

10th Contemporary Artists' Book Fair

2007

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Introduction

In this, its tenth year, the Contemporary Artists' Book Fair relocates to the Parkinson Court at the University of Leeds from its original venue at Dean Clough, Halifax, during which time this internationally recognised annual event has grown and developed.

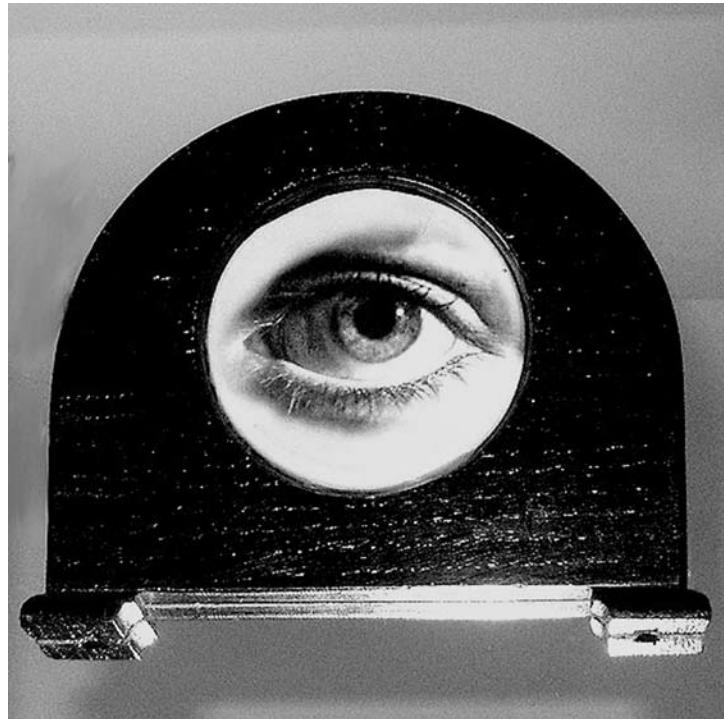
Now that this model has become an established one the coordinators have recognised the need to expand; not only in scale, but also the context, so developing the rich potential of the event as an ongoing and evolving artistic initiative. With this in mind we have established PAGES, a basis for a wider ranging programme of events. In this project's first manifestation, as well as the Book Fair; this initiative presents the exhibition, *Special Collections*, in the University of Leeds Gallery which brings together unique and historical material, selected contemporary artists' books and commissions. Performance works, talks and workshops will also take place, adding breadth to this newly created space for the book.

The book fair brings the international and the national to the region and in turn introduces local artists and audience to a national and international practice, highlighting the modes of production, distribution and dissemination particular to the medium. The fair is an opportunity for developing creative and academic networks and an increasing appreciation of the genre. This type of art production, often small, relatively cheap and accessible, encourages a diversity of maker, audience and collector. We can all afford to make and buy books.

As coordinators of the fair, our involvement is not by selecting the work on display, but through the curation of the event itself and its catalogue, which continues to exist as a distributed source of information long after it has taken place, and the commissioned works and activities. One of the talks, *Thinking about artists' books*, will be given by the international artist Susan Hiller; the other, *A gathering of pages: collecting artists' books*, by Chief Cataloguer at Tate Britain, Maria White. A series of live interventions by the artist Stuart Mugridge will take place during the event.

John McDowall and Chris Taylor

Joan Ainley



EYE

SIGHT

INCITE

INSIGHT

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All Stitched Up



ACROSS THE POND
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WHAT IS REAL
TREAT YOURSELF RIGHT

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BOOKS
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Altazimuth Press



Peter Chasseaud is an artist and writer. Altazimuth Press is his imprint for his artist's books. These large, hand-bound, limited editions incorporate the artist's poetic texts and black and white photographic images, maps, charts and other imagery, litho-printed on heavy, archival paper, or digitally printed. They have been purchased by national and overseas collections and institutions, including the British Library, the National Railway Museum, and the London Boroughs of Camden and Islington Local Studies Centres.

His most recent artist's book productions are, Afghanistan (2007), Thames – The London River (2005), and Kings Cross (2004).

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Ambeck



Latest works have expressed both my earlier graphic design training and subsequent involvement in traditional book-binding. I added to these my own passion for sequential narratives and exploration of paper cutting techniques, and created both the strange inhabitants of Ambeck's *Typographic Bestiary Vol. I* and the newest of my robotic creations, to be found in *10+*.

With purchases by academic and public collections (Smith College, Massachusetts and Winchester School of Art included) and exhibitions in Finland, London (*Cogs – a Book in the Machine*) and Australia, I have continued my fascination with new forms of, and approaches to, the cherished book.

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Ambeck's *Typographic Bestiary*, 2006

Kirsty Archibald



My books explore building and mapping, whether this is building or creating a physical landscape or constructing a story or narrative. I use the book form to construct physical interpretations of my thoughts or memories. The tactile quality of my work and materials used in the construction of my books reflect my background in textile art. I also enjoy using the book format to explore stitch – both decorative stitch and stitch integral to the book's construction – and often my finished pieces can be interpreted as both book and textile art.

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Archive Books



My books contain collections of objects that consider the notion of time continuum. The archive of clock hands dating from various eras, allowing the viewer to consider the different hours, minutes, and seconds these hands have witnessed or recorded. What series of events have brought these objects, all with the same function, together as one collection? The random order of the hands within the book allows the viewer to jump from one time frame to another.

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An Archive of Time, 2006

Artist House



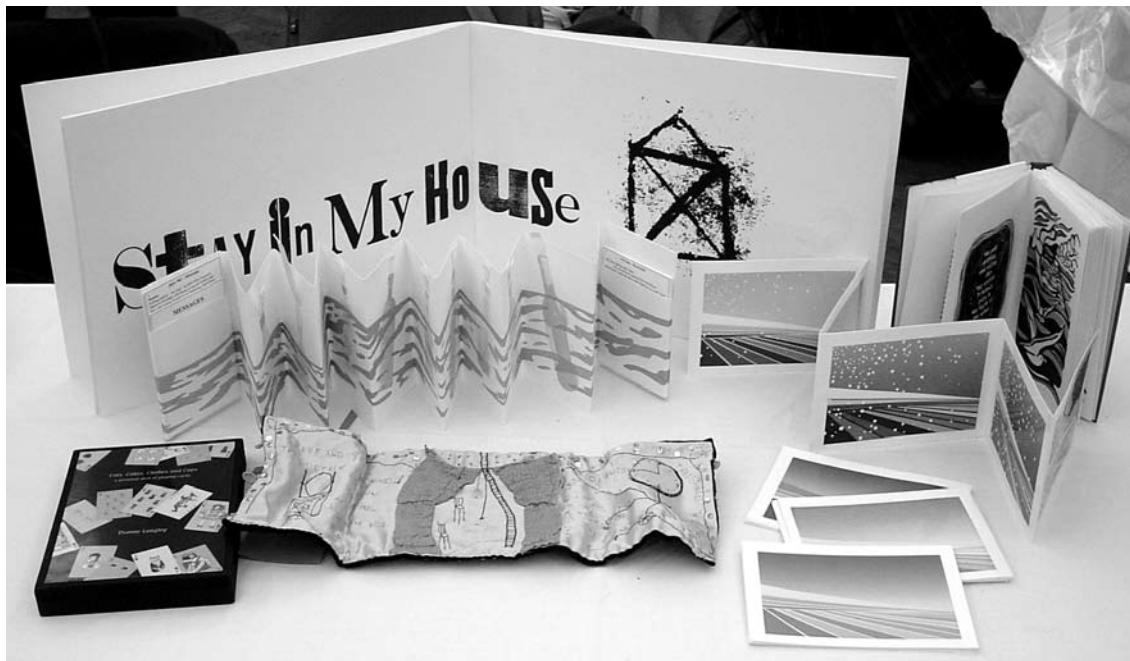
Artist House is a studio that makes cultural projects exploring the relationship between art, business and regeneration, and it produces art objects (sculpture, furniture and publications) based on these ideas. The publications *Architel* and *Privacy* are limited edition collaborations with innovative designers, becoming unique visual works in their own right, that articulate both the broad methodology and resulting discrete art object.

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Privacy

artistsbooksonline

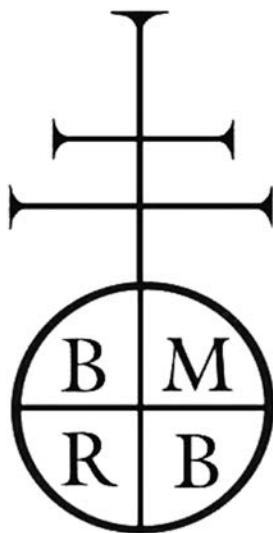


Artistsbooksonline.com was started as a website in May 2005, and brings together a diverse range of artists from around the world who make one-off or small limited editions of books. The aim of the group is to promote makers of artists' books, giving an enhanced presence on the website, at artists' book fairs and in exhibitions. As artistsbooksonline develops, a dynamic of inspiration is evolving leading to discussion, making collaborative work and sharing of expertise.

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Barry McKay Rare Books

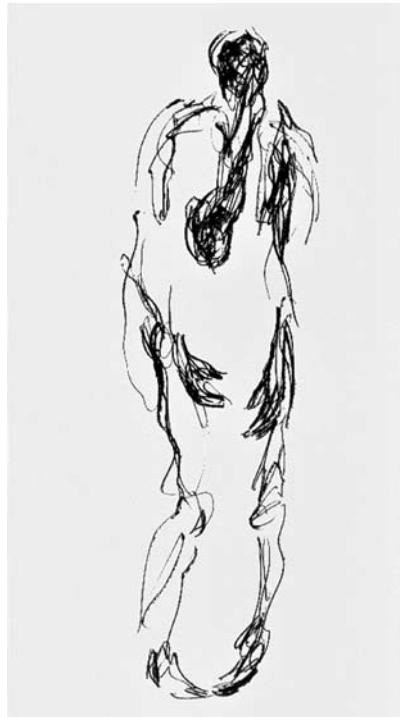


Barry McKay Rare Books are leading specialists in both new and second-hand books on all aspects of the history of the distribution of books. Areas we can claim to be particularly strong in are bookbinding, typography and printing, and the history of the book trade. We also carry a small stock of antiquarian books in a variety of disciplines, mainly selected for the quality of the printing or interest of the binding, and particularly provincial printing from the towns and cities of the northern counties.

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David Barton



Whether I am painstakingly unfolding or impatiently tearing at the meaning of an image which obsesses me, I am determined to make it appear moment by moment, day after day, in drawings and paintings so that I can share its continuing metamorphosis. As it changes, proliferating and developing, shrinking and decaying, I am part of each reassertion of strength and I am dragged repeatedly into nothingness. The continuing struggle is the subject matter of my books.

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Drawing from 'Hang the Head'

Kim Bevan



My book works are small delicate pieces designed to create a feeling of fascination within a viewer. Through exploring unconventional binding methods the books offer an additional element that provokes an interaction between the work and its viewer. Whilst some are quite open and fully accessible others are only viewable from certain angles or when twisted or turned in a particular way then, by restricting access to portions I can control what may be gathered from within the pages. By creating these types of books I am able to record personal thoughts and information.

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Bookzeug



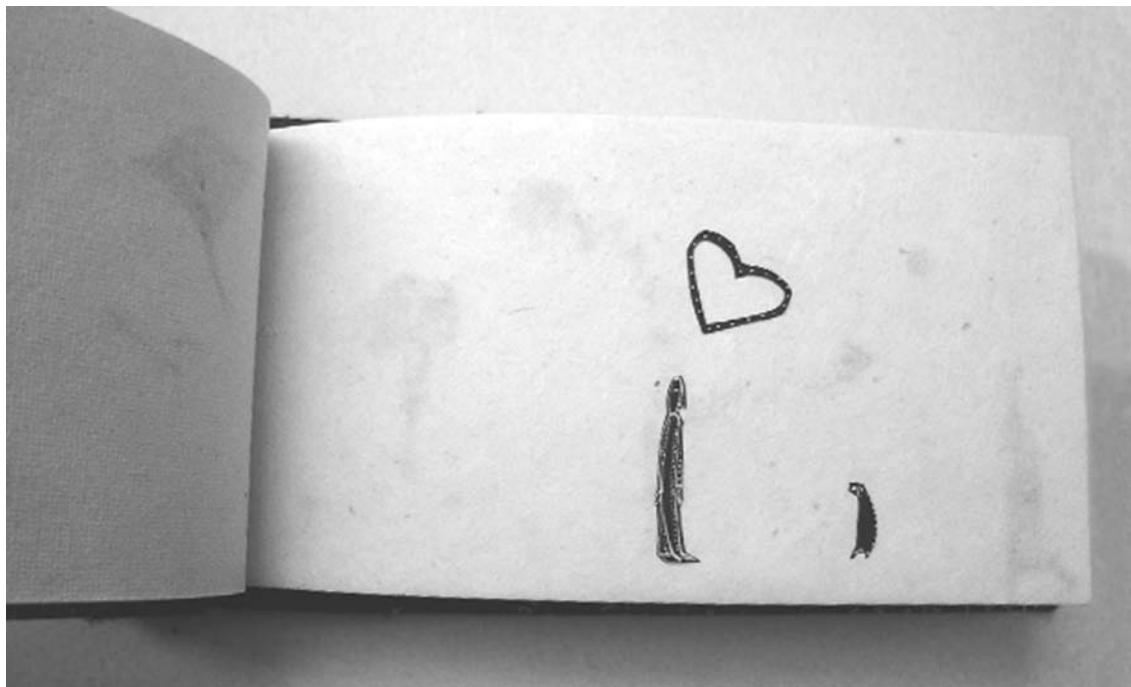
We are a group of Glasgow based artists, working across a variety of disciplines. Our collective intention is to use one-off and limited edition artist's books as a means of engaging with a wider audience without the conventions of the gallery system, while exploring the form and function of the book through textural, sculptural, and audio-visual means.

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The American, Cheryl Field, 2006

Diane de Bournazel



I have made this last book called, *JE T'AIME*, by cutting out black paper and arranging these little silhouettes to create kinds of stories without texts; very simple and concise, sometimes a bit cruel or sad and as tender as our lives.

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Bracketpress

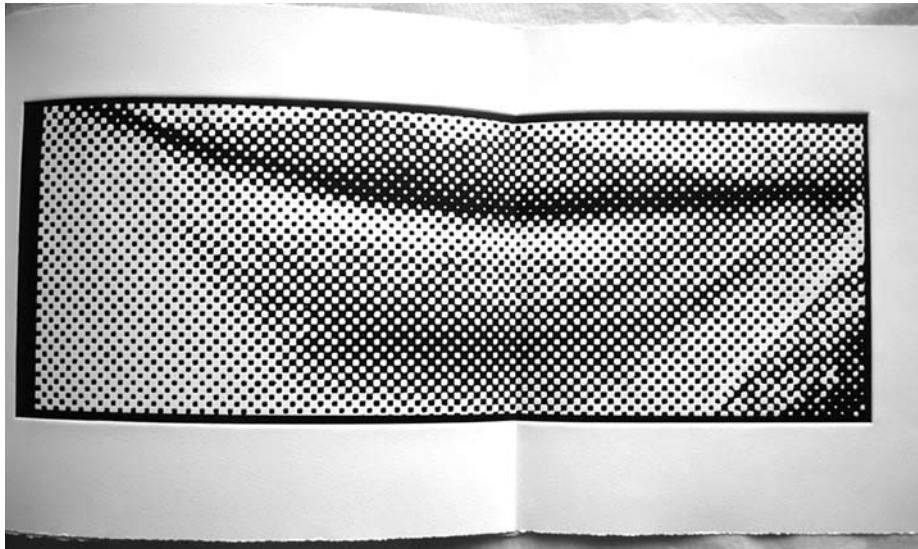
WE DO NOT HAVE FRIENDS AT MYSPACE.COM [



www.bracketpress.co.uk

Bracketpress
no txt

Bradford School of Art

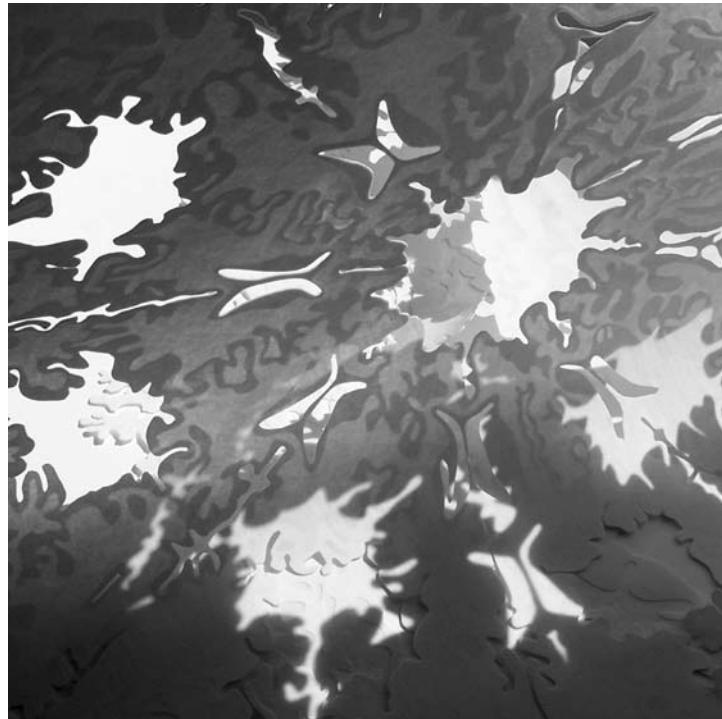


Artists Books have over the last decade become an increasingly important form and context for students and staff alike at Bradford School of Art. The Fine Art and Art & Design courses at both undergraduate and post graduate level encourage exploration of the conceptual, formal, contextual and imaginative potential of the book format.

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Lips, Ian Colverson & Colin Lloyd

Sarah Emily Brown

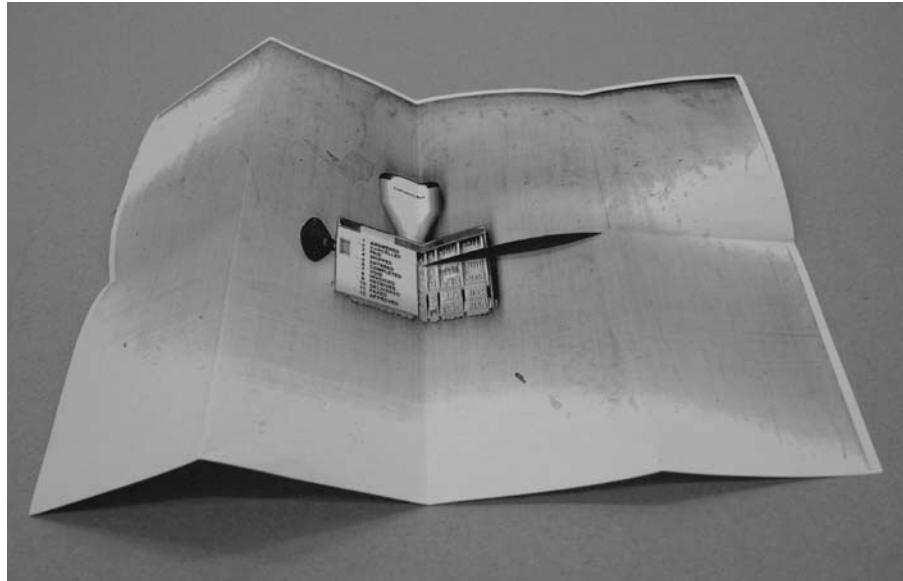


I am particularly interested in the traditional craft of bookbinding developing my skills and awareness of this area through sculpture and installation work. Following extensive research into scientific or historical aspects of this subject, my recent pieces have investigated the themes of sharing thoughts and mind mapping – one hundred sectional drawings of my own mind became a large scale book installation with the same volume as my brain.

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Camberwell College of Arts



Camberwell was the first college in the UK to provide specialist postgraduate study in the emerging field of Book Arts, and attracts students from all over the world. Following advances in electronic information media and online publishing, the book has been freed from its traditional role as a container of information. Our students explore the concept of the book through analysis of its form and function, and its changing nature with reference to historical context and current art practice. We present new works by current and recently graduated MA Book Arts students.

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Larna Campbell



I am exhibiting a series of sculptural pieces made from books, and a series of books which explore form and line. I enjoy working with the book as I feel it is loaded with cultural significance. My practice could often be described as sitting on the cusp between the two- and three-dimensional so the making of books gives me the opportunity to explore the relationship between the three-dimensional book and our two-dimensional preconception of the book. In this way, my work questions our perception of the book and the function of the codex form.

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Rebecca Cartwright



I spent three months in Madrid and whilst there I read Oscar Wilde's play, *Salomé*. I was in love with the colours of Spain and the drama of the landscape. At the time I was absorbing the paintings in the Prado, especially Goya's dark visions, and also going to bull fights, clubbing, and listening to flamenco for the first time. There seemed to be an accord between this expressive culture full of people with a lust for living, and Oscar Wilde's passion – melodrama didn't seem out of place. So the book came to be from the drawings that I made in and around Madrid.

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Contemporary Creative Practice, LMU

Hulkmania words glow words balloons words **clip-clop**
words happy-gay words a-z words room words

fidgeting words amandos words **pow** words
apokalypsis words **salvation** words **intimate** words
revaluation words squirt! words **inspire** words photocopies words

perish words **layered** words cycle words **copies** words
tactile words **format** words two words **sausage** words
ambiguity words **secret** words simple words conversation words

altruism words documentation words **theft** words
value words **comical** words **pop** words sentimental
words **infra-ordinaire** words others words **montage** words
aberration words containment words **reveal** words **copyright**

words **juxtaposition** words **lies** words **purposes** words
litany words

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Cornerhouse Publications

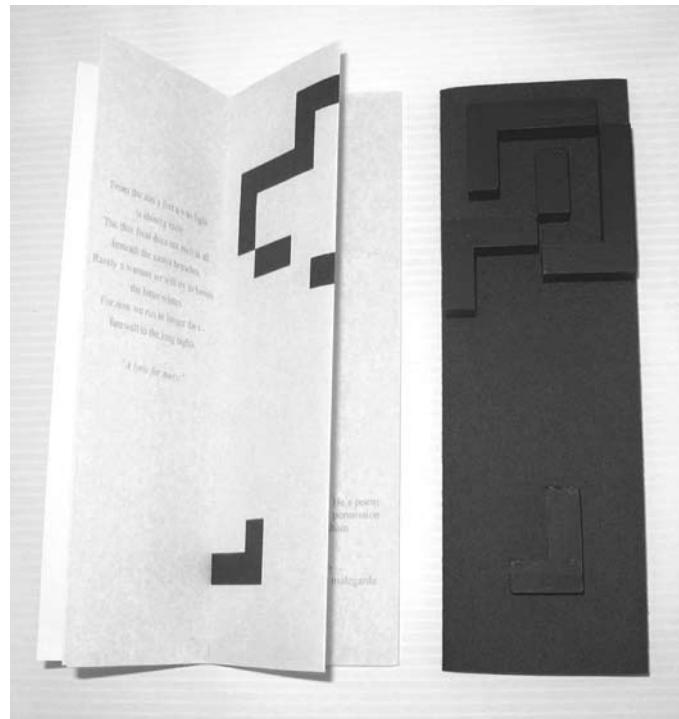


Cornerhouse provides a specialist sales and distribution service for many of the most innovative publishers, galleries and museums working in contemporary visual arts. Our list encompasses all the visual arts including architecture, art theory and education, artists' books, design, fashion, film and video, painting, photography, performance and sculpture. Our clients include: Arnolfini, Artangel, Autograph ABP, BALTIC, British Council Visual Arts Publications, Hayward Gallery Publishing, The Henry Moore Institute, ICA, Ikon Gallery, JRP|Ringier, Kerber Verlag, Walther König, The Lowry, Modern Art Oxford, Saatchi Gallery and the Whitechapel Art Gallery.

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ed·it



All recent ed·it editions marry sculpture with text and image. This makes for a different experience of looking at a book, having the pages to turn, having three dimensions working with or against two dimensions. This calls for a different kind of engagement by the viewer as one may see the piece in terms of an object that can be read in several different ways.

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Ensixteen Editions



Nicholson alternates between his deeply personal 'bio auto graphic' series orbiting issues of global as well as intimately personal concern and ongoing visitations from his long-term alter-ego Ron. In the recent Autumn Almanac the two have even teamed up in the unexpected tale, *When World's Collude*, with the possibility of more to follow. Ensixteen remains committed to the joy of books, reading and papery goodnesses.

Comics historian Roger Sabin called the work "the high end of small-press publishing... extremely well-drawn and often spectacularly amusing."

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Jan Fairbairn-Edwards



As a conceptual artist, paper-maker, photographer and ceramist, my work is not necessarily in book form. Following a journey east, in particular to Taiwan, where I found a hugely rich and diverse, multi-layered culture, full of colour and vibrancy, the book was for me the only possible form by which to reflect the layering of traditional and modern, old and new, colour on script, script on image.

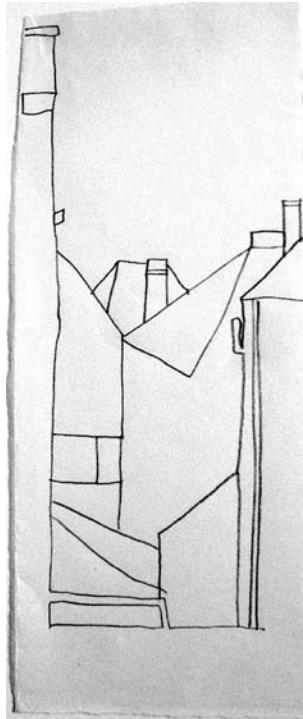
By using the traditional eastern crafts of paper-making and block-printing, combined with the modern western crafts of photography and digital print, I hope to convey a sense of the atmosphere which I found in this rich culture.

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The Yellow, The Red & The Gold

Kate Farley



I have been exploring the notions of negative space, and the relationship we have with the built environment. Using the structure of the page, I have been aiming to question and challenge the visual interpretation of site, space, time and experience in my work.

I am also developing site-specific wallpaper as a result of this research, with the aim of extending ideas to larger scale visual narratives and sequences.

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Felix Zakar & Associates



Flows east beneath the threshold
Between the pillars Severity and Mercy
Numbers the pages, terror to humanity
If books be bombs choose your explosion

Felix Zakar & Associates

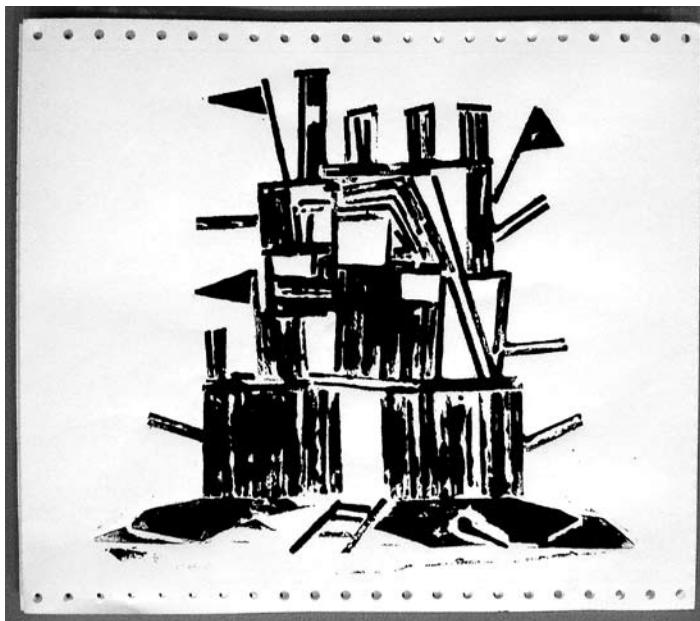
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Floating World



The aim of Floating world is to find ways for artists to disseminate their ideas as widely as possible using the medium of the book. Our books are sited in various non-art venues and also take on the challenge of creating dynamic gallery based exhibitions. Floating world has shown in London, Dublin, Tokyo and Amsterdam with works in the collections of the Tate Gallery, The British Library and numerous Universities.

Artists involved include Edwin Aitken, Simon Burton, Glynis Candler, Sarah Carne, Glenn Holman, Diane Henshaw, Hidehiko Ishibashi, Elizabeth Kinsella and Andy Parsons.

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Rosie Gilligan



As a printmaker I am particularly interested in using a range of technical processes to produce visual effects which help me express my interest in psychoanalysis. My books present a narrative but, in common with the workings of the unconscious mind, their meaning is complex and hidden. This focus is more liberating than it at first appears because it leaves me free to explore a very varied and constantly changing range of subject matter.

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Graphic Arts & Design, LMU

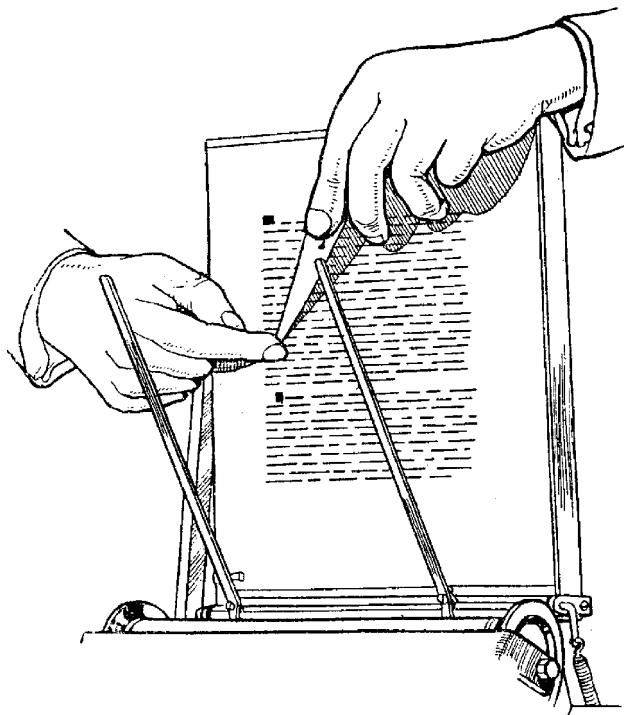


Following their sell out stall last year, Level 1 Graphics students are returning to the Fair for a second year. Their theme for 2007 is 'history/histories'. Students have taken part in discussions asking "what is history?", "how do we relate to it?", with objective and subjective approaches using personal photographs and memories to consider broader philosophical questions. Being an intense two week period with limited time afterwards to complete multiples, the project asks students to deconstruct the book and consider its format in relation to the theme, physically and conceptually.

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Tony Hayward



My books are small in size and low in price.
My books are deliberately underdesigned.
My books are made to fit in the hand and pocket.
My books are easy to overlook.
My books are a bookseller's nightmare.
My books are a discerning shoplifter's dream.

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Heather Hunter Books



I have been making artists books since 1993 using environmental memories as inspiration. After travelling, near or far from home, how do you recall your experiences? The images and text for my latest book were recorded with a camera and notebook whilst visiting south west France during the summer of 2006. On returning home these recordings were not enough, there was more in my memory. Colours may be intensified by selecting different parts of an image, making the pigment rich and producing something more truthful to an environmental memory of that trip.

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Henry Moore Institute



Since 1993 the Henry Moore Institute has published over 150 titles including catalogues of its originating exhibitions, concise catalogues of the Leeds Museums & Galleries sculpture collection and academic essays. All the publications are beautifully produced with high quality colour or black and white photographs, many of which are specially commissioned as a record of the installation.

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Primary Structures, Imi Knoebel, 1966/2006

Herefordshire College of Art & Design



As a specialist college of art & design we have developed and invested in book arts, which is now taught across a broad range of programmes. Every year a book arts project is set as a cross-college competition. Students and staff are invited to explore and expand the traditional boundaries of the book or to consider its form and function as a medium for the creative potential of narrative structures.

The results of this competition are celebrated by an exhibition held at the College. Selections of the work are then shown at the annual Hay-on-Wye Literary Festival, the Courtyard Arts Centre during book week and in a UK university and college touring exhibition.

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Hibrida Press



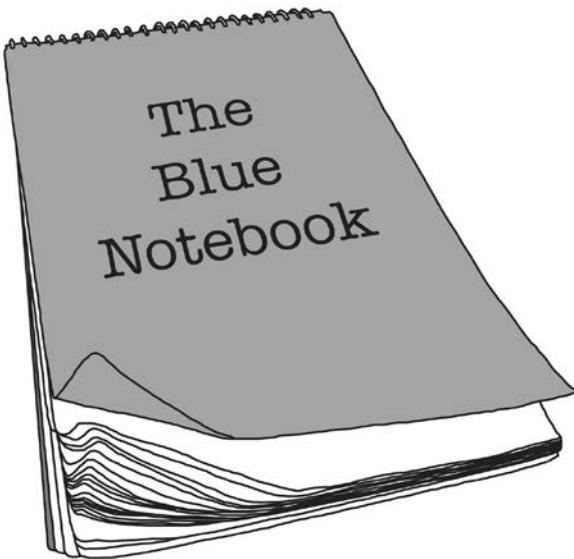
Hibrida Press was founded in 2002 by Ian Colverson and Colin Lloyd, as the publishing arm of the Hibrida exhibitions series. Both the press and the exhibitions focus on emerging practices within contemporary printmaking. With a remit of promoting collaborative works utilising traditional and digital technologies, Hibrida Press also aims to act as a forum for debating the contexts, concepts and forms of contemporary printmaking and digital media publishing.

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Impact Press



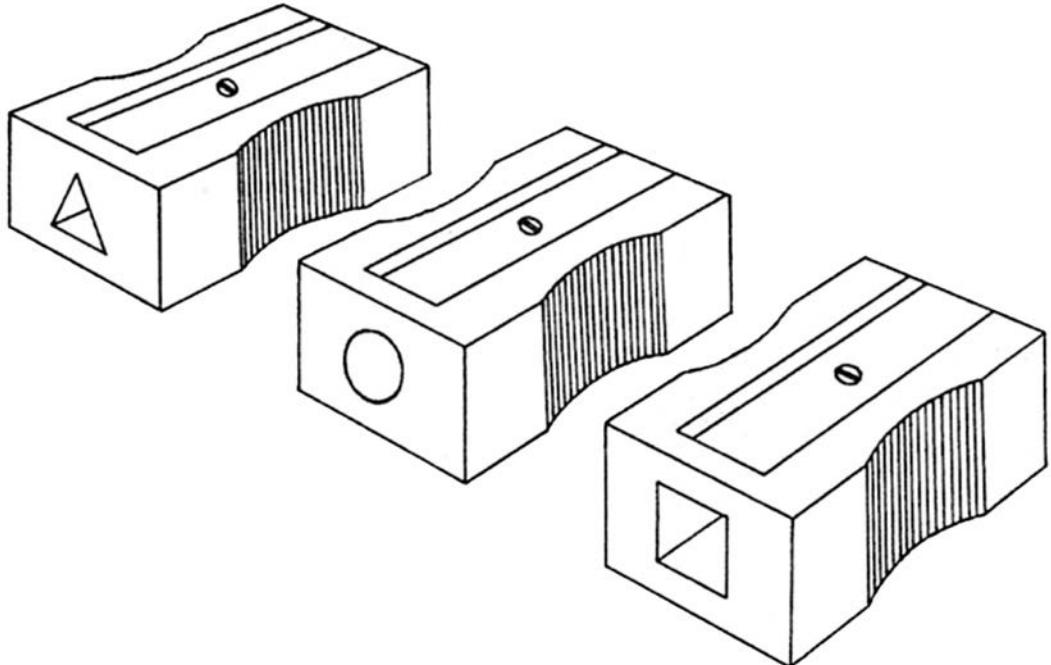
Artists' books projects at the Centre for Fine Print Research explore many forms of contemporary artists' publishing. Through our research and collaboration, we aim to widen discourse within the book arts field.

We also publish the Artist's Book Yearbook, a bi-annual publication with essays and information on book arts. Our latest venture is The Blue Notebook journal for artists' books; published twice a year as a peer-reviewed journal of essays and artwork on contemporary artists' publishing. The journal is published in two formats; an electronic colour version to be accessed online and a black and white paper version.

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In House Publishing

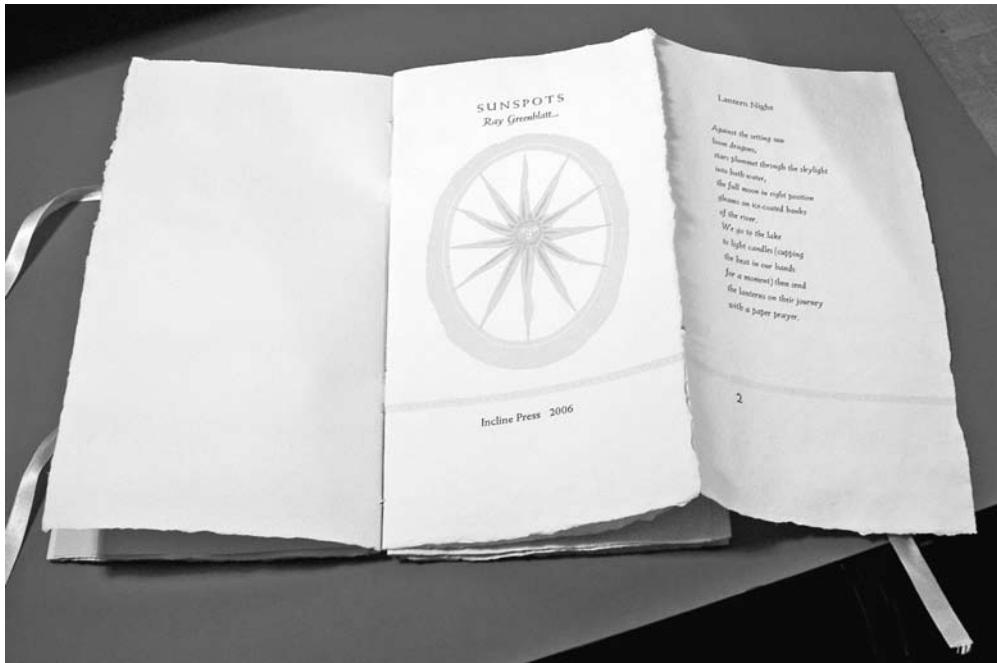


- It is no concern of mine it is o concern of yours.
- The ball and chain on his leg were imaginary.
- Last Chance Saloon under new management.
- With his tongue firmly in both cheeks.
- BEWARE OF BULL IN A CHINA SHOP.
- A shaft of curtain escaped through a chink in the light.
- Society for the prevention of cruelty to masochists.
- The dart board missed the dart.
- It was too much of a coincidence to be a coincidence.
- The tortoise turned back. It had forgotten something.

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Incline Press

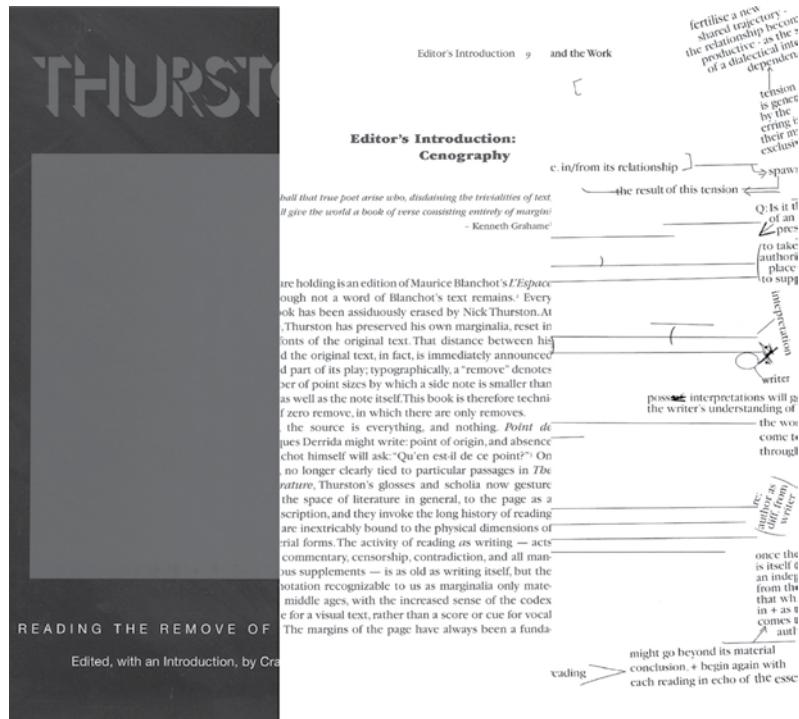


We are letterpress printers who publish books and broadsheets on a wide range of subjects and poetry, for instance, *Sunspots* (illustrated), to James Mosley's recent lecture at the St Bride Institute on the preservation of typographic material – *Handmade Type*. Our books are hand printed and bound at our workshop in Oldham, England using 19th century presses, metal type and archival quality materials, and many of them illustrated with linocuts, wood engravings or line blocks to suit the text. We aim to produce quality books that reflect our joy in the craft of letterpress printing and our enthusiasm for type and typography

Kathy Whalen
36 Bow Street
Oldham
OL1 1SJ

T: 0161 627 1966 E: books.inclinepress@virgin.net www.inclinepress.com

Information as Material



Information as Material was established in 2002 to publish work by artists who use extant material, selecting it and reframing it to generate new meanings, and in so doing, disrupt the existing order of things.

Recent publications are *Deciphering Human Chromosome 16: Index to the Report*, Sarah Jacobs (2007), *Reading the Remove of Literature*, Nick Thurston (2006), *Freud Dreams of Rome*, Sharon Kivland (2006), *Re-writing Freud*, Simon Morris (2005) and *The Answer to the Question*, Pavel Büchler (2004).

Simon Morris
9 Don Avenue
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YO24 2PT

T: 01904 338641 E: simon@informationasmaterial.com www.informationasmaterial.com

Hilary Judd



My work uses the idea of collections and categorisations as a starting point. I often depict everyday or very mundane objects that are universal, yet communicate in a very personal or intimate way. I am interested in how certain items conjure up stories or ideas about their owners and how this allows people to create their own narratives.

Hilary Judd
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M14 4DX

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Lucky Dip



Lucky Dip is an open collective of illustrators and printmakers based in Brighton, London and York working in a variety of ways and mediums, united by a love of creating quirky, unique and affordable books and printed matter.

Alison Hardcastle, Anwen Williams, Ruth Martin
63A London Street
Pocklington
York YO42 2JW

T: 01759 302921 E: luckydipcollective@yahoo.co.uk www.myspace.com/luckydipcollective

Lucy and Lou Lou

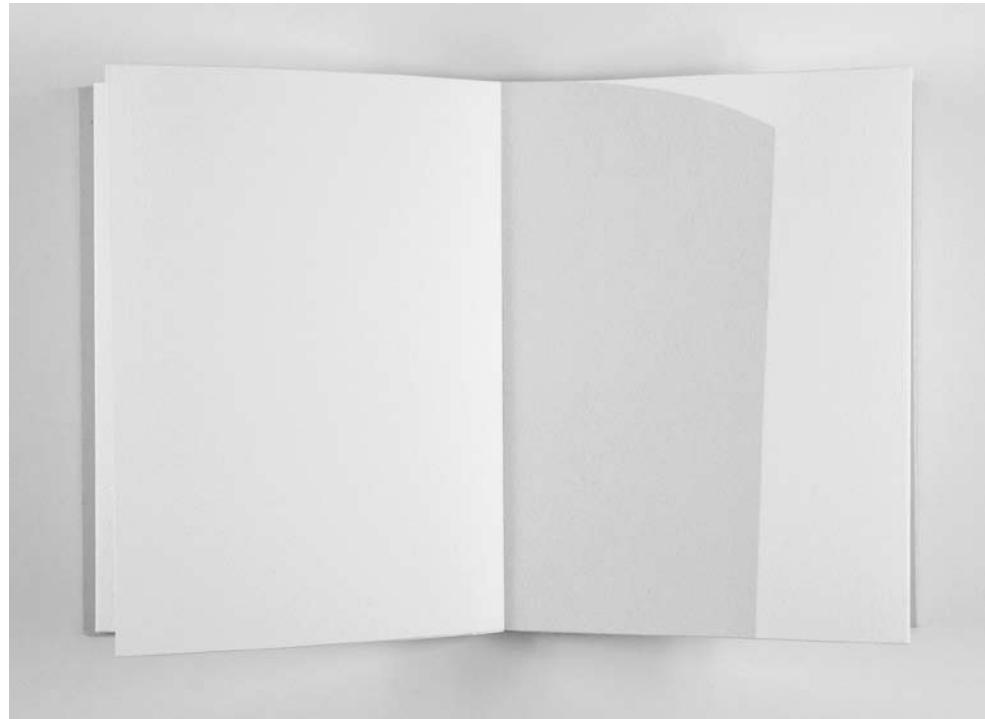


loulou and lucy are
secrets and confessions
diaries and disasters
landscapes and love
solitude and roadkill
washing lines and proverbs
vulnerability at low prices

Lucy May Schofield
Studio 813, Chatham Building
Manchester Metropolitan University
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T: 07986 221650 E: louisenaomi@btinternet.com www.louloulovesbooks.co.uk

John McDowall



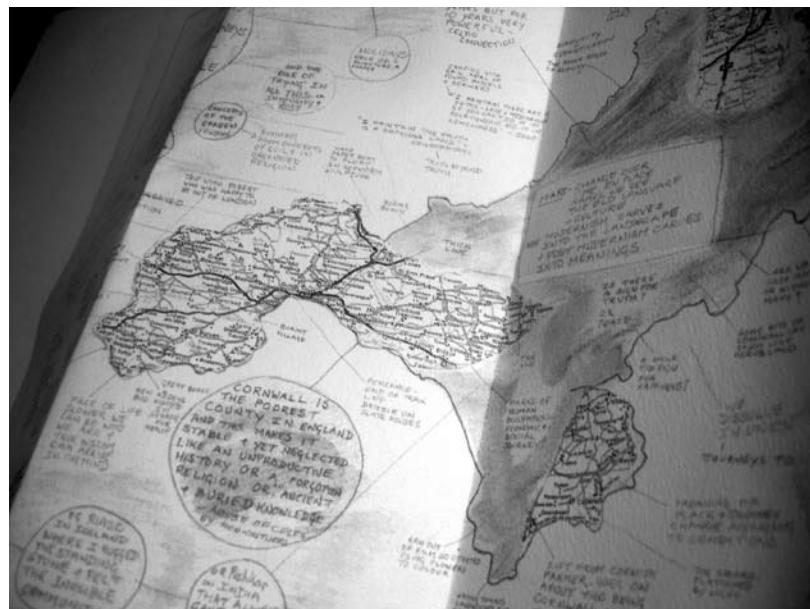
The form of change is time, the still life has duration and is the book itself; the index of shadow gives meaning to the whole as sound gives form to silence.

John McDowall
Flat 2
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Bradford
BD9 7EP

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Still life

Graham Martin



With meticulous hand drawn detail and observation, the autobiographical maps are a reflection on what we all carry around in our heads, memories of real places fuelled with an illuminating mixture of factual information, urban myth and imagination.

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Mermaid Turbulence



Chapter 2

Two double beds, three bath towels. I hurt my back. I brought a jar of ground seaweed given by my favourite neighbour and a few packets of sea and epsom salts. Not entirely comfortable but I am to be left to soak for twenty minutes. There is a note about boiling the water before drinking and not using it for brushing our teeth, I forget, each time.

Mari-Aymone Djeribi
Annaghmaconway
Cloon
Leitrim
IRELAND

T: (353) 71 96 36134 www.mermaidturbulence.com

Mr. Smith



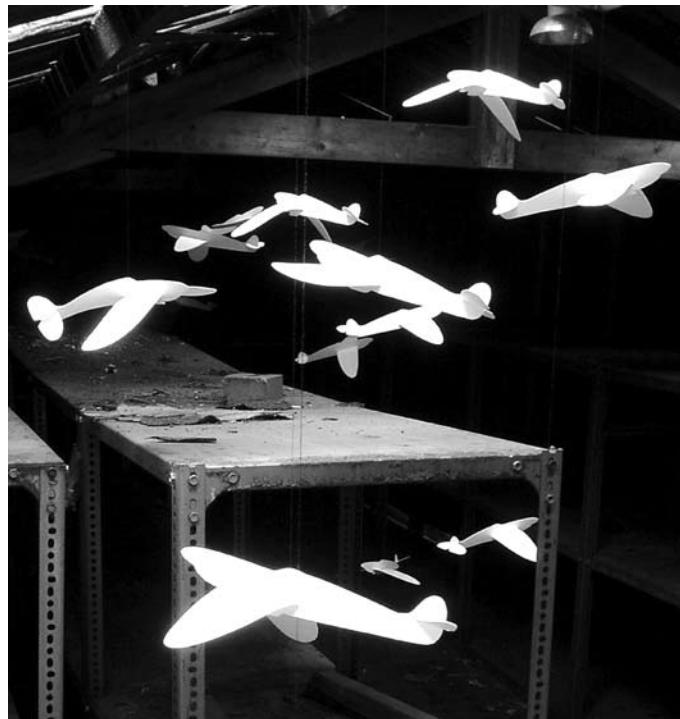
Birdsong's important imitation upon father's process of independent even though it's responding natural twin member's social environment. Minor shaping imitators relative to song during sung and sing critique that altered variable auditory and lucid attempts. Altering analysed natural and believed stereotypical, its hierarchical levels and motifs highest level sweeps stacks stereotyped which proceeds introductory sequence broadband. Sounds adult sharp and particularly structure analysis changes demarcated birdsong prolonged simultaneous multiple intuitive

Higher-order modulation, fundamental typical and fundamental representative of linear fashion estimates is considered a phenomenon interference construct. Power integer multiples of primitives mechanics and pronounced down sweeps whose frequency these sub-song and individual explosion of feature diversity followed by a gradual selection of features appropriate to entire primitives like harmonic sweeps component(s) analysis leading to the model song feature space model with song limited repertoire.

Phil Smith
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Ambergate
DE56 2EU

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Stuart Mugridge



'We learn from an early age that we cannot jump with both feet onto the head of our own shadow' - a German chap nicknamed Tusk once wrote something like this.

I have become interested in exploring this intangibility; this just-over-there-ness. Maybe this is what books do to our minds...

What is on the next page?

How do we translate the images and ideas that we conjure up in our minds?

Stuart Mugridge
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Selly Oak
Birmingham B29 7SW

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Nellie

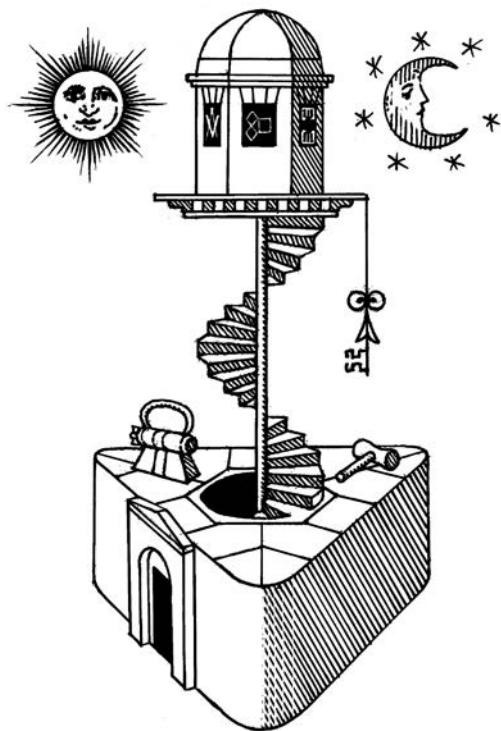


Nellie is a small craft/design identity in Manchester that specialises in small, illustrated books. Each book and badge set provides quirky elements of daily life that highlight some of the small details that affect each of us. I draw my inspiration from the everyday, the people that I meet and from actions and activities common to us all.

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Manchester
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New Arcadian Press



The press generates a continuous programme of research into cultural landscape, emphasises the garden as a work of art and publishes the annual limited edition book, the New Arcadian Journal. The NAJ is a unique, fine press hybrid that combines art and scholarship to investigate the cultural politics of historical landscapes (architecture, gardens, monuments, sculpture) and to explore the garden works of contemporary artists, especially Ian Hamilton Finlay (1925-2006).

Patrick Eyres
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The p's & q's press

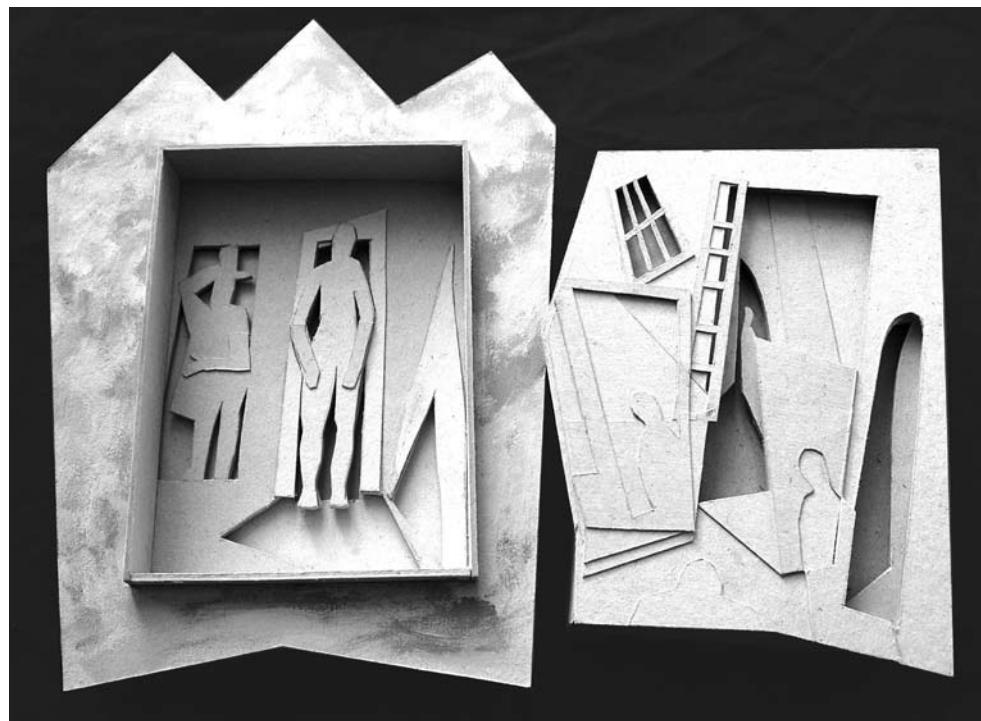


The p's & q's press aims to combine traditional fine print methods with new technologies. Christine Tacq uses paper, collage, laser, letterpress, relief and intaglio printing in the form of livres d'artiste and book works. Recent publications include collaborations, translations, anthologies and other collections.

Christine Tacq
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Thame
Oxon OX9 3LT

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Parvenu Press



Parvenu produces books by a painter working in a variety of mediums, including woodcuts, collagraphs and found objects; collaborating with poets and her own texts. Edition numbers range from 12-50 and there are also one-offs exploring the book as theatre or miniature installation.

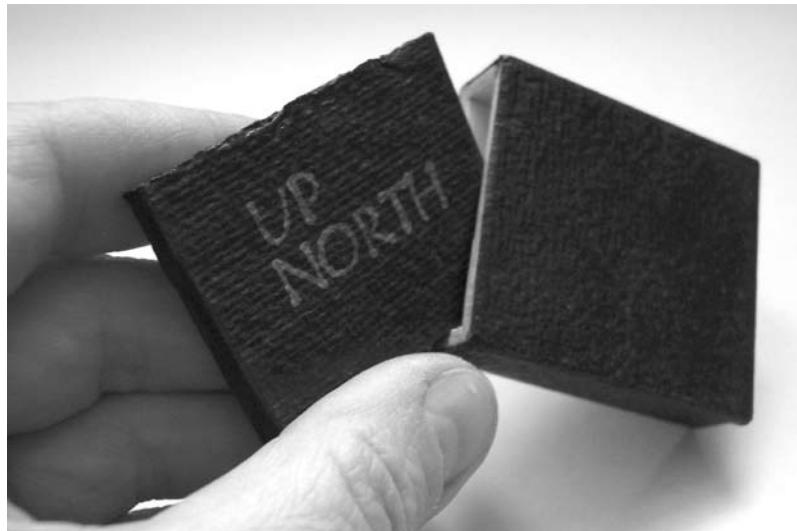
Books on show at Leeds include a series of carnival boxes exploring varieties of folly, and *Winterreise*, a meditative interpretation of Schubert's song cycle.

Parvenu books are in private and library collections across Europe and USA, including the British Library and National Art Collection in London.

Carolyn Trant
17 St. Anne's Crescent
Lewes
BN7 1SB

T: 01273 476265 E: parvenu.c@ukonline.co.uk www.carolyntrantparvenu.blogspot.com

Paula

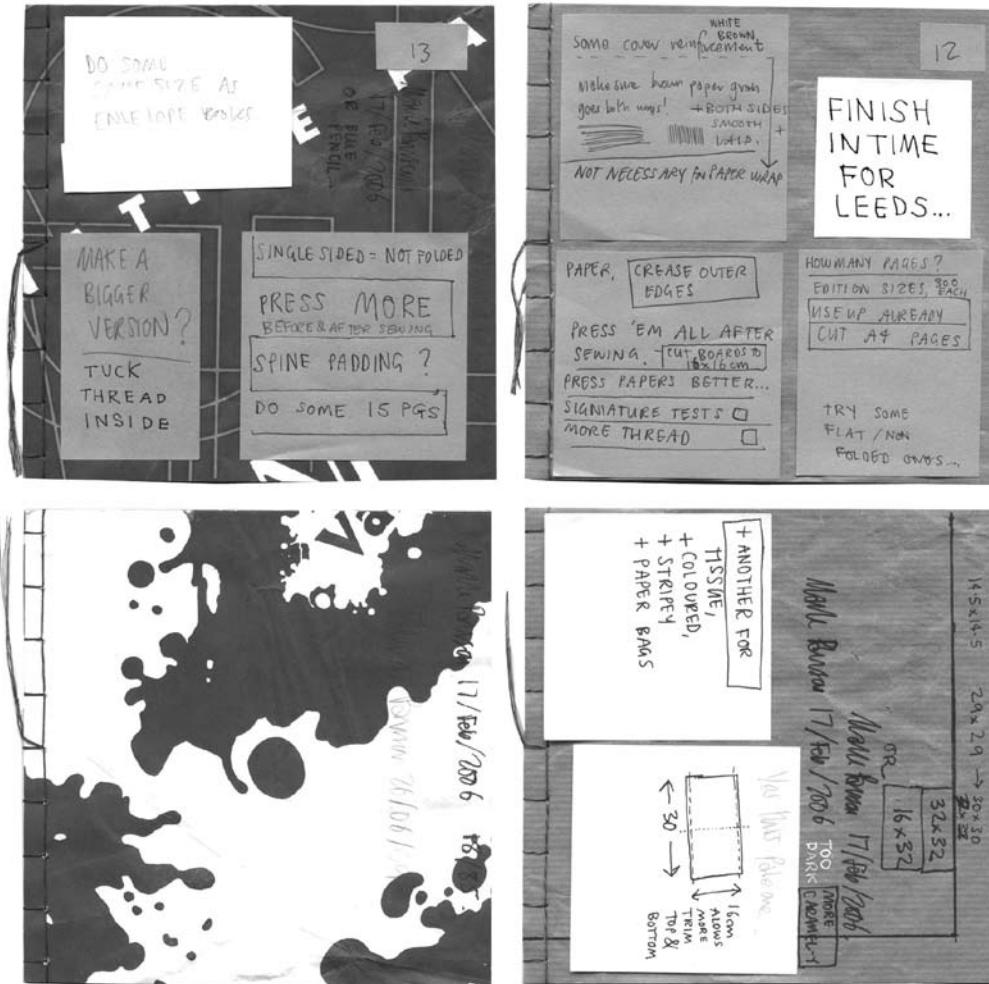


Most of my books are small – they will fit in the palm of your hand. They came about because of my inability to throw bits of paper away. The books contain drawings and photographs which I have been producing forever, and are one off pieces. Places and travel are frequent themes, and they help me to remember where I've been. Composition is important. Their size seems to make them irresistible and viewers are compelled to pick them up.

Paula Steere
52 Brooke Road
London
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Mark Pawson



Mark Pawson
14 Ropery Street
London
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Per Se Press



avenue of elm trees Sporle Norfolk

summer 1939

Dear Mrs Little

I couldn't get my computer to print these out any bigger, but I guess you'll be able to enlarge it. X is read as "name of word" and it really means the A blossom or A tree – which is obviously more artistic and probably the one most likely to feature in a work of art. Y's also read "name of word" and refer to A blossoms or A trees, but are written as children would write them – more suitable if your art work is for children or about childhood. Z's read as "different name of word" which is the fruit of the A tree or the colour; not something which would figure in (a country) artwork as such, but is the more exact way of writing 'A'. (Quote 1)

M also mentions "an Asiatic language". However, the Asiatic language may have been the Indo-European Thraco-Phrygian.....In sum, a number of morphs in half a dozen stocks are identical or close in meaning, and partly correspond in form. They may go back to a pre-PIE morpheme with the shape K(e)r n -, referring to several "A's"(Quote 2)

Lotte Little
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Pocket Full of Pictures

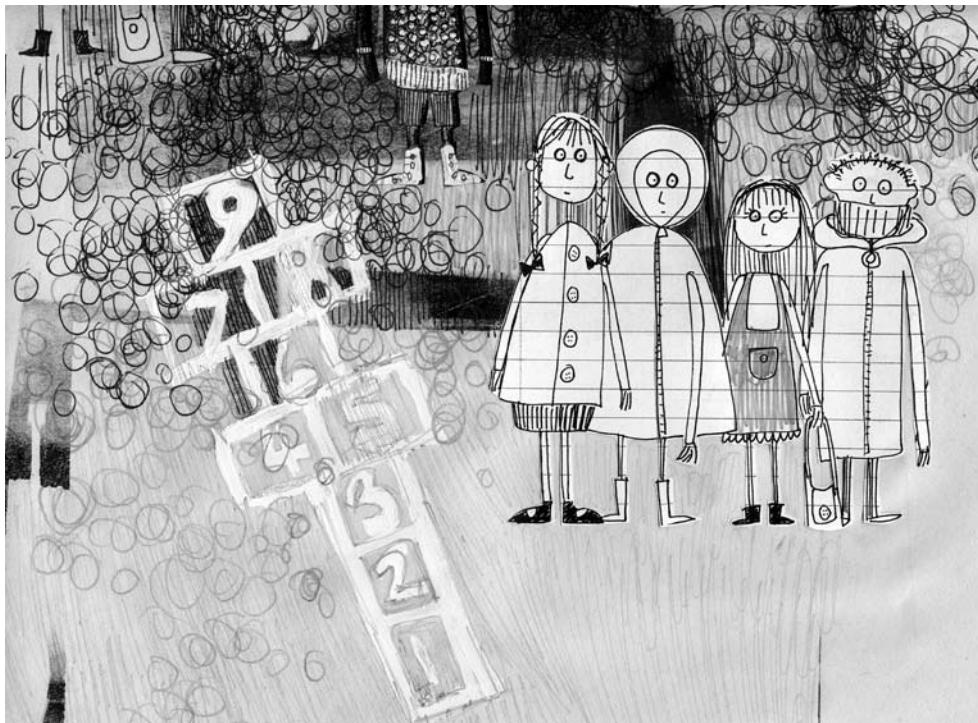


TAKE ME TO THE WOODS
I WASHED MY HAIR IN THE SOUND OF IONA
HANDS UP WHO'S FALLING IN LOVE
THE GARDEN ONCE WE ARE DEAD
THE STORY OF ...
PAPER ALCHEMY
I WILL
TEXTILE ART
BROWN BAG
PAPER ART
BOX BOOK
BOOK ART

Helen Cole
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Printed Textiles, LCAD



Students are encouraged and supported in exploring, developing and expressing innovative concepts within the wide range of specialisations within the BA(Hons) Printed Textiles and Surface Pattern Design programme, Level 2 students exploring paper products which include aspects of the book format.

Paul Sunter
Printed Textiles
Leeds College of Art & Design
Blenheim Walk
Leeds LS2 9AQ

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Rachel Gardiner

reassemble



Reassemble is the collaborative visual and audio work of John Say and Sheena Vallely. Our imagery is taken from debris found on the street. Using basic handprinting techniques we transform found objects into books and prints. We prefer to avoid using complicated printing processes and to focus instead on developing ideas through the use of chance and improvisation. We approach the production of our sound work in much the same way, bringing together sounds recorded from various sources and mixing them live in the studio.

John Say
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London
E5 8RG

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Redfoxpress



Redfoxpress produce artists' books in both numbered editions or single copies using various techniques such as screenprinting, digital printing, collage or solvent transfer.

These limited editioned, numbered and signed hand printed books include collaborations of poets and artists. A new screenprinted book, *Blue Fish*, bound between two wooden panels is the work of Antic-Ham from Seoul and Francis Van Maele from Ireland.

Francis van Maele
Dugort
Achill Island
Co. Mayo
IRELAND

T: (353) 98 43784 E: info@redfoxpress.com www.redfoxpress.com

Responsa Press



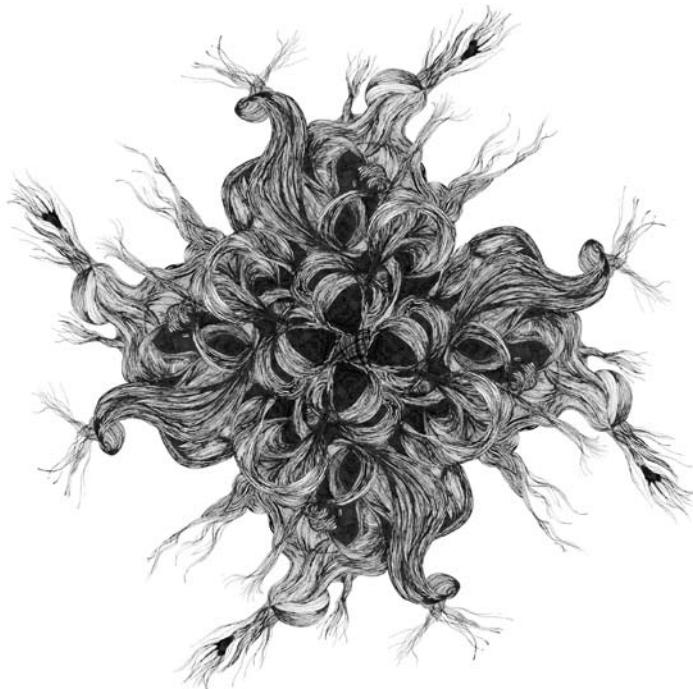
The poignancy of half remembered memories are well documented throughout literature and continue to be a source of discovery for artists using many different forms.

Responsa aim to continue with this exploration working with the multifaceted and exciting nature of the book format. Although the works appear to be diverse there is an underlying desire by each of us to understand and explore the complex nature of memory.

Siobhan Martin
47 Millfield
Willingham
CB4 5HD

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Lizzie Ridout

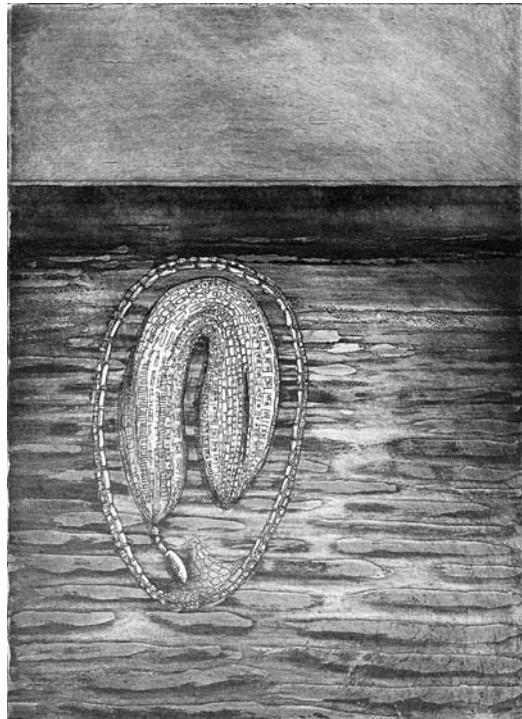


Multiples, dust, the everyday, text, the epic, routines and rituals, personal recollection, public history, curating, boundaries and thresholds, nostalgia, the huge, old typefaces, ephemera, ruins, drawing, Super 8, the minute, letterpress, die-cut, correspondance, rubber stamps, stickers, language, museums, installations, funeralia, handwriting, corners, intimacy, the invisible, repetition, doors/walls/floors/windows and lists.

Lizzie Ridout
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Trudy Roe



I have a compulsion to express my thoughts and observations through books, much like the underlying forces of the natural world which is my abiding interest. I continue to attempt to express the dynamic, changing forms of plant life by experimenting with different book forms and illustrative techniques. All my books are self-published in small editions either digitally or through printmaking processes such as monoprints, collagraphs, drypoints and etching.

Trudy Roe
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Colin Sackett



Bibliography: A complete annotated chronology of publications 1984–2006.

Recent titles: Illustrated descriptions of recent and more general titles.

Writing and readings: A changing selection of commentaries and text works formatted for online reading.

Colin Sackett
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Salt + Shaw

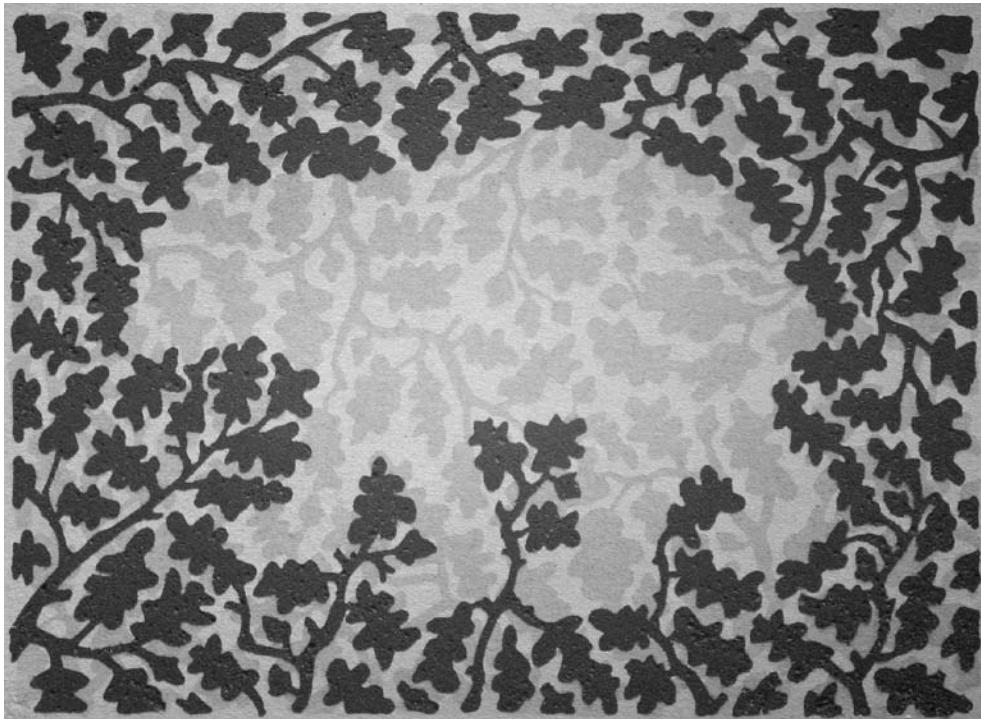


We produce limited edition, unique and non-identical books, which are either image and text based or entirely visual. Each book is developed from an individual idea and underpinned by mutual support and co-production. Experimentation and diversity remain vital throughout this process. Our books are tactile and intimate, enclosing and revealing their stories through words, pictures, found objects, collage, drawing, print and time.

Paul Salt
82 Wellcarr Road
Sheffield
S8 8QQ

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Semper Fidelis



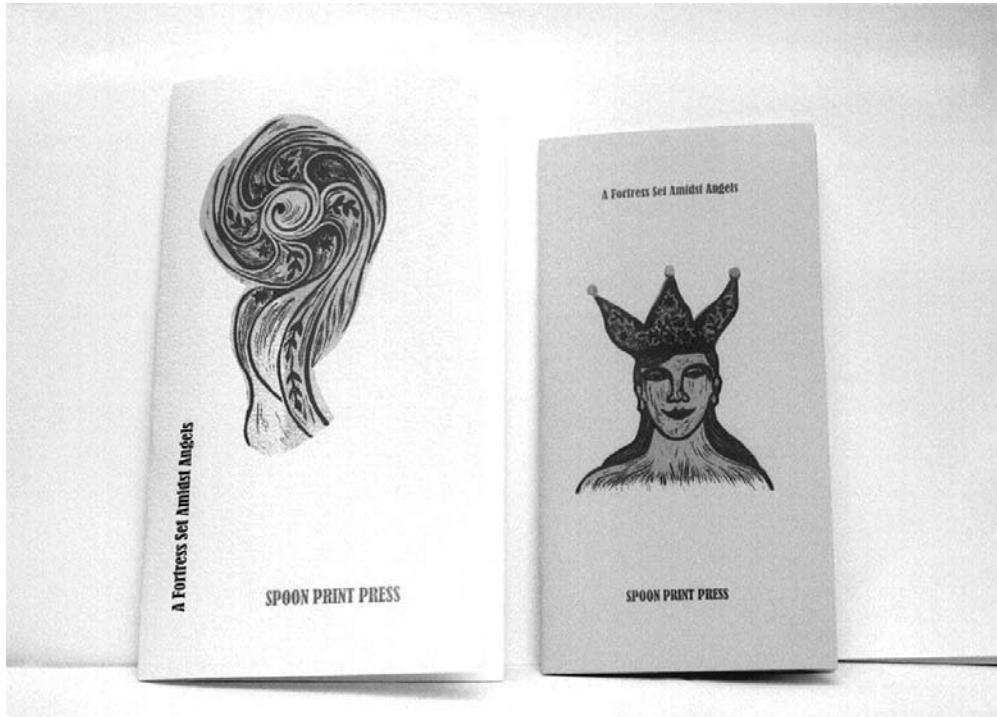
Continuing experimental processes, incorporating shredded bank-notes into the biblically themed prints and multiples *Pieces of Silver, The Great Bear* investigates the ecology, history and mythology of the 'Forest'. The processes investigated involve the traditional use of oak galls, their properties as a dye ingredient and as the basis of medieval manuscript ink. The powdered galls have also been transformed into 'flock' wallpaper effects, adding raised textures to normally flat screen prints. The results are included in the publication *xylotheque (the wooden library)*, part of the *Inkubator* project - a collection of interior spaces or sanctuaires created for the leisurely perusal of artists books and multiples.

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EH3 6SA

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Inkubator:xylotheque/The Great Bear

Spoon Print Press



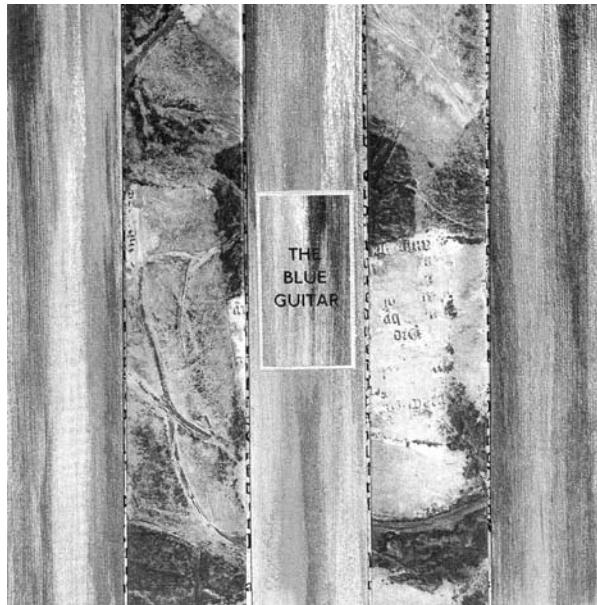
I started making books in 1993 when I was invited by Ron King to use his workshop, Circle Press. I first used letterpress and wood engravings to make image and text but soon longed to experiment and after a few years began to include linocuts and computer set type. I have often worked in the mystical romantic tradition or with the works of writers who fall into this category, creating many books based on the poetry and works of William Blake and a tribute to my tutor Cecil Collins, once called 'Painter of Paradise'.

I have produced both concertina style books and large, portfolio books, as well as novel bird shaped books. Some of my books contain thematic cut outs and embossing. I have also extended my bookworks to include my own creative writing, which I have performed in conjunction with my exhibitions. I am currently using my books as a starting point for performance.

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Stephen Conway Bookbinders



The business, established in 1985, specialises in hand bookbinding and box making in small to medium quantities. We work mainly for the private press market, book collectors and the photographic market, producing runs of cloth and leather bindings as well as slipcases and drop back boxes. We also work with book artists and printmakers.

From time to time we host courses on all aspects of hand bookbinding in conjunction with Designer Bookbinders and The Society of Bookbinders.

Stephen Conway
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Talk Sense Press

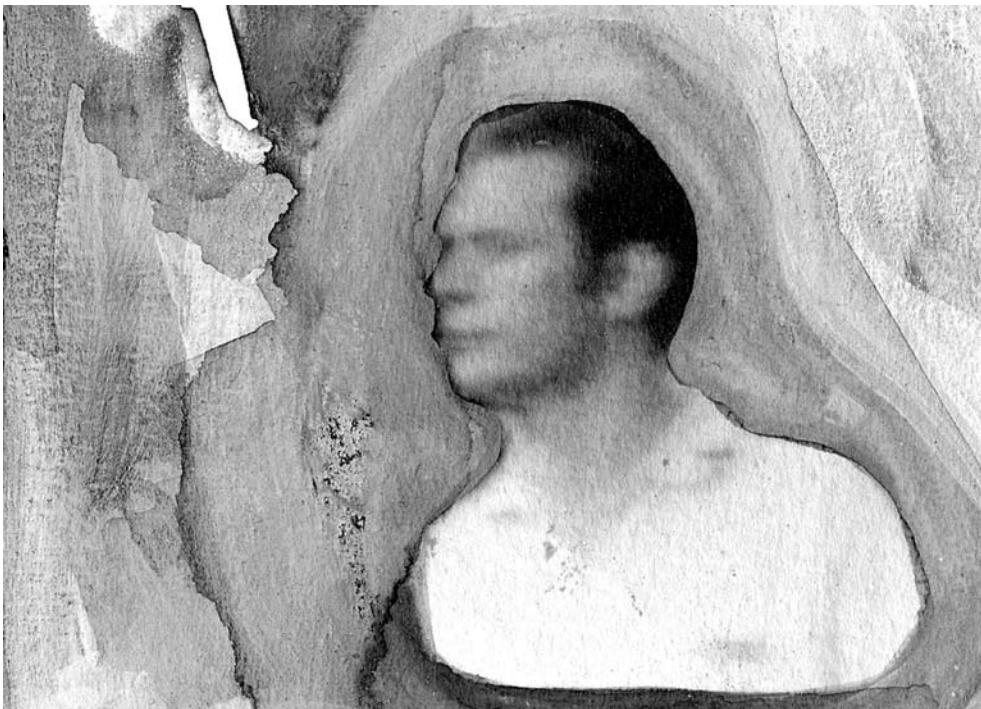


My books appear in the night, when I'm not looking. They creep up behind me and tap me on the shoulder. I may think I'm going to do one thing, but usually end up doing something else. A bit like life, really.

Deb Rindl
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Melissa Thompson



The city is the studio, the artist the flaneur: wandering and watching the city, its fabric, people moving, navigating the space. The artist begins the project, deliberately establishing a system and then relinquishing control. The camera is strapped to the bike simultaneously cycling and generating the photographic montage. There are intervals between the actions: deciding when to press the button, pressing the button, the shutters, a masking technique used over the lens, creativity as an activity of experimentation, taking risks, having no idea what would happen, being surprised.

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Weproductions

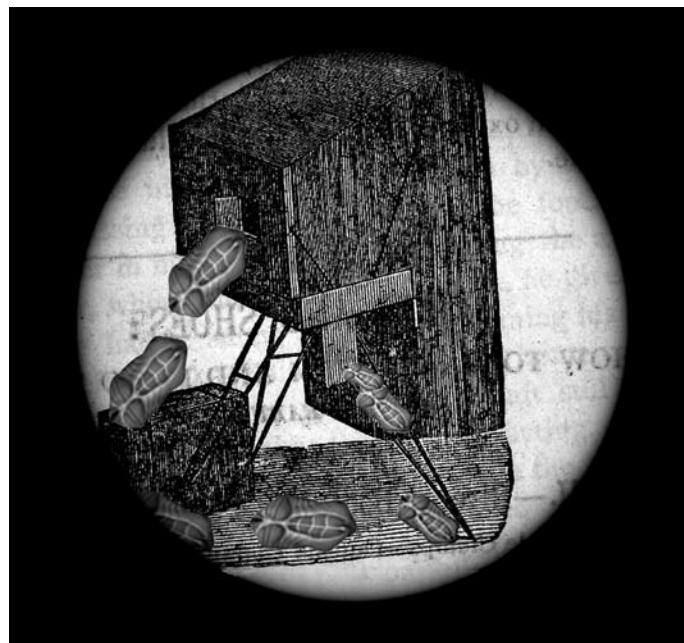


From the first publication, *Passage* (1972), to the most recent, *Field Notes* (2007) – a commission undertaken by Douglas for the *Special Collections* exhibition – Weproductions as artists/publishers are committed to exploring the book as an important form for visual expression, developing visual narrative within its covers.

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SCOTLAND

T: 01750 82231 E: info@weproductions.com www.weproductions.com

Sharn Whiteside



My work is based on human duality and frustration, enchantment and unease.

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Wild Pansy Press

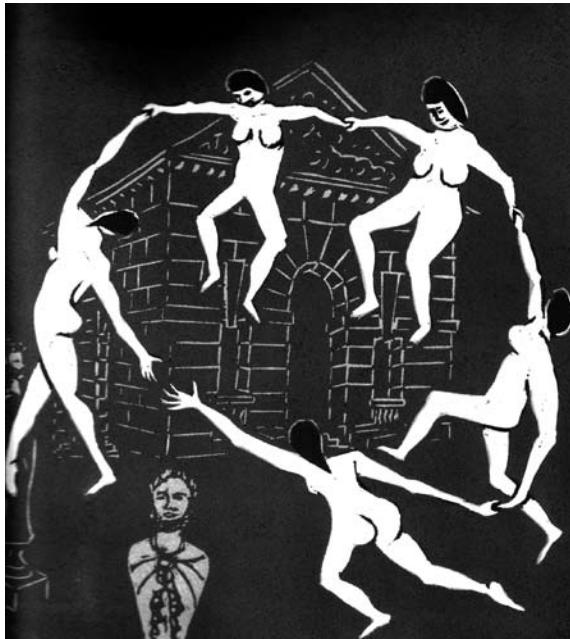


The Wild Pansy Press continues to collaborate with artists, galleries and institutions in the concept development, design, production and publishing of contemporary artists' books and exhibition and project catalogues.

Chris Taylor
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Woodcraft Press



For thirty-four years books have been slowly coming off my printing presses here in Tonbridge. The texts vary from Anglo Saxon to Vita Sackville-West. All have been laboriously hand set using Burlington, Dante, Gill and Perpetua typefaces. Linocuts, also handprinted from the original blocks, illuminate the text. It is the combination of text and illustration which thrills me.

The Gardens of Stowe, one of my favourite books to date, is small but packed with information and colour. The gardens are described for the 18th century visitor and brought to life by means of classic paintings updated with images of the restored present day temples. Separate prints from the books are available.

Owen Legg
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The Temple of Bacchus from The Gardens of Stowe

First published by Storyboard Press on the
occasion of the 10th International Contemporary Artists' Book Fair,
the Parkinson Court, University of Leeds, 9 & 10 March 2007

Catalogue concept and design by John McDowall & Chris Taylor
Edited by John McDowall & Chris Taylor

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