Backyard expanded its offset printing services to include design, bromide prints and screenprinting. By 1980, the core group had grown to include screenprinters and designers. In 1982 the group decided to formalise the collective structure by applying for a Co-operative Development Grant.

Members of the co-op were encouraged to develop their skills and experiment with different visual forms. Satirical work, like Ian Robertson's popular *Accordion Snap / Mao* poster series, was produced out of work hours.



Victims: We Demand The Right To Work
Melbourne Unemployed Action Group; Walker Press. 1978, offset poster.

Backyard spawned a number of non-commercial projects like Rational and Sane Citizens Against Liberal Stupidity (RASCALS). This group organised events and produced publications like the famous Malcolm Fraser poster *He lies and he knows he lies* and the fake Herald banner *Blues drop Malcolm*, the latter throwing Herald sports commentators into a state of panic when it was displayed at the MCG.

Backyard also provided equipment and layout space to individual artists and community groups such as the producers of the St Kilda *Shout* magazine, precursor of the Turn the Tide anti-development group.

In 1984, Backyard replaced its screenprinting facility with a large-format offset press, a more commercially viable alternative. The arrival of master printer George Rizzolio raised the level of expertise in the organisation. In 1985, new members joined. The co-operative moved to its present site in Collingwood where it has established a name as a high quality full colour offset facility and a supporter of experimental publishing. Champion Books continues to present creative events and produce experimental books. *The harbour breathes*, by Peter Lyssiotis and Anna Couani, was printed at Backyard and is currently short-listed for the 1990 Victorian Premier's Literary Awards.

SYBYLLA

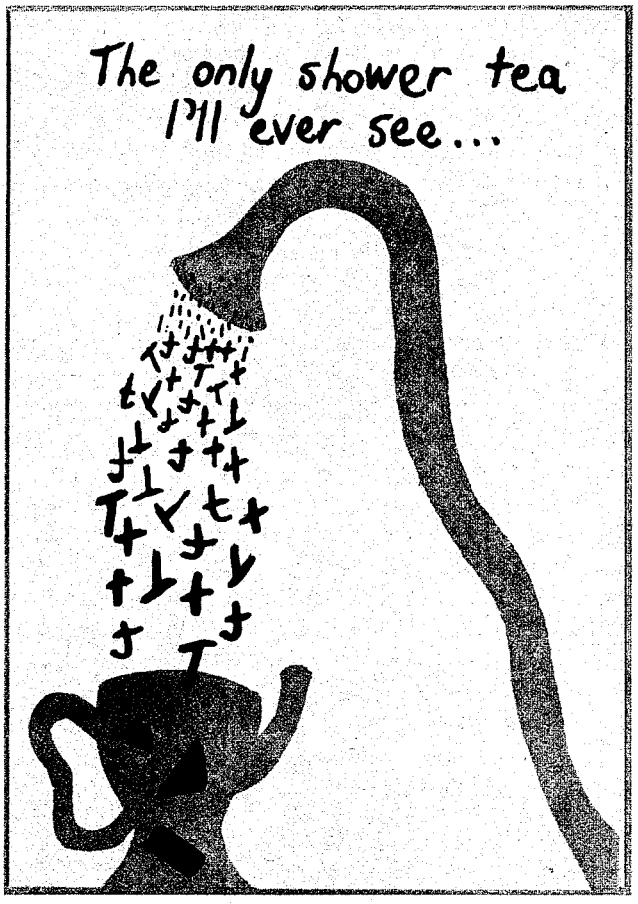
By the mid 1970s a new wave of feminists was challenging sex role stereotypes and campaigning on major issues affecting them. Women were entering male-dominated trade unions and workplaces and pushing for legislative changes. However, lack of access to publishing and the media in general, made it difficult to maintain a high profile for important issues.

In 1976, the conservative backlash that followed the Whitlam sacking threatened the achievements of the Women's Movement. A working party proposed the establishment of a printing facility that would function as a voice for the Women's Movement. Volunteers Beth Marr, Glenda Ballantyne, Sue Pepperell, Jane Murphy, Patsy O'Shea, Helene Bowen, Marg Hosfal and Rowena, with the aid of a small private donation, bought an offset press and platemaker. They called their operation Sybylla after the feisty heroine of Miles Franklin's *My brilliant career*. The group began by screenprinting t-shirts and posters a few doors down from the Women's Liberation Building in Little Lonsdale Street. Screenprinting was superseded when collective members were trained in offset printing.

For twelve years Sybylla operated as a feminist co-operative press, providing a printing service to left-wing organisations (particularly gay and women's groups), artists and writers. Sybylla offered its members a friendly, supportive all-female environment where they could receive training in photographic, printing and publishing processes. The collective recognised the importance of demystifying mechanical and technical processes for women. Sybylla worked hard to break down the distinctions between manual and intellectual labour, to create a satisfying work environment.

Sybylla started as a voluntary organisation. Subsequently, funding from the Co-operative Development Program and occasionally from philanthropic trusts allowed the press to employ women on printers' union award rates and initiate publishing projects.

Sybylla was responsible for encouraging women designers, cartoonists and photographers, who were commissioned to produce calendars, postcards, stickers, badges and posters. The enormous body of work produced by Sybylla is a testament to the achievements of the Women's Movement, past and present.



The only shower tea I'll ever see
Seal Dann: Sybylla Co-Operative Press and Publications. 1985, greeting card.

The printing business and fundraising events supported what has become a successful publishing house producing special interest books and fiction such as *Frictions*, a collection of women's prose edited by Alison Tilson and Anna Gibbs. *Working hot* by Mary Fallon was a winner in the 1989 Victorian Premier's Literary Awards. The Literature Board of the Australia Council had declined to fund the production of the book.

Sybylla challenged the often purely exploitative relationship between publishers and authors by providing a supportive editing and production service. Their publications have been greeted with critical acclaim. In 1988, having suffered similar financial problems as Walker Press, Sybylla closed its printing arm. The publishing collective, which is voluntary, is presently working on a collection of new writings by women exploring the notions of identity and its political uses in literature.

REDLETTER

In 1978, Brunswick Unemployment Group (BUG) operated a two-person, low-technology printing outfit. There was no ventilation, no wash-out facilities and posters were dried on a washing-line. Two years later, BUG invited Bob Clutterbuck to expand the facilities. The idea evolved through several personnel and name changes (Breadline Posters, Brunswick Work Co-operative and finally Redletter Community

Workshop Incorporated) and addresses, till it reached its present home in Victoria Street, Brunswick. There it established a name for itself as a screenprint and bromide access centre where groups and individuals could receive training or supervision. Redletter offers a publicity service for community and government organisations. Its Artists-in-Residence programs have resulted in the production of some of Australia's most beautiful and powerful political posters.

As with most co-ops, the commercial concern financed the community access teaching and supervision service. Redletter became an Incorporated Association in 1984 because the incessant paperwork demanded by co-operative funding legislation ate into valuable teaching and production time. They are now subsidised by arts grants from government and philanthropic bodies.

In recent years, Redletter has expanded into other media. It opened an access fabric printing facility, producing multi-coloured t-shirts, banners, fabric lengths and tea-towels. Video and radio skills were used in tandem with printing and design for the 1989 Women's Multi Media Project. A series of posters and fabric banners on hearing impairment has just been completed. Throughout its chequered financial career, Redletter has maintained its commitment to provide training programs and high quality printed work that reflect the nature and the needs of the community.

JILLPOSTERS

All over Australia there are signs declaring that "Billposters Will Be Prosecuted". Jillposters, the female equivalent, challenged the assumption that public space was the realm of big advertisers. The collective consisted of women who came together intermittently from 1983 to promote issues and events that were ignored by the mainstream media. Jillposters was made up of women from art schools, feminist groups and design and print studios like Correct Line, Sybylla, Bloody Good Graffix and Megalo (Canberra). Posters were produced individually and in groups and then pasted up around the streets of Melbourne. The posters dealt predominantly with peace issues, women's issues, racism, pollution and childcare. The work was produced in garages, access workshops and art schools.

Posters and calendars were sold in bookshops and galleries. Contributions from Jillposters' members and profits from sales paid for paper and printing costs.

Jillposters was most active from 1983 to 1985. In the last few years, rising production costs, other commitments and a concern to keep artwork affordable has limited production to postcards. The distinctive 'girl's own' and *Chooks* postcards continue to sell well in bookshops and galleries around Australia. More projects are planned.

ANOTHER PLANET

In 1983, Kath Walters and Julia Church applied for Community Employment Program (CEP) funding to extend the Melbourne University-based Bloody Good Graffix access and print service. Funding came through in 1984 and Dianna Wells, Colin Russell, Julie Shiels, Gai Nuyhuis and Lynette Thorstensen joined what came to be known as Another Planet Posters.

The collective attempted to create a variety of house styles that married aesthetic appeal with strong and effective political messages. Clients represented a diverse range of political, cultural and community organisations that commissioned posters for streets, homes and trams, billboards, banners and postcards.

The commercial design and printing service supported an open-access policy of classes and supervision which allowed members of the community to learn basic photographic, layout and printing skills. As with most co-ops, collective members experimented with style and content by producing in-house, non-commissioned posters.

Another Planet's concern with creating a poster artform attracted the support of arts funding bodies. As a result, it was able to sponsor a number of pioneering co-operative projects with groups that had never before had access to publicity, for example, the Australian Prostitutes' Collective and Friends of the Earth.

Inadequate funding forced Another Planet from its home in St Kilda. A timely invitation from the Richmond City Council took Another Planet to its present premises at The Stables in Richmond, where the collective set about rebuilding their workshop.

Original collective members moved on to work in other arts areas. The purchase of an Apple MacIntosh has given Another Planet the impetus to develop computer graphics projects and provide an on-site typesetting and computer design service. Typography has, at last, hit the poster design agenda. New collective members have brought fresh enthusiasm to the organisation, producing lyrical billboards and posters on issues about aging, incest, racism and the environment. Another Planet is currently undergoing review and its future is uncertain. ■

Kanaky Free and Independent

Dianna Wells: Another Planet Posters. 1988, screenprinted poster.

THE PERSONNEL

Walker Press: Jak Gilding, Lyndon Shea, Bev Snell, Deirdre Mason, Marius Foley, Steve Soso, Caroline Grbich, Donna Rawlins, Jane Elliott, Mark Carter.

Backyard Press: Principals included Ted Hopkins, Marius Foley, Chris White, David Rae and Cathy Maton, plus numerous full-time and part-time workers who shared voting rights.

Sybylla Co-operative Press and Publications Ltd.: Beth Marr, Jane Murphy, Patsy O'Shea, Helene Bowen, Rowena, Janis Spehr, Bev Halliday, Sue Funder, Sue George, Glenda Ballantyne, Sue Pepperell, Sharon Hughes, Trish Luker, Sue Miller, Alison Ravenscroft, Dianne Otto, Jenny Rosewarne, Jenny Lord, Karen Bird, Gill Gartlan, Marg Hosfal, Esther Ramp, Wendy Larcombe.

Redletter Community Workshop Inc.: Bob Clutterbuck, Keiran O'Mullane, Wendy Black, Chris Reidy, Marg Christianson, Maura Kidney, Mark Denton, Sue Anderson, Evelyn Vyhnal, David Morrow, Tanya McIntyre, Louise Saxton, Stephanie Miller, Vicki McConville, Victoria Morphy and Marina Strocchi.

Bloody Good Graffix: Kath Walters and Julia Church.

Jillposters: Lin Tobias, Deej Fabyc, Carole Wilson, Kath Walters, Julie Higginbotham, Julia Church, Lesley Baxter, Barbara Miles, Alison Alder, Ally Black, Zana Dare, Chaz, Catriona Holyoake, Karen, Kate Reeves, Maggie Fooke, Julia Tobin, Linda Rhodes and Linda Brassel.

Another Planet Posters: Kath Walters, Julia Church, Dianna Wells, Colin Russell, Julie Shiels, Gai Nuyhuis, Lynette Thorstensen, Frances Essaber, Carole Wilson, Sue Miller, Peter Curtis, Julie Higginbotham, Ellena Galtos, Fiona Sommerville, Pat Bull, Paul McGregor.

[The author would like to apologise to anyone who has not been credited. Lack of documentation, failing memories and collective policies at the time of not crediting individuals have left regrettable gaps in the record.]

JULIA CHURCH gained a degree in Visual Arts from the Canberra School of Arts in 1981. She has been an active participant in the co-operative press movement. In Canberra she was a founding member of Acme Ink and also worked with Megalo. In Melbourne she worked with Jillposters, was a founding member of Another Planet and made up half the Bloody Good Graffix team. Last year she was involved in organising a conference and exhibition on human rights held at the Pompidou Centre in Paris. She currently works freelance as a designer, illustrator and writer.

INTO THE ARCHIVE

The State Library of Victoria collects various printed ephemera relating to Victoria including posters, leaflets, handouts, postcards, greeting cards, programmes, menus, stickers and badges. The items are stored according to subject matter, either in the Riley and Ephemera Collection or the Picture Collection. These Collections form part of the La Trobe Library, the Australiana wing of the State Library. Items of a broadly political nature can be found in the Riley and Ephemera Collection. Items relating to other subjects are stored in the Picture Collection which, as the repository for the history of Victoria in paintings, drawings, prints and photographs, also collects representative samples of work by Victoria's graphic designers and printmakers.

The Collections have been added to over the years, largely by donation. The result is that there is only selective representation of some of the groups operating in Victoria during the 1970s and 1980s. As such, the Collections do not represent the entire output of any individual co-operative press, nor do they represent all the groups that were operating in Victoria.

The work displayed in the *Pressing issues* exhibition is drawn from the six presses which are best represented in the Library: Walker Press, Backyard Press, Sybylla, Redletter, Jillposters and Another Planet. The exhibition aims to show the social and political issues that mobilised people during that time.

Many groups have given their work to the Library. Notable donations include the whole Walker Press archive and work produced by Another Planet Posters between 1985 and 1988. The *Pressing issues* exhibition is an acknowledgement of their generosity. The curators are aware that many gaps exist in the Collections.

We welcome further information or donations. Please contact Wendy Pryor (Riley and Ephemera Collection) or Christine Downer (Picture Collection) on 669 9923.

ACKNOWLEDGEMENTS

Julia Church wishes to thank: Bob Clutterbuck, Marius Foley, Ted Hopkins, Alison Ravenscroft, Cliff Smyth and Kath Walters.

The curators wish to thank the many past and present members of the presses who provided information and advice. The assistance of the staff of the Photography and Conservation Departments and the Picture Collection is gratefully acknowledged. Jan Callaghan and Christine Waghorn are thanked for typing. Pam Panagakos, currently studying graphic design/visual communication at RMIT, is thanked for the poster design. Mandy Bede's inspiration is gratefully acknowledged.

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State Library of Victoria

Published in conjunction with the exhibition

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CONTEMPORARY POSTERS FROM
LOCAL CO-OPERATIVE PRESSES

at the State Library of Victoria
September – October 1990.

The exhibition was curated by
Debbie Breen, David Harris, Marg McCormack,
Kirstie McRobert and Rebekah Marks,
staff of the State Library.

Typeset and designed by Ian Robertson.
Printed by Kosdown Printing, Port Melbourne.

THIS LEAFLET IS PRINTED ON RECYCLED PAPER.

PRESSING ISSUES: CONTEMPORARY POSTERS FROM LOCAL CO-OPERATIVE PRESSES

An exhibition at the State Library of Victoria, September-October 1990

List of posters exhibited

WALKER PRESS

Ailsa O'CONNOR 1921-1980
Born Melbourne
Died Melbourne
Is this the coat for you?
1974?
offset
41.9 x 26.6 cm
Anonymous donation, 1982
H 82.169/2

MELBOURNE NEW THEATRE
New Theatre presents: the classic working class drama of the 30s: Waiting for Lefty by Clifford Odets 1977
offset
53.0 x 42.0 cm
Gift of Walker Press, 1983

MELBOURNE UNEMPLOYMENT ACTION GROUP
Victims: we demand the right to work 1978
colour offset
37.3 x 48.0 cm
Gift of Walker Press, 1983

BLINKY BILL BRIGADE
Take the Mickey out of Moomba! 1979?
offset
52.7 x 42.2 cm
Purchased 1981
H 82.20/430

CAMPAIGN AGAINST RACIAL EXPLOITATION
Australia's first children. Outcast in their own land.
1979
colour offset
51.4 x 33.0 cm
Gift of Walker Press, 1983

INDONESIAN INDEPENDENCE COMMITTEE
End Australia's cover-up: stop Australian military aid to Indonesia 1979
colour offset
38.8 x 49.2 cm
Gift of Walker Press, 1983

ROCK AGAINST RACISM
Rock against racism 1979
colour offset
47.5 x 38.0 cm
Gift of Walker Press, 1983

AUSTRALIAN UNION OF STUDENTS WOMEN'S DEPARTMENT
Women strike out Fraser 1980
offset
50.7 x 40.1 cm (irregular)
Gift of Walker Press, 1983

BLACK COMMUNITY SCHOOL
Black community school 1980
colour offset
51.1 x 34.7 cm
Gift of Walker Press, 1983

SOUTH-WEST ALCOA ACTION GROUP,
COMMUNITY RESEARCH ACTION CENTRE, MONASH UNIVERSITY
and COMMUNITY ENERGY NETWORK
Who put Alcoa in our backyard
1980
offset
53.1 x 42.0 cm
Gift of Walker Press, 1983

3CR COMMUNITY RADIO
4th birthday radiothon 1980
offset
51.8 x 37.7 cm
Gift of Walker Press, 1983

BACKYARD PRESS

Marius FOLEY b.1954
Born Toowoomba, Qld and
Gerard FOLEY b.1956
Born Toowoomba, Qld
Keep sand miners at bay
colour screenprint
71.5 x 97.5 cm
Gift of Mary Cox, 1990
EC 90.08.22

THE TENANT'S UNION
Hard times present "Gimme shelter"
offset
63.0 x 45.0 cm
Anonymous donation, 1983
H 83.209/275

AUSTRALIAN UNION OF STUDENTS WOMEN'S DEPARTMENT
Stop sexual harassment: a national conference 1982
colour offset
63.5 x 45.7 cm
Gift of Mary Cox, 1990
EC 90.08.22

Angela LYNKUSHKA b.1947
Born Melbourne
and poem by THALIA
Mama 1984
offset
49.4 x 63.0 cm
Gift of Angela Lynkushka, 1990
EC 90.08.20

RATIONAL AND SANE CITIZENS AGAINST LIBERAL STUPIDITY (RASCALS)
i've had a Fraser of a day
A few issues I would like you to forget in the next election
offset
13.5 x 49.0 cm and 23.5 x 49.0 cm
Gift of Marius Foley, 1990
EC

Ian ROBERTSON b.1950
Born Melbourne
A political accordion snap
1980?
colour screenprint
100.0 x 66.0 cm
Gift of the Fringe Network, 1989
H 89.28/192

SYBYLLA CO-OPERATIVE PRESS & PUBLICATIONS LTD

Parity begins at home
offset
44.5 x 31.5 cm
Gift of Sybylla Press, 1986
EC 86.11.01

Well if I get my natural feminine instincts biologically...
offset
29.9 x 23.0 cm
Purchased 1984
H 84.248/67

Women's press: the freedom of the press belongs to those who control the press.
offset
43.7 x 29.3 cm
Purchased 1984
H 84.248/53

Anne DONALD b.1957
"I found her quite enchanting..."
colour offset
37.0 x 26.2 cm
Purchased 1984
H 84.248/66

Anne DONALD b.1957
What did you do in the women's movement, Auntie?
offset
33.6 x 28.0 cm
Purchased 1984
H 84.248/65

Leonie GREGORY b.1957
Woman - she - female - whore...
offset
31.5 x 40.0 cm
Printed l.l.: 'Sybylla design: Leonie Gregory'
Gift of Sybylla Press, 1986
EC 86.11.01

Allex HALL b.1948
Celibacy takes the worry out of being close
offset
45.0 x 32.3 cm
Purchased 1984
H 84.248/54

Deborah KELLY
But how can I protect you...if you don't feel threatened?
colour offset
42.2 x 29.0 cm
Gift of Sybylla Press, 1986
EC 86.11.01

Jenny ROSEWARNE
Beneath every womans curve lies a muscle
colour offset
41.5 x 29.5 cm
Gift of Sybylla Press, 1986
EC 86.11.01

International Women's Day rally and march 1983
colour screenprint
59.4 x 42.1 cm
Purchased 1984
H 84.248/58

Lyn HOVEY b.1950
SF 84: a Melbourne socialist feminist conference 1984
colour offset
85.0 x 60.1 cm
Conference supported by the Community Research Action Centre, Monash University
Purchased 1984
H 84.248/51
This poster was printed at Backyard Press.

Sue MILLER
The Sybylla Women's Ball
1987
colour screenprint
51.0 x 76.1 cm
Gift of Sybylla Press, 1987
EC 87.12.27

REDLETTER COMMUNITY WORKSHOP INC.

RED TROUSER PRESS

Christopher KOLLER b.1943
Born Rossington, England and
Chris REIDY b.1954
Born Melbourne
The Liberal government fighting unemployment 1981
colour screenprint
51.5 x 76.0 cm
Gift of Redletter (Brunswick Work Co-operative) 1983
H 83.181/19

BREADLINE POSTERS

Chris REIDY b.1954
Born Melbourne
Festa dell unita insieme per la pace 1981
colour screenprint
102.4 x 76.0 cm
Gift of Adrian Montana, 1981
H 81.275

REDLETTER (BRUNSWICK WORK CO-OPERATIVE)

Margie CHRISTIANSON
Tenants unite 1981
colour screenprint
76.0 x 51.5 cm
Purchased 1984
H 84.260/33

Bob CLUTTERBUCK b.1951
Born Cardiff, Wales
Save the Franklin damn the government 1982
colour screenprint
76.0 x 51.0 cm
Purchased 1984
H 84.221/4

Bob CLUTTERBUCK b.1951
Born Cardiff, Wales
and PHILLIPINES ACTION GROUP
Makibaka join the struggle
1982
colour screenprint
51.0 x 76.0 cm
Gift of Redletter (Brunswick Work Co-operative) 1983
H 83.181/17

Wendy BLACK b.1954
Born Macarthur, Vic.
Stands the church clock at 10 to 3 and are there corgis still for tea?? 1983
colour screenprint
42.3 x 50.8 cm
Gift of Redletter (Brunswick Work Co-operative) 1983
H 83.181/15

Taufou AMOS and
Wendy BLACK b.1954
Born Macarthur, Vic.
Nuklia fri Pasifik 1983
colour screenprint
51.5 x 76.0 cm
Edition 20
Purchased 1984
H 84.221/7

Bob CLUTTERBUCK b.1951
Born Cardiff, Wales
Stop the merchants of nuclear death 1983
colour screenprint
76.3 x 51.0 cm
Purchased 1984
H 84.221/5

Warwick JOLLY
Melbourne Fringe Arts Festival
1983
colour screenprint
102.0 x 74.0 cm
Gift of Redletter (Brunswick Work Co-operative) 1983
H 83.181/20

REDLETTER PRESS

Mark DENTON b.1961
Born Clare, S.A.
Family day care 1984
colour screenprint
51.0 x 76.0 cm
Purchased 1990
EC 90.08.06

Tanya MCINTYRE
Workers packaged by sheltered workshops 1984
colour screenprint
76.0 x 51.0 cm
Supported by the Australia Council through the Community Employment Project
Anonymous donation, 1986
EC 86.11.01

REDLETTER COMMUNITY WORKSHOP INC.

Mark DENTON b.1961
Born Clare, S.A.
From somewhere in (the) South Pacific David Lange sings...
1985
colour screenprint
75.8 x 51.0 cm
Purchased 1990
EC 90.08.06

REDLETTER COMMUNITY WORKSHOP INC. (ACCESS)

Fiona SOMMERVILLE
Rage against Reagan 1986
colour screenprint
76.0 x 51.0 cm
Also printed in black and white
Access poster
Anonymous donation, 1986
EC 86.11.01

REDLETTER COMMUNITY WORKSHOP INC.

Sue ANDERSON b.1962
Born Melbourne
This is French paper 1987
colour screenprint
50.0 x 65.1 cm
Signed and dated in pencil l.r.:
S. Anderson 87
Number 6 of an edition of 30
Purchased 1990
EC 90.08.06

Sue ANDERSON b.1962
Born Melbourne
Yuk! It's been irradiated 1987
colour screenprint
75.9 x 51.0 cm
Purchased 1990
EC 90.08.06

Marina STROCCHI
[Chicken poster] 1989
colour screenprint
76.0 x 51.1 cm
Funded by the Victorian Ministry for the Arts & the Lance Reichstein Trust
CERES [Centre for Education & Research in Environmental Strategies, Brunswick] Project
Purchased 1990
EC 90.08.06

BLOODY GOOD GRAFFIX

Julia CHURCH b.1959
Born London and
Kath WALTERS b.1958
Born Bendigo, Vic.
Bloody Good Graffix 1983
colour screenprint
51.0 x 76.0 cm
Private Collection

JILLPOSTERS

Julia CHURCH b.1959
Born London
"Choking to death in Fitzroy"
1983
colour screenprint
75.8 x 50.6 cm
Gift of Jillposters, 1986
EC

Carole WILSON b.1960
Born Canberra
"Bread not bombs" 1983
colour screenprint
45.5 x 65.2 cm
Gift of Jillposters, 1986
EC 86.11.01

Catriona HOLYOAKE b.1959
and
Carole WILSON b.1960
Born Canberra
We are marching for all women exploited and raped in war
1983
colour screenprint
76.1 x 53.3 cm
Co-sponsored by Community Research Action Centre, Monash University
Gift of Jillposters, 1986
EC 86.11.01

Deej FABYC b.1961
Born England
Greetings from Victoria the police state 1984
colour screenprint
75.8 x 50.9 cm
Gift of Jillposters, 1986
EC 86.11.01

Deej FABYC b.1961
Born England
Portrait of a ladykiller 1984
colour screenprint
59.1 x 44.6 cm
Gift of Jillposters, 1986
EC 86.11.01

Carole WILSON b.1960
Born Canberra
Direct from grower to you!
1984
colour screenprint
65.1 x 45.5 cm
Gift of Jillposters, 1986
EC 86.11.01

Carole WILSON b.1960
Born Canberra
Support women under Apartheid 1984
colour screenprint
65.0 x 45.5 cm
Year of the South African Women, 1984
Gift of Jillposters, 1986
EC 86.11.01

Deej FABYC b.1961
Born England and
Carole WILSON b.1960
Born Canberra
Women constitute half the world's population 1984?
colour screenprint
45.5 x 65.1 cm
Gift of Jillposters, 1986
EC 86.11.01

Maggie FOOKE and
Carole WILSON b.1960
Born Canberra
[Childcare is not just a womens issue: enough to make you cry] Greek language version
1984
colour screenprint
65.0 x 45.6 cm
Purchased 1984
H 84.248/64

Julia TOBIN b.1962
Born Melbourne
Despite everything, they just could not shut her up 1985
colour screenprint
32.0 x 45.0 cm
Gift of Jillposters, 1986
EC 86.11.01

Carole WILSON b.1960
Born Canberra
Join us in a victory job 1985
colour screenprint
45.7 x 65.2 cm
Gift of Jillposters, 1986
EC 86.11.01

ANOTHER PLANET POSTERS

Julia CHURCH b.1959
Born London
Nicaragua must survive 1986
colour screenprint
84.1 x 59.5 cm
Published and printed for the Trade Union Committee on Central America
Australian Way of Life Project, 1986
Anonymous donation, 1986
EC 86.11.01

Julia CHURCH b.1959
Born London
and AUSTRALIAN PROSTITUTES' COLLECTIVE
"Ordinary women standing up for themselves!" 1986
colour screenprint
57.7 x 75.1 cm
Australian Way of Life Project, 1986
Gift of Another Planet Posters, 1988
H 90.95/25

Colin RUSSELL b.1958
Born Melbourne
Shelter or the streets: 2nd National Youth Housing Conference 1986
colour screenprint
75.5 x 50.7 cm
Commercial poster
Gift of Another Planet Posters, 1988
H 90.95/21

Julie SHIELS b.1954
Born Melbourne
Banish unwanted radiation from your neighbourhood 1986
colour screenprint
102.0 x 76.0 cm
Australian Nuclear Free Zones Secretariat
Gift of Another Planet Posters, 1988
H 90.95/27

Kath WALTERS b.1958
Born Bendigo, Vic.
Breaking the silence: women in prison 1986
colour screenprint
51.1 x 76.1 cm
Australian Way of Life Project, 1986
Gift of Another Planet Posters, 1988
H 90.95/22

Kath WALTERS b.1958
Born Bendigo, Vic.
Workers Health Action Group 1986
colour screenprint
50.1 x 76.2 cm
Australian Way of Life Project, 1986
Gift of Another Planet Posters, 1988
H 90.95/14

Colin RUSSELL b.1958
Born Melbourne
White Australia has a black history 1987
colour screenprint
84.0 x 63.6 cm
Artist-in-residence poster
Gift of Another Planet Posters, 1988
H 90.95/30

Colin RUSSELL b.1958
Born Melbourne
and AUSTRALIAN ANTI-BASES CAMPAIGN COALITION
Have a good look at U.S. bases: demand a public enquiry 1987
screenprint billboard
three sheets each 155 x 104 cm
Gift of Another Planet Posters, 1988
H 90.95/63-65

Dianna WELLS b.1961
Born Canberra
A place for living: Home Board Scheme 1987
colour screenprint
63.2 x 84.1 cm
Commercial poster
Gift of Another Planet Posters, 1988
H 90.95/28

Julie SHIELS b.1954
Born Melbourne
White on black 1988
colour screenprint
63.2 x 84.1 cm
Funded by the Visual Arts Board
Gift of Another Planet Posters, 1988
H 90.95/42

Dianna WELLS b.1961
Born Canberra
Kanaky free & independent 1988
colour screenprint
58.0 x 77.5 cm
Artist-in-residence poster
Purchased 1989
H 89.160/6

Dianna WELLS b.1961
Born Canberra and
Peter CURTIS (colour separations)
We all have a right to.. 1988
colour screenprint
51.1 x 76.0 cm
Commercial poster for West R.A.I.D. [Western Region Accommodation for people with an Intellectual Disability] and the Western Suburbs Legal Service
Gift of Another Planet Posters, 1988
H 90.95/47

Carole WILSON b.1960
Born Canberra
and SPAN CO-OPERATIVE
Older is sharing freedom strength... 1988
colour screenprint
76.1 x 51.1 cm
Womens' Poster Project, 1988
Assisted by the CCDU [Community Cultural Development Unit] of the Australia Council
Gift of Another Planet Posters, 1988
H 90.95/45

Carole WILSON b.1960
Born Canberra
and WOMEN'S REFUGE REFERRALS
and DOMESTIC VIOLENCE AND INCEST RESOURCE CENTRE
Stand your ground 1988
colour screenprint
45.0 x 75.9 cm
Womens' Poster Project, 1988
Assisted by the CCDU [Community Cultural Development Unit] of the Australia Council
Gift of Another Planet Posters, 1988
H 90.95/44

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