





# 12<sup>th</sup> Contemporary Artists' Book Fair

2009



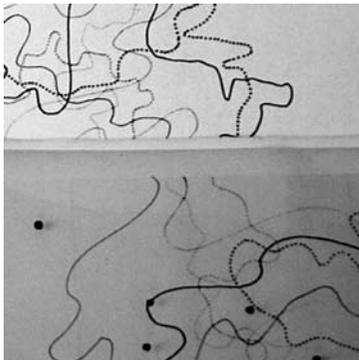
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## PAGES: exhibitions and performances

The Contemporary Artists' Book Fair is the core around which PAGES, an integrated programme of related initiatives, has developed to provide evolving opportunities through active participation; engaging artists and audience and the audience with the possibilities of artists' books through the varied aspects of showing and making as an introduction to the medium of the book, a self-contained form easily made and distributed. The dynamic of these initiatives not only provides an arena for the development of artists' practice and audience experience, but also an active research in the exchange between practitioners, public and facilitators, the results of these building into a core of knowledge to inform future initiatives. In conjunction with this year's fair we have invited a number of artists and curators to develop and present a series of exhibitions and performance based works.

In **Starting Point** at the Stanley & Audrey Burton Gallery, University of Leeds, we present a selection of artists' books, musical scores and concrete poetry from the Brotherton Library's Special Collections together with additional examples owned and produced by the curators. All of these, by various formal means, consist of instructions; invitations to the reader/viewer to consider extending their usual material and conceptual interaction with the book. This awareness of the form, already very much to the fore in artist book works, may be expanded and enacted as



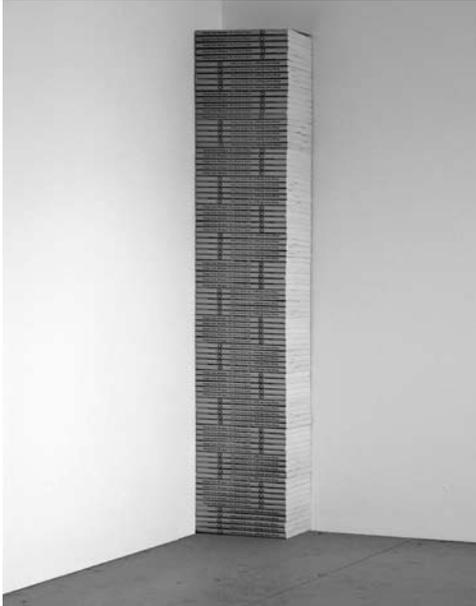
performance and evident through sound or movement. Physically realised, they become a shared experience with a specific or serendipitous audience or could be a personal rendition in which audience and performer are one.

The works, music and event scores, on display include Cornelius Cardew's *Treatise* (1967), John Cage's anthology *Notations* (1969) and Dick Higgins' *Piano Album* (1980), and text based works such as Raymond Queneau's *Cent Mille Milliards de Poèmes* (1961) and Bob Cobbing's *Whississippi: a whisper piece* (1969).

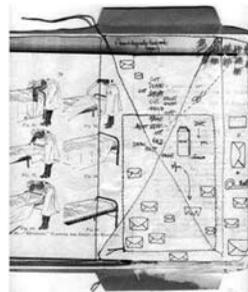
Artist Sam Belinfante will be in residence during the week leading up to the book fair; working with students from the School of Fine Art, History of Art & Cultural Studies, responding to the items in the exhibition and their potential, to develop and present new scores and performances.

The performance *Book Concerto in one Act: for Penguins* by Elisabeth S. Clark seeks to question the topography of language, music, time (and sound) and of our systems of classification and definitions surrounding these landscapes. The concerto, presented in the Parkinson Court during the book fair, conducts a series of investigations into what 'the book' is – and can be. It seeks to grapple with accepted notions of composition and performance at the centre of which lies the

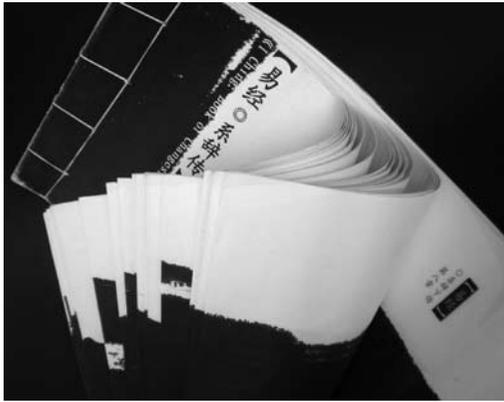
seemingly fundamental musical score. Her use of the word penguin, she reveals, quantifies both the designated number of books (instruments) and performers (orchestra). Through a carefully devised and conducted piece, this mysterious 'score-object' is elucidated.



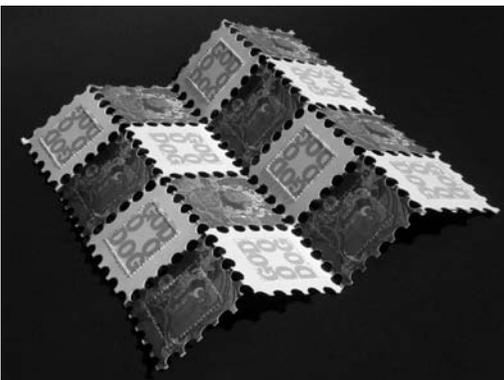
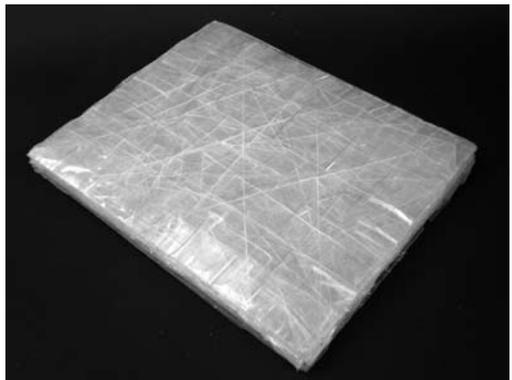
In the Corridor Gallery of the University's Wool Division the exhibition *(sub)Missive* is the culmination of a mail art project by members of Artist Book Collective and is curated by Louise Atkinson. The project investigates the dissemination of ideas with particular reference to (mis)communication and power relations. Taking the hierarchical construct as a brief, each participant devised a set of



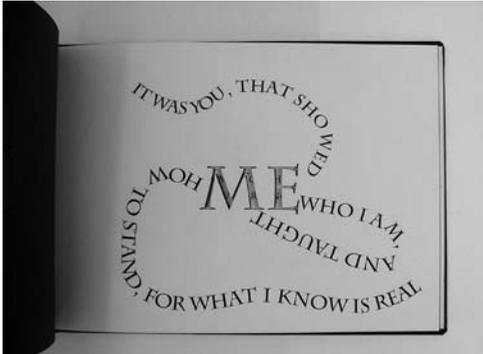
instructions to create a new bookwork. Instructions could be comprehensive or restricted, ranging from the single word to the diagrammatic. Using the social networking forum as a platform for collaboration, each participant contacted another interested party and posted their instructions. Once received, the collaborative partner interpreted them in order to create the bookwork.



*15 to 1* is a touring exhibition curated by Sumi Perera at the Old Mining Building in the University of Leeds. The books on display are by Chinese artists from the Central Academy of Fine Art in Beijing where Perera was invited to teach on an artists' books module with graphic design students, in the Visual Communications department led by Professor Song Xie Wei. The collected works are an exploration of material, content and binding techniques from the basic album format to more complex and elaborate structures, the results presenting a fascinating spectrum of the artist book.



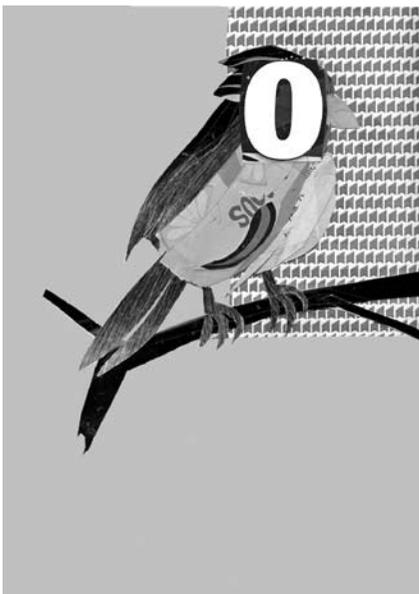
In *Biblio, Book, Buch, Livre, Libro* at Leeds City Library, four artists explore the possibilities of narrative and structure within the book form with cutting up and reassembling being the common process.



Helen Jones' books are about her love of books, and how they have been an important part of her life whilst growing up. Layers of texts are exposed by a process of cutting out letter-forms through successive pages, revealing a web of meanings.



Scott Rhodes loses himself in stories and pictures, cutting and sticking, re-cycling and re-vamping the pages of vintage children's annuals. Using a scalpel, Scott entices the people, places and creatures which inhabit the pages to emerge into his own fantasy-filled, merry-go-round world, changing contexts, changing text, playing with double entendres and creating nonsense narrative.



Claire Cooper loves to draw her family and their interesting quirks using collage, recycled paper, cutting and pasting. She particularly enjoys the texture that adhesive tape creates, this becoming an integral element of her drawings.



Creating a web of correspondence that denotes a contrary state of emotions, Joanne Jones' books are a reaction to the manic pace of modern day life. The work is an appropriation of children's books, re-cycled, re-invented and embellished, they are dissected to create a 3D landscape portraying snapshots of a world of ambiguity.

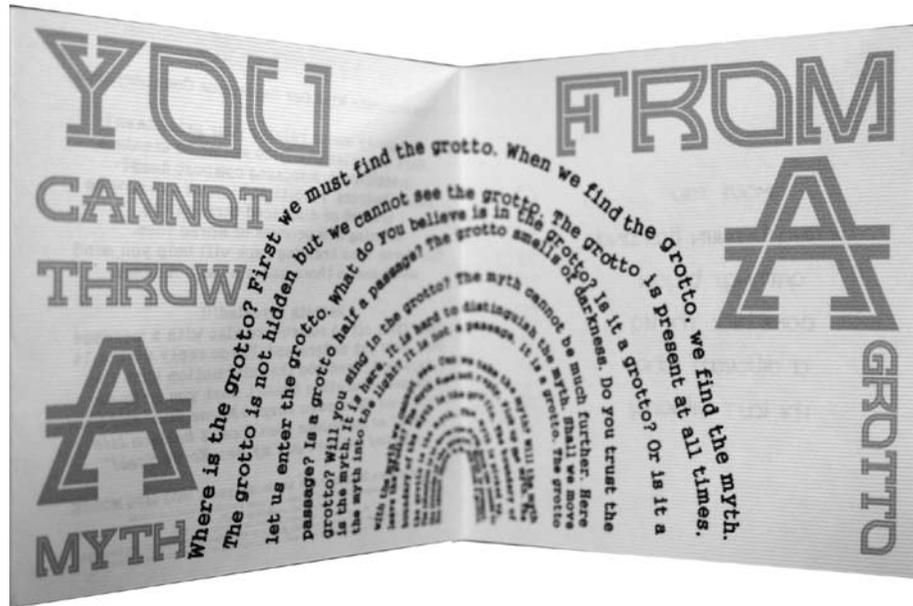
In conjunction with PAGES, Katja Airaksinen, Special Collections Team Librarian and assistant Flora Thompson have also selected a number of artists' books from Special Collections including Marcel Duchamp's seminal *The Bride Stripped Bare by Her Bachelor's, Even* and works by contemporary artists Norman Ackroyd, Sarah Bodman, Sabine J. Bieli, Helen Douglas, Christine Kermaire, Shinro Ohtake and Paula Rego. These are on display in the foyer of Special Collections in the Brotherton Library..

**John McDowall and Chris Taylor**  
PAGES coordinators



# Participants

# Ian Abbott



Ian Abbott likes writing. He likes it so much he has many, many volumes of writing.  
Ian Abbott loves to experiment, design and be creative.  
Ian Abbott has dedicated a large amount of his time to discovering new ways of presenting his writings.  
Ian Abbott is to be read aloud, flipped back to front, inspected and digested.  
Ian Abbott obsesses over cardboard, polystyrene and the colour cyan.  
Ian Abbott has been stabbed, concertinaed and traditionally bound. He is soon to be miniature.  
Ian Abbott also works with other artists from around the world and receives a lot of royal mail.

Ian Abbott  
Flat 4  
35 Bold Street  
Southport PR9 0ED  
T: 07713 356312 E: itabbott@yahoo.co.uk

# The Aleph Myth



The Aleph Myth - Unlimited Story: "*Limited Edition* is ravishing and unusual as it would be the first, and the last time, the one and the only one. Creators do not have to be distracted by the sequel while audiences also do not have to wait for the duplicated that is not simply a spirit of concentration but also a source for inspiration and creation.

"*Limited Edition* is the rising tide hitting on the shore that will be broken into fragments in different directions. It is the same as us who stretch and flip for stirring up the tide, trying to throw our energy and message to audience."

Yin Ting Shum  
Rm 10B, Fu Fai Garden, BLK 2  
Ma On Shan  
Shatin, N.T.  
HONG KONG  
T: 852 9806 3487 E: shumsiuting@yahoo.com.hk

*Image:* Amelia Mee Yee Lam

# AM Bruno



AM Bruno represents current artistic thought, practice and sensibility translated and expanded into book art form. The artists in the group are visual and conceptual practitioners in all media, including painting, photography, video, performance and sculpture.

The themes vary from inquiry into the nature of books/sketchbooks, human body/desire/private life, the value of artificiality, writing/image and time.

AM Bruno is an alliance of 24 artists initiated by MA fine art graduates from Central Saint Martins.

Sophie Loss  
27 Kensington Church Street  
London W8 4LL

T: 07900 240244 E: [sophie\\_loss@hotmail.com](mailto:sophie_loss@hotmail.com) / [am.bruno24@googlemail.com](mailto:am.bruno24@googlemail.com)  
[www.am-bruno.blogspot.com](http://www.am-bruno.blogspot.com)

# Ambeck



I have 10 year's experience making artists' books – from concepts through to final pieces - for private sale and also to prestigious public collections including Tate Britain, V&A, Manchester Metropolitan University, State Library of Queensland and Smith College, Massachusetts. Related installations have included *Cogs – A Book in the Machine*, London College of Communication (2004) and *FlyvFisk/Flying Fish*, Kirsten Kjær's Museum (2002).

I have been featured in *Fully Booked*, Gestalten Verlag, Berlin (2008), *PRINT* magazine (2007), *All Messed Up: Unpredictable Graphics*, Laurence King (2006) and *Umbrella Online* (2006).

Mette-Sofie D. Ambeck  
Hovsørvej 19  
DK-7700 Thisted  
DENMARK

T: +45 (0)9799 7219 M: 07711 334913  
E: msambeck@hotmail.com www.ambeck.mdd.dk

*Walther PPK, Ambeck*

# Anne Rook @ MM.Visual Catering

*Artemisia absinthium*  
Grande Absinthe  
Wormwoods

*Libertine 68*  
*Charlotte*  
*Epoque*  
*Maîtresse rouge*  
*L'Esprit d'Edouard*  
*Absinthe Déchanet*  
*Clandestine Marianne*  
*Dooubs Mystique*  
*Une Emile Blanc*  
*Duplais Balance*  
*La Coquette*  
*Montmartre*  
*La Fée Verte*  
*DuVallon*  
*Libertine 55*  
*Absinthe Amer*  
*Verte de Fougerolles*  
*Nouvelle Orleans*  
*Libertine 72*  
*Maison Alandia*  
*Blanchette*  
*François Guy*  
*Berger*  
*Mansinthe*  
*Pernod Fils 1914*  
*Libertine 68 Amer*  
*Marteau*



Everywhere ... labels, packaging, brand names. Nature hides itself.

Some books explore the ways the economics of agriculture and the changes in lifestyles have altered the production of food and how we consume it. In other books, political or social issues are looked at through decorative or architectural motifs to reflect our lives and social contexts. Recent written texts, combined with drawings or images, suggest intimate or surreal states of mind.

All my books are written, devised, printed and produced under the imprint of MM.Visual Catering.

Anne Rook  
94 Hemingford Road  
London N1 1DD

T: 0207 6070016 M: 07768 072168 E: rook@dircon.co.uk  
www.rook.dircon.co.uk

*Herbarium, 2008*

# Archive Books



Victoria Lucas creates artists' books that record places and objects specific to the notion of time continuum. Consisting of photography, scanned images and text, her books present collections of these subjects in a way that draw attention to categories through their function, history and cultural references.

Victoria Lucas  
Manteuffelstr, 20a  
10997 Berlin  
GERMANY

T: +49 (0)15155 438841 E: [v\\_a\\_lucas@yahoo.co.uk](mailto:v_a_lucas@yahoo.co.uk)

# Art & Design (Interdisciplinary), Leeds College of Art & Design



*Inter-Books* presents a collection of multiples, packages, books and zines by students and staff from the Leeds College of Art B.A (Hons) Art & Design (Interdisciplinary) course.

Students across all three years have taken this opportunity to explore the boundaries of form, content and language by means of the hand-held, intimate scale of the book. Many of the pieces on display incorporate 'lo-fi' techniques and processes within the realms of chance and intention.

Cheryl Huntbach  
BA(Hons) Art & Design (Interdisciplinary)  
Leeds College of Art & Design  
Blenheim Walk  
Leeds LS2 9AQ  
T: 0113 202 8283 E: [cheryl.huntbach@leeds-art.ac.uk](mailto:cheryl.huntbach@leeds-art.ac.uk)

*Follow, Shahena Begum*

# Artist Book Collective



Leeds based visual artist Louise Atkinson founded Artist Book Collective as a Facebook group a year ago. The group now has over 200 members worldwide and aims to explore the book art medium through organising regular exhibitions and collaborative projects.

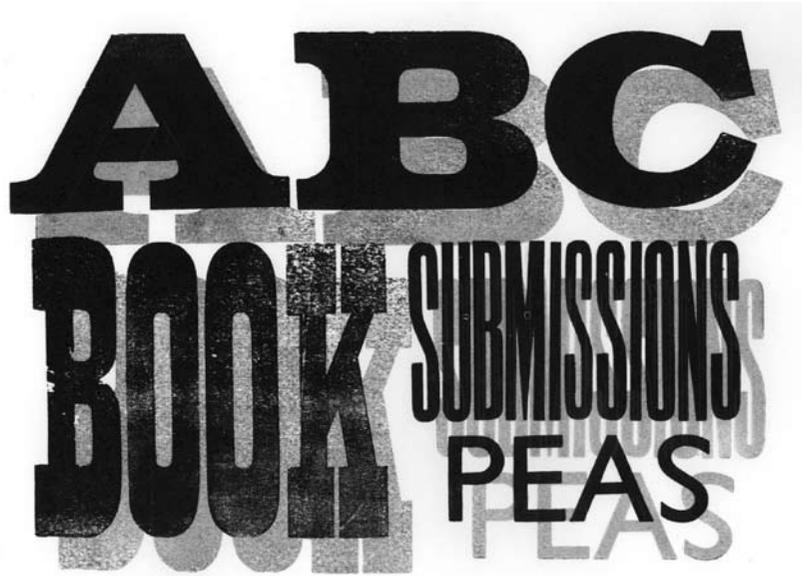
The group recently launched the (sub)Missive project to create bookworks which investigate the dissemination of ideas with particular reference to (mis)communication and power relations. The results of this collaborative project are exhibited in conjunction with this book fair.

To get involved or find out more visit <http://artistbookcollective.blogspot.com>

Louise Atkinson  
Patrick Studios  
St Mary's Lane  
Leeds LS9 7EH

T: 07870 493132 E: [loubie@vonnegut.fsnet.co.uk](mailto:loubie@vonnegut.fsnet.co.uk)  
[www.artistbookcollective.blogspot.com](http://www.artistbookcollective.blogspot.com)

# Artist's Book Collective @ BIAD



ABC (Artist's Book Collective) gathers an eclectic range of artists, current and past, from the Birmingham Institute of Art & Design that share a common interest in book arts. Opportunities to develop innovative content driven book art projects are provided through the traditional fine art skills of print making and book binding, as well as encouraging the use of a mass produced print feel of photocopies, digital and offset printing.

Chiu Kwong Man  
Birmingham Institute of Art & Design  
Costa Green  
Corporation Street  
Birmingham B4 7DX

T: 0121 331 5830 E: [chiu.man@bcu.ac.uk](mailto:chiu.man@bcu.ac.uk) [www.artistsbookcollective.blogspot.com](http://www.artistsbookcollective.blogspot.com)

# Karen Babayan



Using my own family history as a primary resource, I explore facets of identity informed through external and inherited cultural influences and forged by a history of displacement, experiences of regional and global migration and the subsequent struggle for a sense of identity and location. The work investigates and questions the notion of 'authentic culture' and to question the visual 'truth' as depicted by photographs and the circumstances of the image. I am interested in the cultural, social, political and economic exchange between East and West, exploring this cultural crossover through objects, images, text and performance.

Karen Babayan  
33 Cliff Road  
Leeds LS6 2ET

M: 07903 858093 E: karen.babayan@ntlworld.com  
[www.axisweb.org](http://www.axisweb.org)

*Addressed, 2009 (photo: Graham Martin)*

# Bank Street Arts



In April of last year Bank Street Arts in Sheffield launched the inaugural Sheffield Artists' Book Prize. We received nearly fifty entries from as far afield as Newfoundland, Buenos Aires, Okayama and Hillsborough.

The books were exhibited in a faux 'living room' setting; the prize was non-juried, with visitors to the exhibition being asked to vote for their favourite book and decide the winner. All the books submitted for the prize and exhibition will be on show at Leeds book fair.

John Clark / Gareth Crockett  
32-40 Bank Street  
Sheffield S1 2DS

T: 0114 246 3034 M: 07857 309092 E: [info@bankstreetarts.com](mailto:info@bankstreetarts.com)  
[www.bankstreetarts.com](http://www.bankstreetarts.com)

*Make, Katherine Johnson, 2008*

# David Barton



MY NEED TO WORK IS A NEED TO BE POSSESSED.  
EACH DAY WHEN I BEGIN WORK I AM AS EMPTY AS THE SHEETS OF PAPER IN  
FRONT OF ME. IF I AM LUCKY IMAGES SLIP IN ALONG WITH THE MARKS I MAKE AND  
TAKE POSSESSION.

David Barton  
45 Wellmeadow Road  
Hither Green  
London SE13 6SY

T: 020 8244 4238 E: [moya.barton@ntlworld.com](mailto:moya.barton@ntlworld.com)

# Georgina Bell

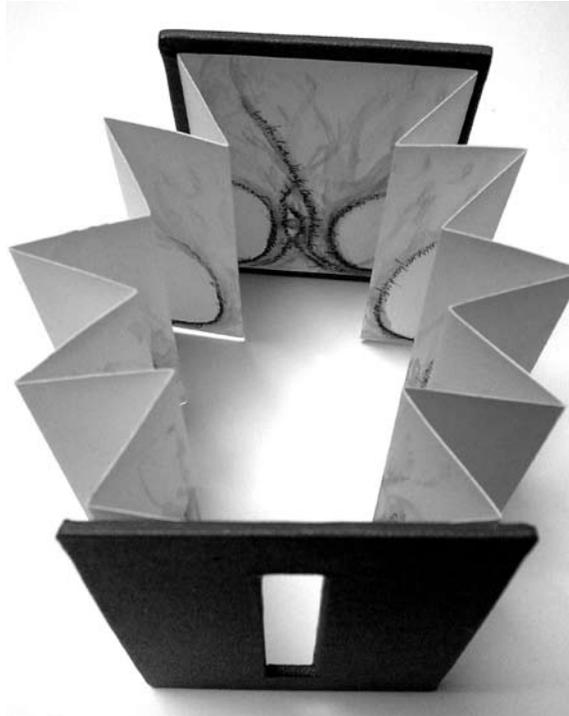


I work with embroidery and print to produce individual maps and books that have a personal narrative. I am interested in examining my own identity and its relationship to the places in which I live and work and travel to. My work explores the wider concept of journeys and mapping and is based on personal experience of physical and psychological travelling. Visual influences include cartography, weather charts and archaeological and geographical drawings.

Georgina Bell  
5 Shaw Street  
Mansfield  
NG18 2NP

T: 01623 623064 M: 07968 747556 E: [georgina.bell@gmail.com](mailto:georgina.bell@gmail.com)  
[www.georginabell.com](http://www.georginabell.com)

# Kim Bevan



Kim Bevan makes small delicate book works designed to create feelings of fascination and curiosity within a viewer. The pieces vary, from that which incorporates personal experiences to more recent and playful works using poetry and narrative. By exploring different binding methods the books offer unconventional elements that provoke the need for an interaction between the book and its viewer beyond the act of reading. Whilst some are quite open and accessible, others can only be viewed from certain angles or when twisted and turned in a particular way

Kim Bevan  
86 Everton Road  
Sheffield S11 8RY

M: 07789 804871 E: kim\_bevan@yahoo.co.uk

# Black & White Cat Press



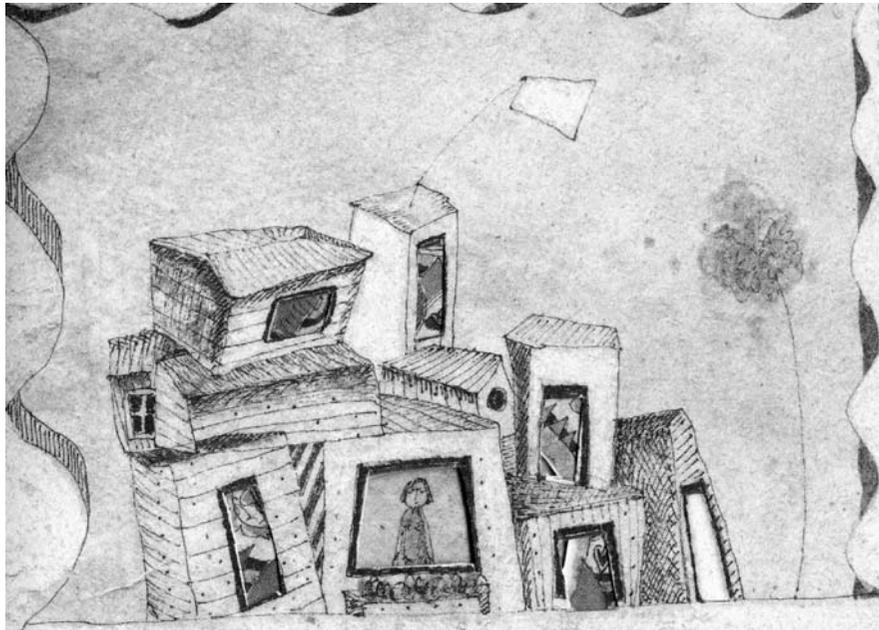
Artist-led, the Black & White Cat Press publishes handmade books, zines, comics and posters that has operated out of Manchester since 2003. We pride ourselves on undertaking all aspects of the production; conception, artwork, design, printing and finishing.

Our works revolve around drawing as a medium for further possibilities; those of storytelling, of psychological landscapes, of social constructions and elaborations, especially increasing the function and meaning of graphic symbols.

David Birchall  
70 Davenport Avenue  
Withington  
Manchester M20 3ET

M: 07858 616077 E: [blackandwhitecatpress@hotmail.com](mailto:blackandwhitecatpress@hotmail.com)  
[www.blackandwhitecatpress.org](http://www.blackandwhitecatpress.org)

# Diane de Bournazel



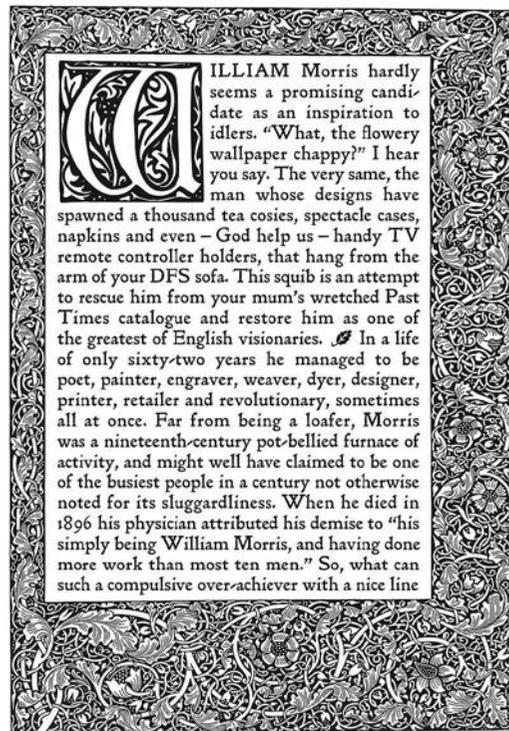
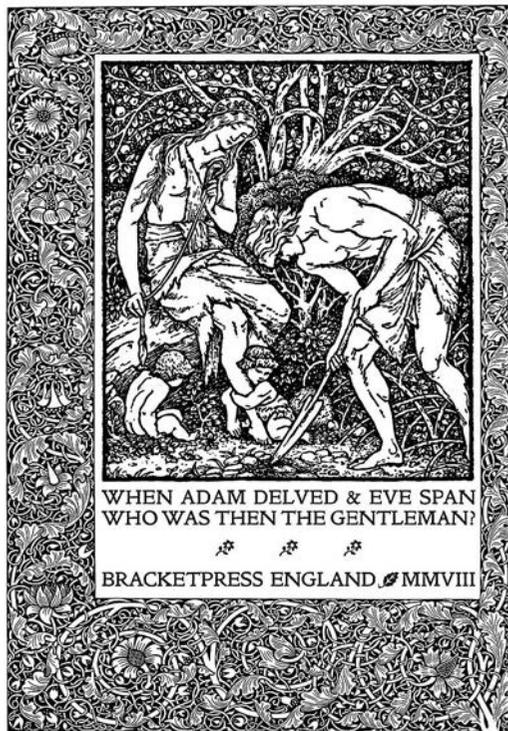
My books are like my house, crooked, coloured and crowded with people and animals, surrounded by trees and fields. I open the windows and cut some in the paper. I paint the leaves of the books as I'd like to do for the walls. I draw this lonely country. I live in my house and I live in my books.

Diane de Bournazel  
Marliac  
Saint Salvadour  
Corrèze 19700  
FRANCE

T: +33 (0)5 55 27 17 30 / 06 72 25 59 20 E: [diane.de-bournazel@laposte.net](mailto:diane.de-bournazel@laposte.net)

*Quel Toit Pour Toi?*

# Bracketpress



Christian Brett and Alice Smith  
183 Dunkirk Rise  
College Bank  
Rochdale OL12 6UJ

T: 01706 641963 M: 07813 242734 E: [typesetting@bracketpress.co.uk](mailto:typesetting@bracketpress.co.uk)  
[www.bracketpress.co.uk](http://www.bracketpress.co.uk)

*On The Visionary Work and Revolutionary Life of an Idle Idol: William Morris, John Mitchinson*

# Bradford School of Arts & Media



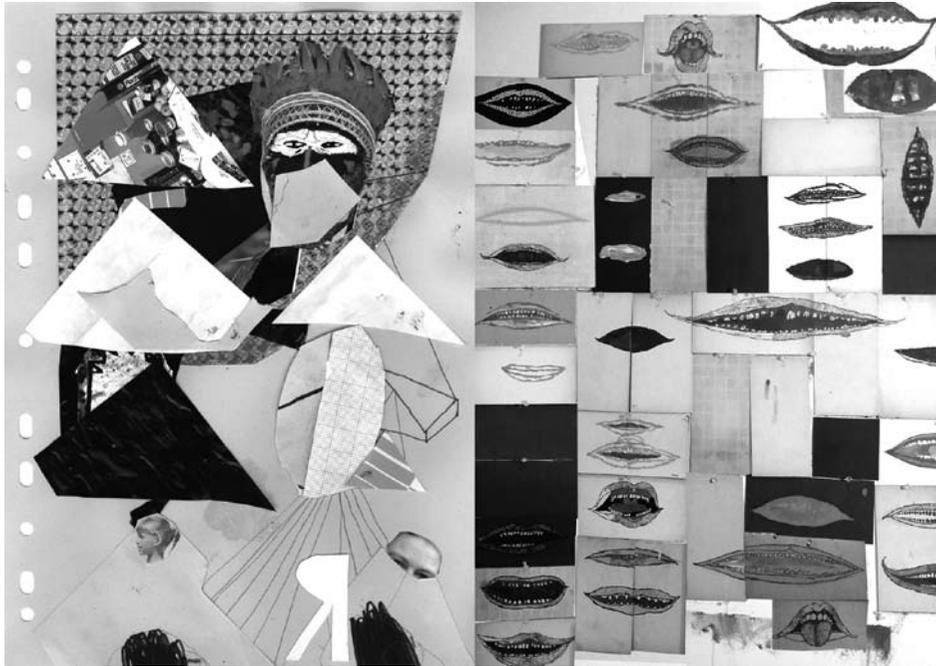
Bradford School of Arts and Media has a long-standing commitment to book arts both as an educational tool and as an exciting vehicle for exploring and realising visual and textual languages. The book form influences a broad range of students and artists working in the school with printmakers, illustrators, graphic designers, photographers and multi-media artists embracing the conceptual and aesthetic pleasures, possibilities and challenges that the book form offers.

Manya Donaque  
BA Fine Art / BA Art & Design / MA Visual Arts  
Bradford School of Arts & Media  
Bradford College  
Bradford BD7 1AY

T: 01274 431634 M: 07905 204481 E: [n.donaque@bradfordcollege.ac.uk](mailto:n.donaque@bradfordcollege.ac.uk)

*Fotos con Dianne, Manya Donaque*

# Café Royal



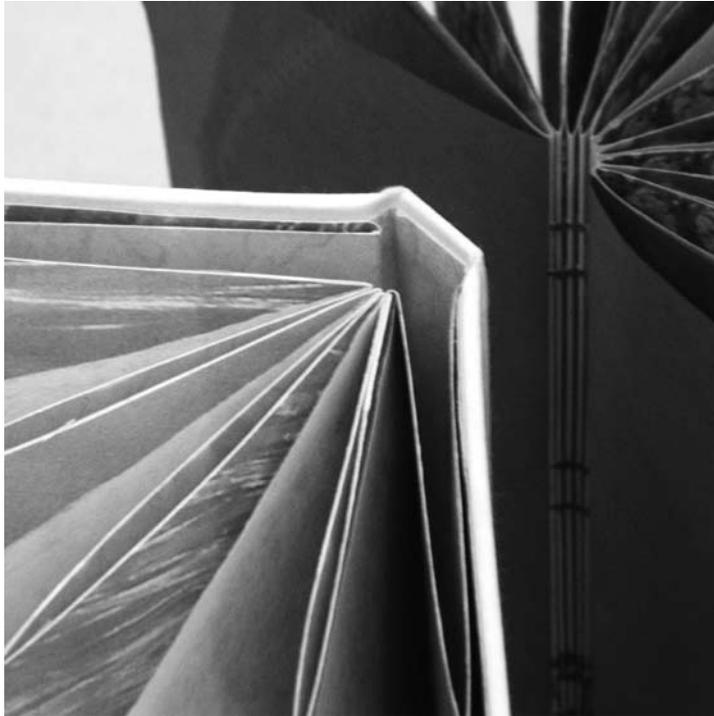
Café Royal publish, sell and distribute zines and artists' books. Café Royal was founded in 2006 by Craig Atkinson and Joanne Chan-Atkinson. We focus on producing high quality, limited edition publications representing exciting, contemporary drawing-based work.

Craig Atkinson  
127 Sandbrook Road  
Ainsdale  
Southport PR8 3JF

M: 07971 077406 E: [craig@caferoyal.org](mailto:craig@caferoyal.org) [www.caferoyal.org](http://www.caferoyal.org)

*Café Royal 4, Henrik Drescher and Craig Atkinson*

# Camberwell College of Arts



The MA Book Arts pathway at Camberwell College of Arts explores the concept of the book and its increasingly important role within fine art practice. Students pursue their study through individual project proposals producing work which encompasses multiples, the unique, the precious or ephemeral, installation or digital imaging, paper engineering, documentary or poetry. The aim of the course is to enable students to understand what it means to work with the book both in theoretical and practical contexts, and to develop each student's critical, creative and professional potential. Core staff include Susan Johanknecht, Les Bicknell and Helen Douglas.

Susan Johanknecht  
MA Visual Arts: Book Arts  
Camberwell College of Arts  
45-65 Peckham Road  
London SE5 8UF

T: 020 7514 6345 E: [s.johanknecht@camberwell.arts.ac.uk](mailto:s.johanknecht@camberwell.arts.ac.uk) [www.camberwell.arts.ac.uk](http://www.camberwell.arts.ac.uk)

# Coracle



Coracle is a small publishing press directed by artist and writer Erica Van Horn and poet, artist and editor Simon Cutts based on what was a small farm in the hills of southern Tipperary, Ireland, since 1996. It exists as a printer-publisher and editor of spaces, employing many of the devices and formats of hypothetical publishing inherent in the small press. Inevitably, the content of much of the publishing is the nature of the book itself, in both playful and critical dimensions. There is also poetry, and other books by artists and writers, and an extensive arena of criticism.

The books themselves are not so much concerned with craft-traditions of the limited edition as with the plainness and availability of the simple case-bound and sewn paperback books.

Erica van Horn and Simon Cutts  
Ballybeg  
Grange, Clonmel  
Co. Tipperary  
IRELAND

T: +353 52 38408 E: [books@coracle.ie](mailto:books@coracle.ie)

# Heather Dewick & Patrick Wichert



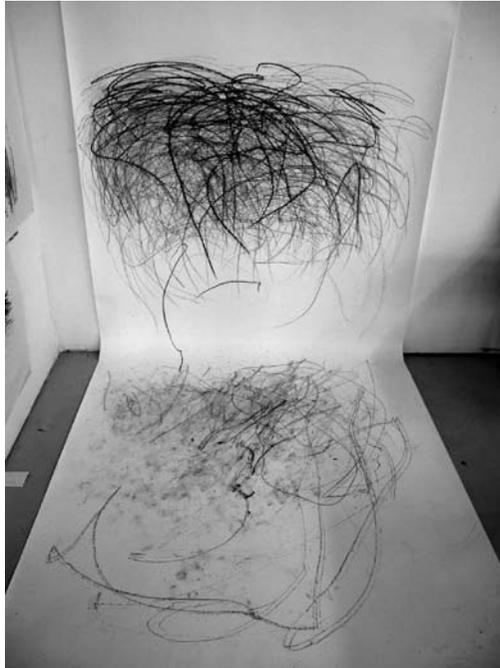
This is a collaboration between a bookbinder and a photographer who share a life-long interest in books and the visual. We have been working and living side-by-side as a bookbinding business and lecturer respectively for many years, but are only now realising a long-standing ambition to merge our practices, skills, and knowledge more directly in the form of the artist's book.

The outcomes of the collaborations are still to some degree experimental and varied, reflecting our individual thinking and sensibilities, but are always investigations of specific faculties of bookbinding materials, both historic and contemporary, and employ photographic or printing processes.

Heather Dewick / Patrick Wichert  
17 Pexton Road  
Pittsmoor  
Sheffield S4 7DA

T: 0114 244 4553 M: 07811 703757 E: [heatherdewick@yahoo.com](mailto:heatherdewick@yahoo.com)  
[www.heatherdewick.wordpress.com](http://www.heatherdewick.wordpress.com)

# Drawing & Image Making, University of Central Lancashire



The Drawing & Image Making course is committed to the exploration and practice of drawing in the broadest possible contexts and the application of drawing based research through other media. The course employs drawing methodologies in order to focus intellectual curiosity and to develop and communicate new ideas. The course has an emphasis on breaking down the traditional boundaries between subject areas within art and design, recognising the relationship between craft/skill based areas and the development of an experimental approach to making art. The course encourages the continuous questioning of drawing as a practice and seeks to establish innovation in the presentation of work and a relationship between artwork and external agencies.

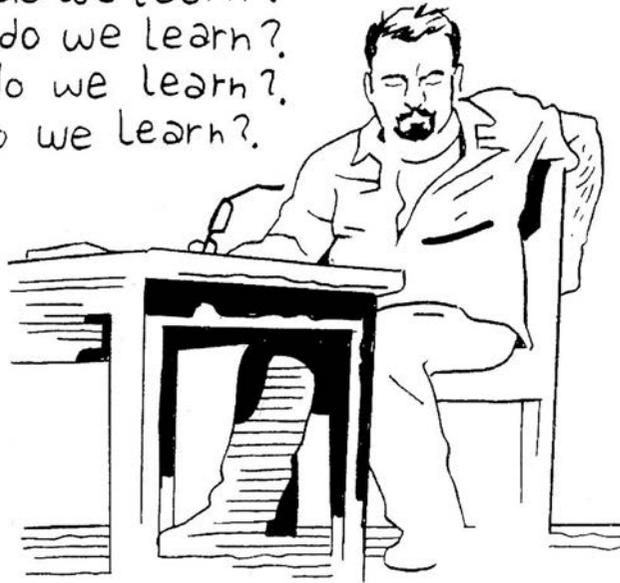
Craig Atkinson / David Mackintosh  
127 Sandbrook Road  
Ainsdale  
Southport  
PR8 3SF

M: 07971 077406 E: [craig@craigatkinson.co.uk](mailto:craig@craigatkinson.co.uk)

*Studio drawing, Emma Rowell*

# Ensixteen Editions

What do we learn?  
Where do we learn?  
When do we learn?  
Why do we learn?



I have released over twenty self-published titles of graphic storytelling since 1999, most recently under the Ensixteen Editions banner with the *bio auto graphic* sequence. These have been sold to private and public collections around the world, including Tate Britain, Winchester School of Art and Manchester Metropolitan University, the latter holding a complete archive. The latest *Common Senses* set of five volumes (2008), tracing visits to Smith College, Massachusetts, is now available. Author Phil Rickman has called it "the new social journalism - whimsical, personal, poignant."

Mike Nicholson  
Top Flat  
9 Carysfort Road  
Stoke Newington  
London N16 9AA

T: 020 7249 2187 M: 07711 334913 E: ladnicholson@yahoo.co.uk

# Essence Press



Perception – what happens in the moment of seeing?

Less – how minimal can text become before meaning is lost?

Nuance – how does understanding of a word change in different contexts?

Space – how can the use of space around text create contemplative experience?

Julie Johnstone  
8 Craiglea Drive  
Edinburgh  
EH10 5PA

T: 0131 447 3077 M: 07837 978379 E: [essencepress@aol.com](mailto:essencepress@aol.com)  
[www.essencepress.co.uk](http://www.essencepress.co.uk)

# Estepa Editions



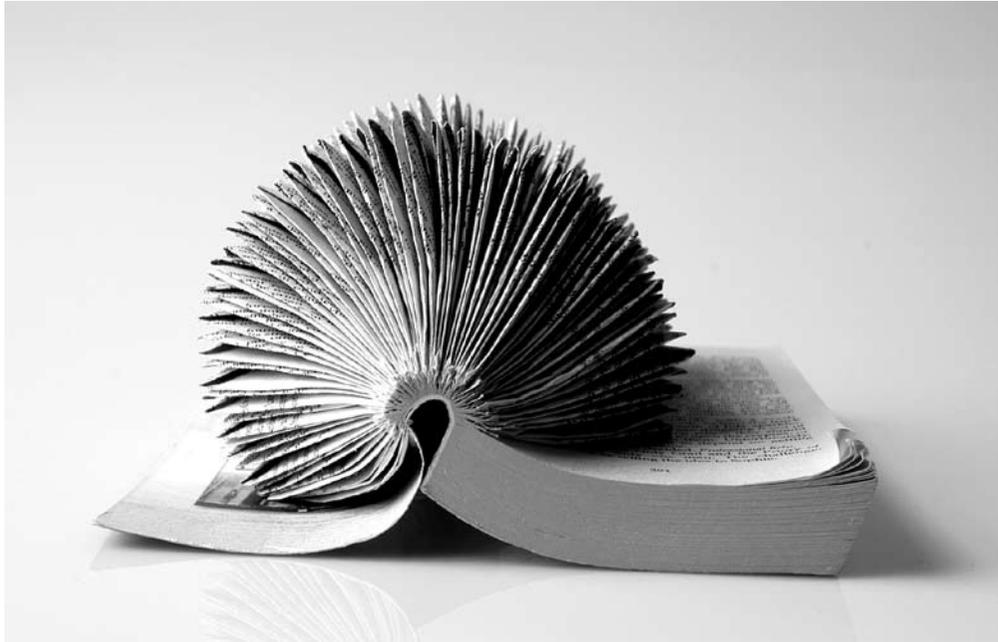
Making books began as a documentation of my paintings. Each large painting was reproduced in miniature for an 8 page bound book. I put aside the alluring intimacy of the one-of-a-kind books for a process that would open an exchange between visual artists, writers/poets and artisans. In the hands of independent editors the book becomes a form of poetry through both it's content and construction. There, an intrinsic intimacy is offered and shared.

Kate van Houton  
165 Rue de Charonne  
Paris 75011  
FRANCE

T: +33 (0)1 43 67 43 71 E: vanhoutkr@wanadoo.fr

*Sweet Lemons*

# Fine Art, University of Leeds



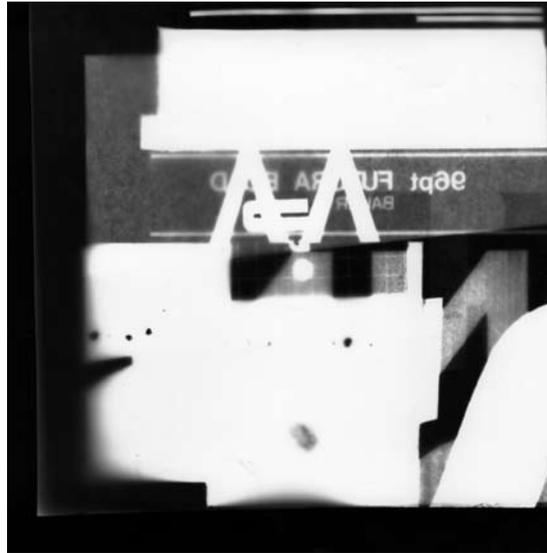
The School provides the opportunity within its fine art studio programmes at undergraduate, postgraduate and research levels for the consideration and development of concepts that explore and utilise the book form as a mode of visual communication. Artists' books and multiples are considered within historical, theoretical and practical frameworks and their relationship to, and employment within, curatorial contexts.

Research within this area is supported by the archives of the Brotherton Library's Special Collections and other city-based resources such as the Henry Moore Institute Library and the City Art Gallery.

Chris Taylor  
School of Fine Art, History of Art & Cultural Studies  
Old Mining Building  
University of Leeds  
Leeds LS2 9JT

T: 0113 3435198 E: [c.a.taylor@leeds.ac.uk](mailto:c.a.taylor@leeds.ac.uk) [www.leeds.ac.uk/fine\\_art](http://www.leeds.ac.uk/fine_art)

# Fine Art for Design, Batley School of Art & Design



In a quiet corner of the educational world we playfully, ironically, humourlessly, inventively, seriously, sculpturally ... explore what is possible

We know that big is not always clever ...

We know that in small, quiet corners are often the most unexpected finds ...

Eve Jones  
Batley School of Art & Design  
Wheelwright Campus  
Birkdale Road  
Dewsbury WF13 4HQ  
T: 01924 451649 E: [ejones@dewsbury.ac.uk](mailto:ejones@dewsbury.ac.uk)

# Stephen Fowler



"This selling of encyclopedias is a wretched life, I'll grant you, sir; but for the past ten months I've known no other, and have come at last to the the belief that while it is neither remunerative nor relaxing, it is at any rate clean. Then there is the pleasure in the handling of the books, and one encounters a better class of people than at 'the dogs', where I sometimes take evening employment."

Alex Atkinson, *The Encyclopedia Seller, The Big City or the New Mayhew.*

Stephen Fowler

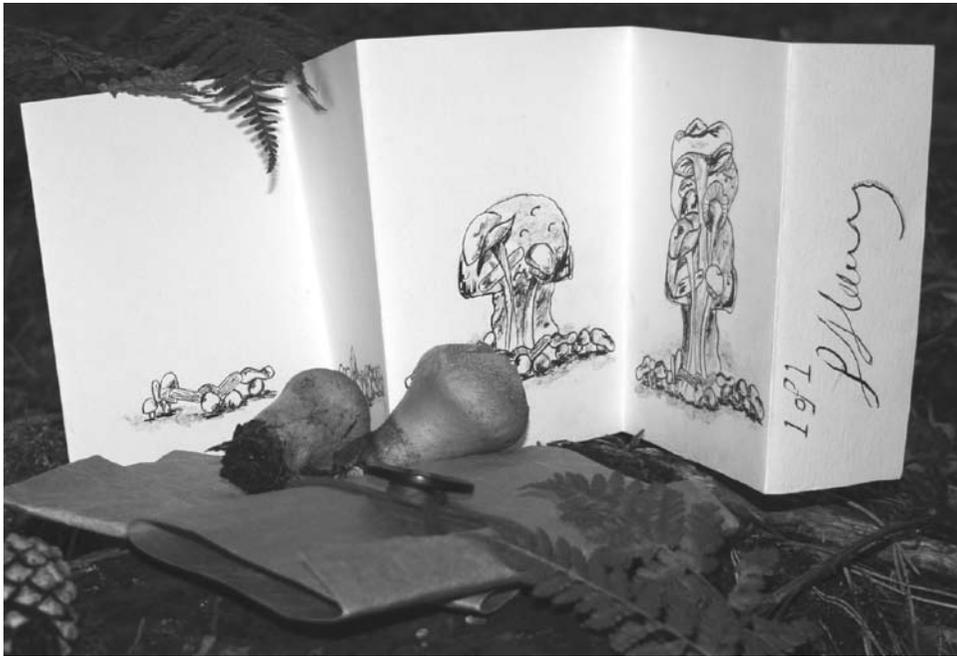
Flat 3

24 Hanson Street

London W1W 6UQ

M: 07960 464730 E: sngfowler@yahoo.co.uk

# Fiona Helen Halliday



Halliday enjoys using the format of artist books to translate her ideas into visual narratives that she hopes the viewer can enjoy as tangible, easily accessible art objects. Her interest in print is expressed effectively through her books using simple lines, patterns and colour work.

Her book work is inspired, amongst other things, by a combination of iconography, literature, symbolism, politics and dreams. Her most recent books develop a prevalent theme subverting the mushroom cloud image and its symbolism.

Fiona Halliday  
Flat 8, Prospect Mills  
Prospect Road  
Longwood  
Huddersfield HD3 4UZ

T: 01484 644803 M: 07805 013141 E: [fiona@northernyoungartists.co.uk](mailto:fiona@northernyoungartists.co.uk)  
[www.northernyoungartists.co.uk](http://www.northernyoungartists.co.uk)

*Mushroom Books*

# Holly Beth Herbert



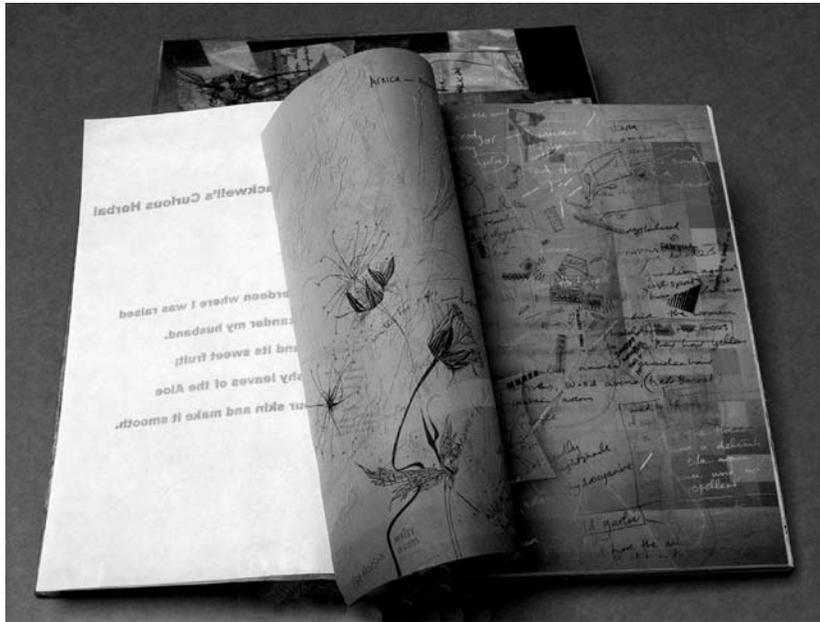
Holly's work is concerned with themes of the natural world, its evolving habitats and life cycles. As such, her book works try to incorporate reused, recycled and found materials wherever possible. Holly's pieces range from one-off, altered book works to multiples and jewellery made from reused maps, book pages and sheet music. Her work is often of a transient nature and is intended to be reclaimed by the elements.

Holly Herbert  
Flat 8, Prospect Mills  
Prospect Road  
Longwood  
Huddersfield HD3 4UZ

M: 07816 509433 E: [holly\\_herbert@yahoo.co.uk](mailto:holly_herbert@yahoo.co.uk) [www.hollyherbert.blogspot.com](http://www.hollyherbert.blogspot.com)

*Blood Runs Deep*

# Pat Hodson



My ideas focus on the interaction of illusory image and the actual tactile surface of the page. Each collage is inevitably unique while the digital image allows continual improvisation and change. Pages vary, some entirely made of silk, some paper; some collages.

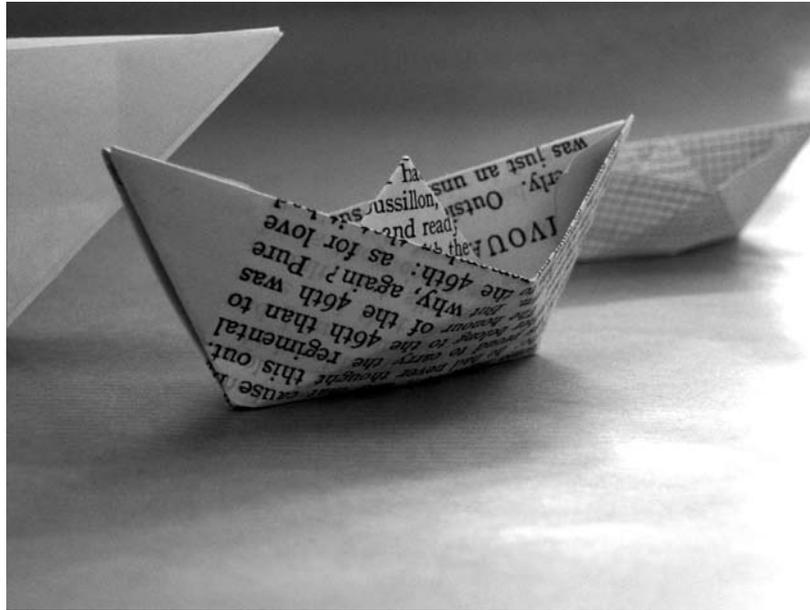
*Herbal Notebook 2* contains a series of digital images, plant drawings and notes, interleaved with a poem sequence by Liz Cashdan, who was inspired by the life and work of Elizabeth Blackwell, an 18th century botanical illustrator and engraver.

Mike Hodson  
26 Hartington Road  
Sheffield  
S7 2LF

T: 0114 236 9660 M: 07887 570762 E: [mike@pathodson.co.uk](mailto:mike@pathodson.co.uk)  
[www.pathodson.co.uk](http://www.pathodson.co.uk)

*Herbal Notebook 2*

# I was thinking...



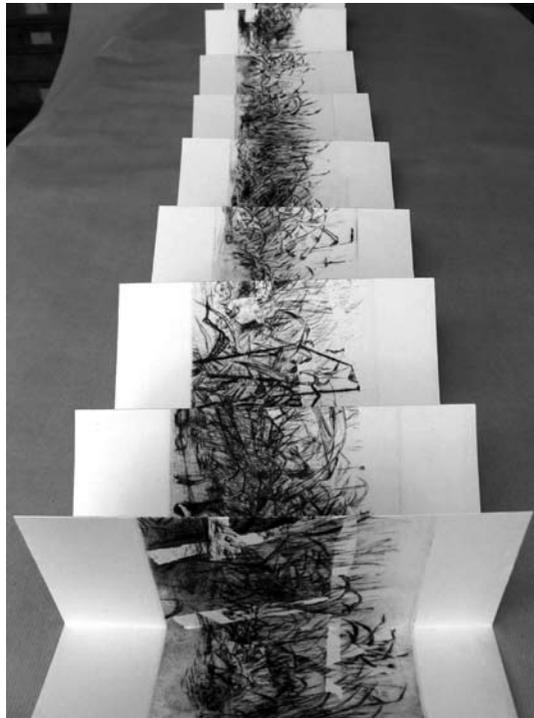
*I was thinking...* is a collective of staff and students from Southport College, bringing together a range of cross-disciplinary work from textiles, graphic design and fine art disciplines. Ideas and concepts are explored through a diversity of materials and formats, both traditional and experimental.

Claire Tindale  
Southport College  
Morningson Road  
Southport PR9 0TT

T: 0161 862 9125 / 01704 392788 M: 07788 636692  
E: [clairetindale@hotmail.com](mailto:clairetindale@hotmail.com) / [tindalec@southport\\_college.ac.uk](mailto:tindalec@southport_college.ac.uk)

*Paper boats*, Joe Wallis (Photo: Claire Tindale)

# Claire Illouz



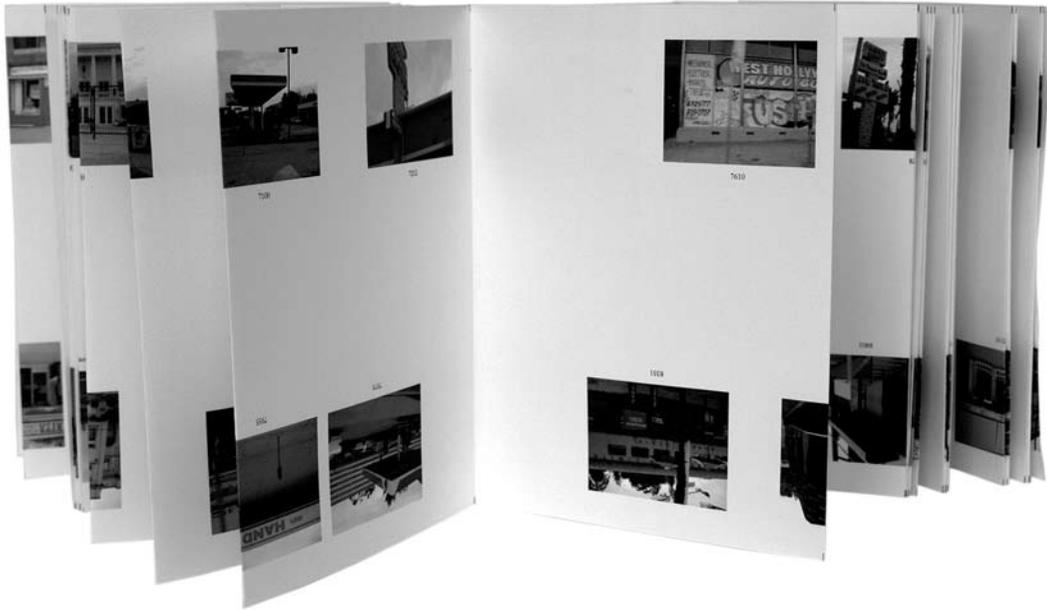
Some of my books consist solely of etchings, to be contemplated as one would read, the reader's thought is thus brought into play by the displayed image. Mobility of the book, smooth guidance of the reader's eye, active thought in motion; this might define this act of reading.

Claire Illouz  
2 Impasse de la Clef des Champs  
Cherence 95510  
FRANCE

T: +33 (0)1 34 78 19 80 M: +33 (0)6 74 30 10 31 E: [cillouz@wanadoo.fr](mailto:cillouz@wanadoo.fr)  
[www.cillouz.com](http://www.cillouz.com)

*A diary of weeds (Journal de l'herbe), 2008*

# Impact Press



Impact Press at The Centre for Fine Print Research, University of the West of England, Bristol represents artists' books by staff and students at the School of Creative Arts. The MA in Multi-disciplinary Print encourages the study and creative production of artists' books as well as many other aspects of printmaking.

Impact Press publishes documentation of artists' books research, exhibition catalogues and reference publications including: The Book Arts Newsletter, The Artist's Book Yearbook and The Blue Notebook: Journal for Artists' Books.

Sarah Bodman / Tom Sowden  
Centre for Fine Print Research  
School of Creative Arts, UWE Bristol  
Kennel Lodge Road  
Bristol BS3 2JT

T: 0117 328 4915 E: sarah.bodman@uwe.ac.uk  
[www.bookarts.uwe.ac.uk](http://www.bookarts.uwe.ac.uk)

*Some of the Buildings on the Sunset Strip, Tom Sowden, 2008*

# In House Publishing

## *RELOCATION*

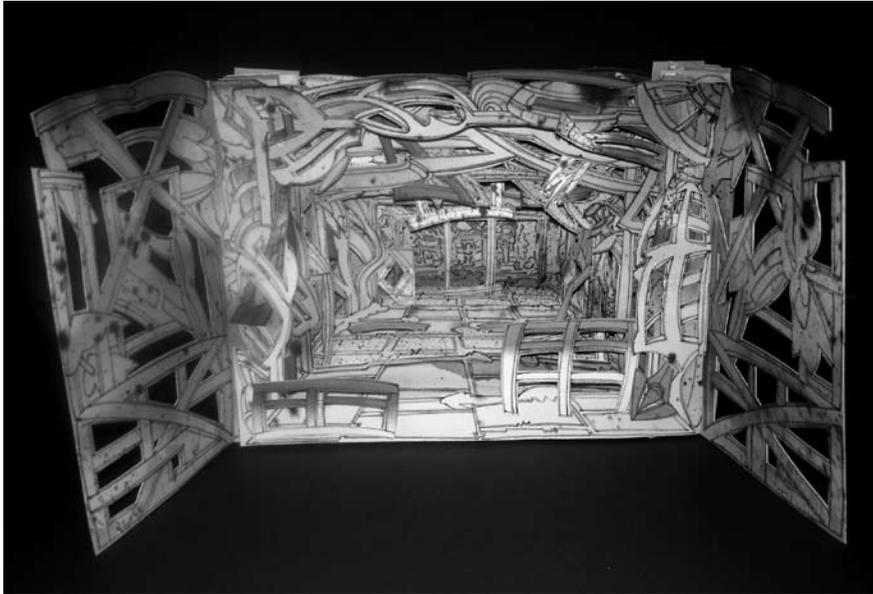
When the writer's wife suddenly died from a rare blood disease, he decided to sell their Victorian house on the seafront at Aldeburgh and move. It was something he and his wife had been discussing before she became ill. It was not as if he needed to be in Aldeburgh to write and maybe a move would help him rebuild his life and give him fresh impetus. He had often entertained the idea of living somewhere in the French countryside but would end up convincing himself it was just a daydream and any thoughts of relocating would be shelved. Now that the children were all grown up there was nothing standing in his way. It would be easy to email manuscripts to his agent and with the advent of the Channel Tunnel and Eurostar along with cheap flights, the convenience of travelling between the two countries had improved immeasurably.

He decided to contact a poet friend of his who had bought a small apartment in the centre of Paris ten years earlier to see if he could give him advice about the property market in Roussillon in southern France. It was an area he knew well from family holidays and close to Corbières, an excellent wine-producing region. In no time at all, on his friend's suggestion, he caught a flight to Perpignan where he went to an estate agent run by an English couple. And in less than a week he had bought a rundown farmhouse in the Pyrenean foothills.

The building, which had been uninhabited for several years, was in need of work to put it in habitable order. Repairs to the roof, installing a new kitchen and modernising the bathroom as well as getting the garden back into some semblance of order. During the restoration of the upper rooms, many of the rotten floorboards had to be replaced. On the second day of lifting floorboards, one of the builders discovered a book lying between the joists covered in dust and mouse droppings. On inspection, the writer was astonished to discover that it was a signed copy of his first novel, but a Russian translation. The novel, "Tea with Fiona", had not been particularly well received at the time of publication in 1961 and he was completely unaware that it had been translated into another language, let alone Russian. On reading the book's colophon, it stated that it had been published by a company in Smolensk in 1958, at the height of the Cold War, and three years before the English edition. On the title page, written in red ink, was his signature. The red ink he always used.

Les Coleman  
99 Smallwood Road  
Tooting Broadway  
London SW17 0TN  
T: 020 8672 6299

# Paul Johnson

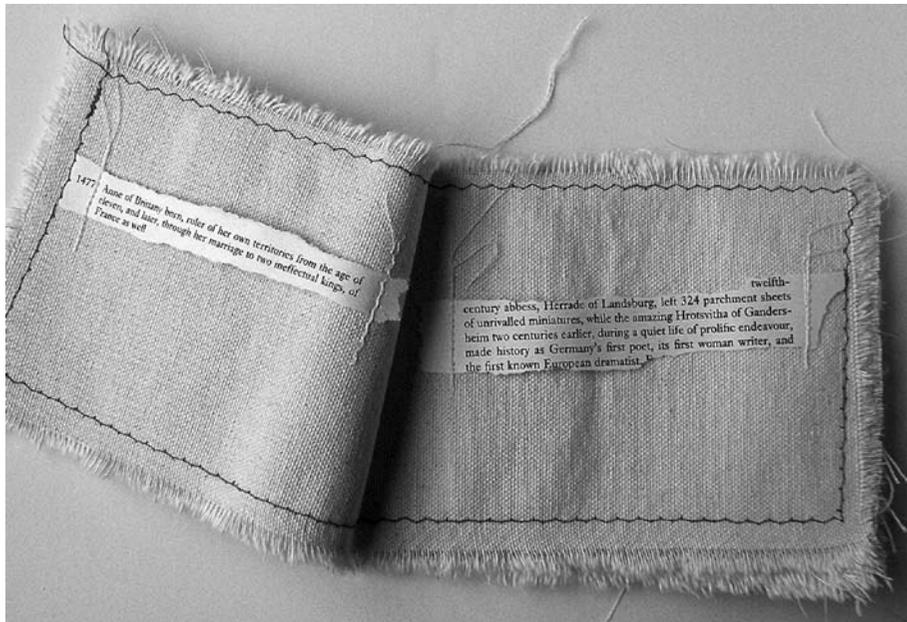


Paul Johnson has an international reputation for his pioneering work of the book arts in education. Author of more than sixteen books on the subject including *Literacy Through the Book Arts* and *A Book of One's Own*, he is also a successful 3D book artist with work in numerous collections in the USA including The Library of Congress, Washington DC, the universities of Harvard and Yale, and UCLA. Last year his work was selected for the travelling exhibition, *The Art of the Book 08*, organized by the Canadian Bookbinders and Book Artists Guild for which he was awarded the Guild's Colophon award. He is based in the UK but travels the world with his workshops and talks.

Paul Johnson  
11 Hill Top Avenue  
Cheadle Hulme  
SK8 7HN

T: 0161 485 2174 E: [pauljohnson@bookart.co.uk](mailto:pauljohnson@bookart.co.uk) [www.bookart.co.uk](http://www.bookart.co.uk)

# Kruse



The use of domestic materials and monotonous, ritualistic making is an important part of Kruse's practice, which is deeply connected to female experience. The repetitive use of simple dressmaking materials and tools, pins, needles, stitch and thread recur constantly in her work which has been regularly exhibited in Britain and abroad.

Susan Kruse  
98 Shalford Road  
Olton  
B92 7NF

E: [susankruse@yahoo.com](mailto:susankruse@yahoo.com) [www.susankruse.blogspot.com](http://www.susankruse.blogspot.com)

# Lonely Panda Press



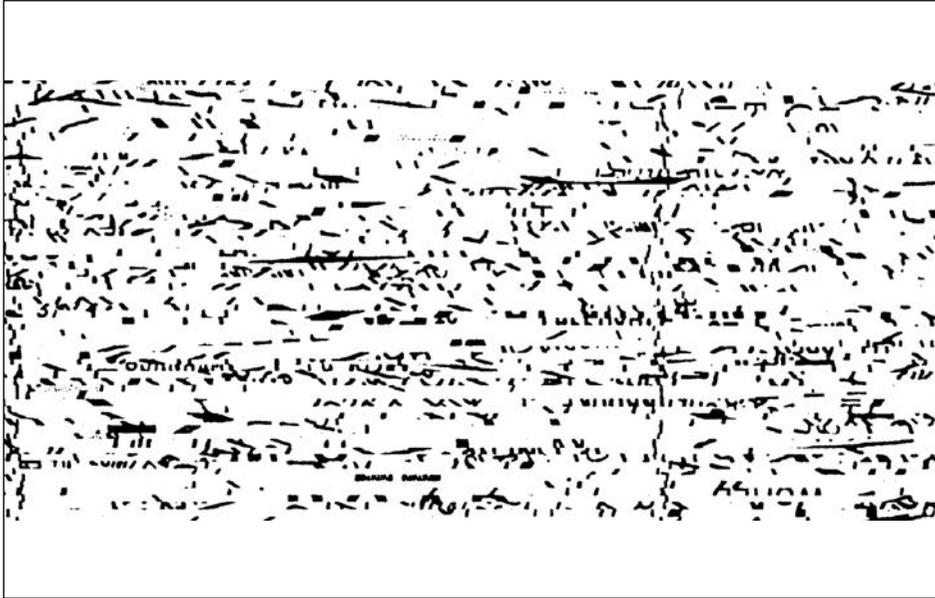
Karoline is an illustrator and works on commissions ranging from advertising to educational resources. After completing an MA in Visual Communication she began working for Matthew Herbert and illustrated most of his Doctor Rockit album covers. This work developed her style and in particular the use of quirky characters, humour and hand drawn text. These have remained important elements of Karoline's work and she uses them in her own small press publications. Recent books include *Lonely Panda's Colouring Book* and *Half Baked*, a tale of cakes, baking and cannibalism. Karoline has recently started to print, this has enabled her to hand make books in small editions as well as printing individual images to accompany them.

Karoline Rerrie  
28 Kitchener Road  
Selly Park  
Birmingham B29 7QD

T: 0121 472 3143 E: [karoline@chichira.com](mailto:karoline@chichira.com) [www.lonelypanda.com](http://www.lonelypanda.com)

*Birds-in-tree*

# John McDowall



"... of ellipsis and association ..."

"Euler's *geometry of position*"

"... between word and world ... an ontological flicker:"

"– Things flow about so here! she said ..."

"... the object perceived is indefinitely discernible."

John McDowall

Flat 2

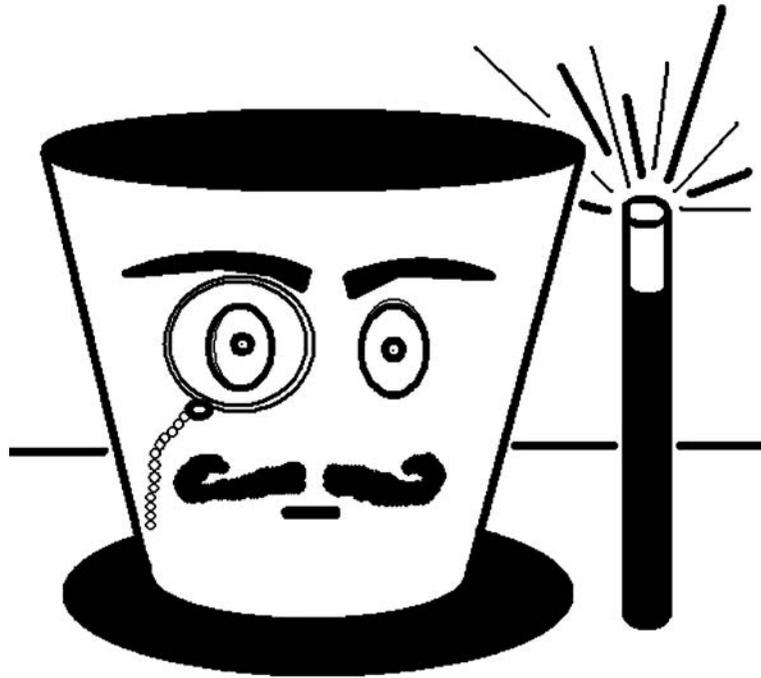
259 Manningham Lane

Bradford BD9 7EP

T: 01274 543912 E: [j.mcdowall@leeds.ac.uk](mailto:j.mcdowall@leeds.ac.uk)

*Fragments - a graphic score, 2009*

# Mister Hat

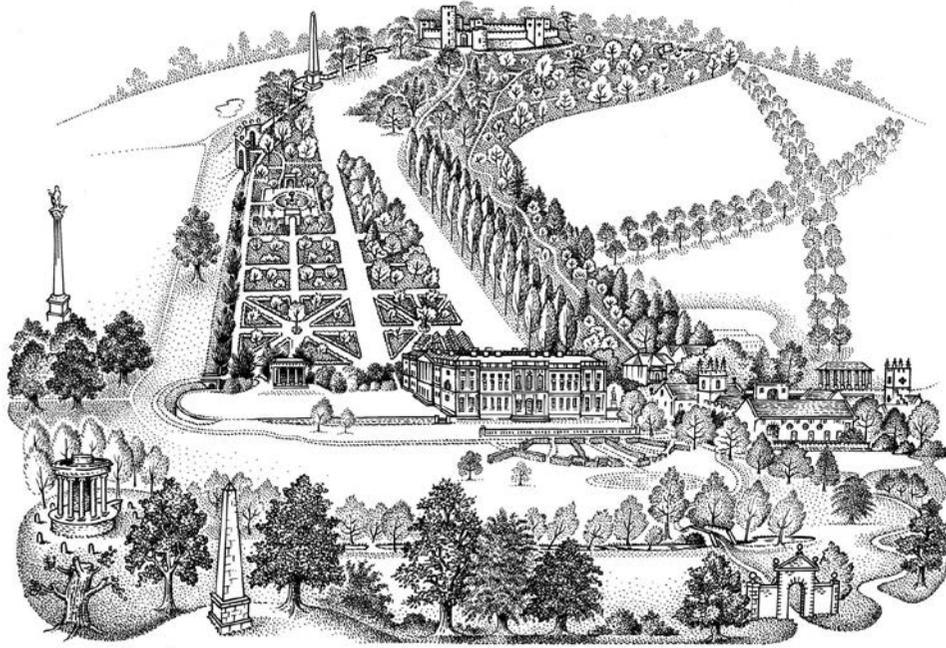


Hat Trick!

Helen Cole / Thomas Bolland  
25 Highbury Street  
Leeds  
LS6 4EZ

M: 07887 734850 E: [findhelencole@yahoo.co.uk](mailto:findhelencole@yahoo.co.uk)  
M: 07835 824411 E: [thomas@bolland.com](mailto:thomas@bolland.com)

# New Arcadian Press



Hailed as “feisty, visually distinctive and intellectually robust” by The Times Literary Supplement last year, the New Arcadian Journal is a unique, fine press hybrid that combines art and scholarship. Published annually, this limited edition book investigates the cultural politics of historical landscapes (architecture, gardens, monuments, sculpture) and explores the garden works of contemporary artists (especially Ian Hamilton Finlay’s Little Sparta).

NAJ 63/64 (2008), *The Georgian Landscape of Wentworth Castle*: 176 pp. and 81 illustrations. This unprecedented second edition includes additional material and imagery to commemorate the epic restoration of, and public access to, these 500 acres of South Yorkshire.

Patrick Eyres  
13 Graham Grove  
Leeds  
LS4 2NF

T: 0113 230 4608 E: [pj.eyres@tiscali.co.uk](mailto:pj.eyres@tiscali.co.uk) [www.newarcadianpress.co.uk](http://www.newarcadianpress.co.uk)

*Overview of Wentworth Castle*, Chris Broughton, 2008

# Newthink Books

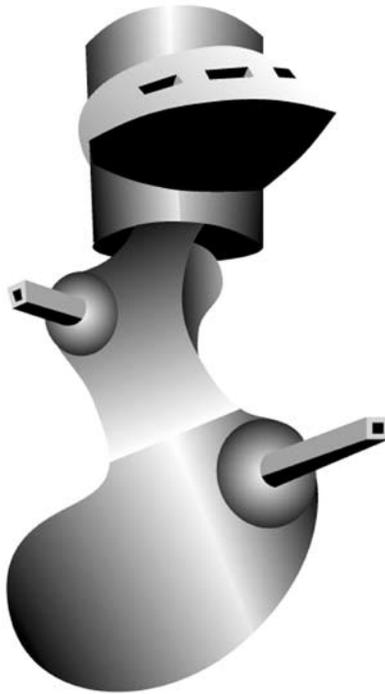


Newthink books are a blend of zines, comics and useless self help guides, my work looks at freedom, fun and alternative thought with the intention of promoting a unique lifestyle. I use mainly illustration as my form of message but also simple graphic design. My inspiration comes from the world around me, mass media, literature, philosophy and dark humour. All my books are printed on recycled stock. Let's take over the world!

Thomas Plaskitt  
85 Edgeworth Drive  
Manchester M14 6RS

M: 07946 502426 E: [tom@newthink.co.uk](mailto:tom@newthink.co.uk) [www.newthink.co.uk](http://www.newthink.co.uk)

# otto books



During the last three years Otto has made books about the moral, social and financial degradation in society. Otto's visual narratives are sequential, more conceptual than literal. The self-published books are usually screen-printed.

Otto  
Space Studios  
142-170 Vauxhall Street  
London SE11 5RH

M: 07979 952982 E: [otto@ottobooks.co.uk](mailto:otto@ottobooks.co.uk) [www.ottobooks.co.uk](http://www.ottobooks.co.uk)

# Paper Thin



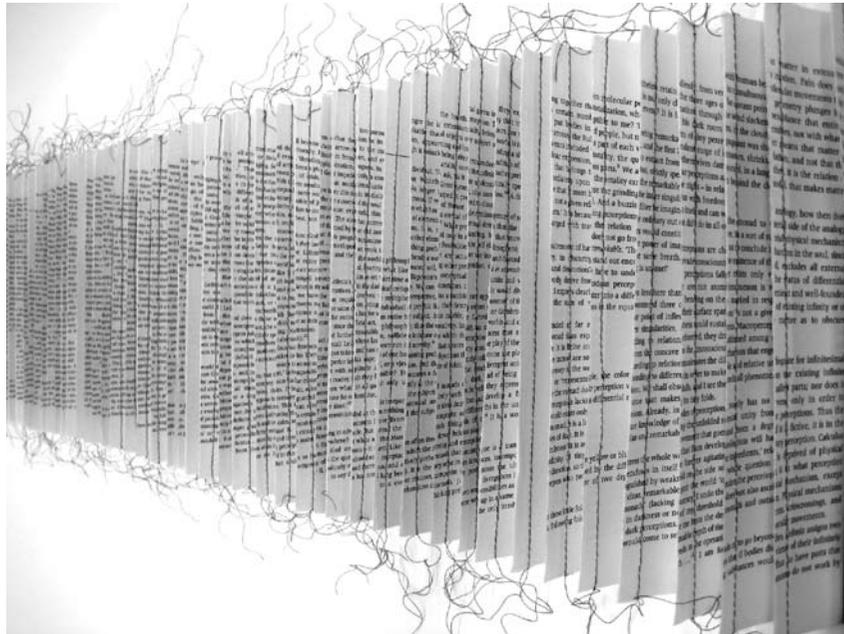
PaperThin is a one desk operation created by myself. I started PaperThin as a means of showing my work to a wider audience. I specialise in traditional documentary photography, and also create handmade 'zines and books. The main aim of my photographs is to make people feel that they were there with me the second the shutter fired. My subject matter is real life and the people and situations I observe.

PaperThin is one half of the collaborative force behind Why My Bike.

Ben Rathmell  
PaperThin  
9 Hubert Street  
York YO23 1EF

[www.paperthinphotography.com](http://www.paperthinphotography.com)

# Katherine Phillips

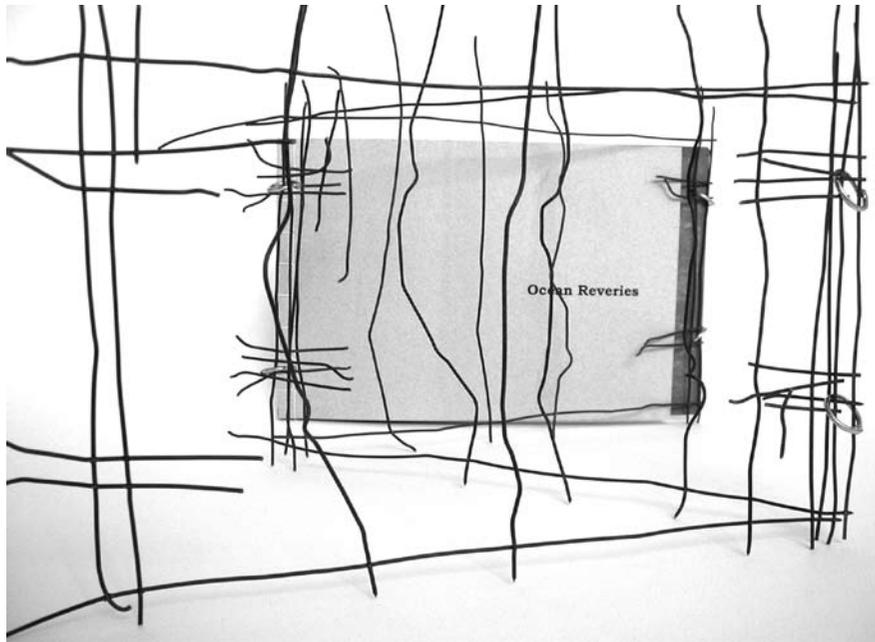


Fine Art | Printmaking | Limited Editions  
Collaboration | Hand-bound | Process  
Book Form as Content | Contemplative Simplicity  
Fold | Stitch | Texture | Surface | Intimacy  
Feeling of Fascination | Conceptual  
Reflect | Absence | Suspension | Play | Emerge  
Transitional Space | Intuition | Repeat

Katherine Phillips  
Flat 1  
38 Chartwell Drive  
Bradford BD6 3DA

M: 07966 393846 E: katiephi@gmail.com

# Salt + Shaw



'Ocean Reveries' – the draw and fear of the sea, we stand and stare on the edge. Attracted and repulsed.

"You notice seaweed strands floating;  
remember the exact moment  
your body weight shifted from land to sea.  
Your breath quickens.  
Rubber fronds stick the oil-skinned water  
to an aluminium sky."

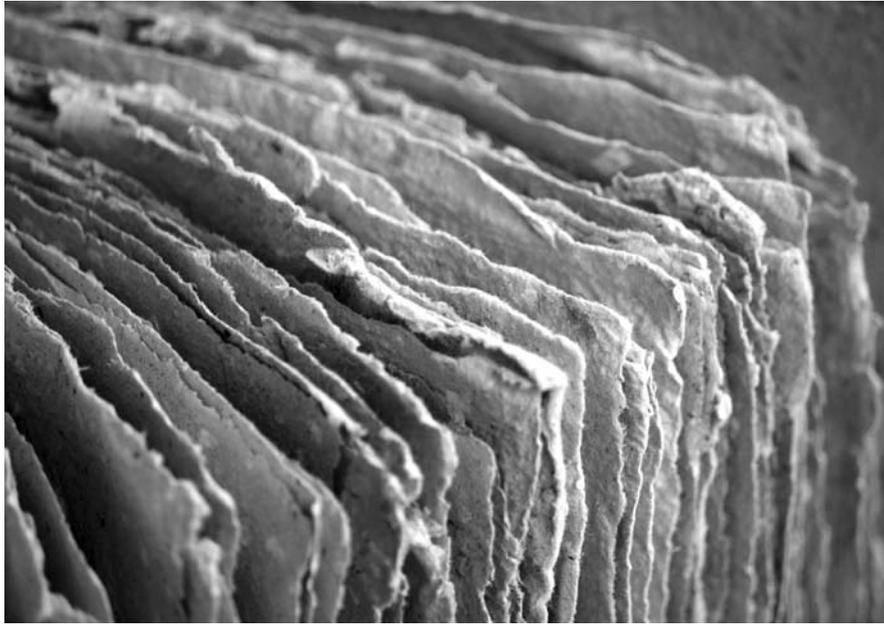
We produce limited edition, unique and non-identical books. We use words, photographs, stories, drawings, poems and found materials, which are integrated with form in an exploration of book structures. We work collaboratively, through a process of discussion, negotiation and sheer bloody-mindedness.

Paul Salt and Sue Shaw

T: 0114 274 0418

E: [sueshaw@picturetext.fsnet.co.uk](mailto:sueshaw@picturetext.fsnet.co.uk)

# Scriven



Catherine Scriven is an emerging artist who combines a diverse range of traditional and new technologies, from sensuous life drawings to intense layered digital photographs, printing, papermaking and bookmaking. She is fascinated by the physical properties of material, repetition of process, structure versus chaos and the intangible. She portrays individual worth through depictions of the human body, personal objects, domestic and work related activities. Her books are extensions of her art work and are a form of documentation which provide a more intimate experience for the viewer.

Catherine Scriven  
2 Plain Moor  
Barton-le-Willows  
York YO60 7PF

T: 01653 618751 M: 07866 235574 E: [catherine.scriven@hotmail.co.uk](mailto:catherine.scriven@hotmail.co.uk)  
[www.catherine-scriven.blogspot.com](http://www.catherine-scriven.blogspot.com)

# Split Pin Press



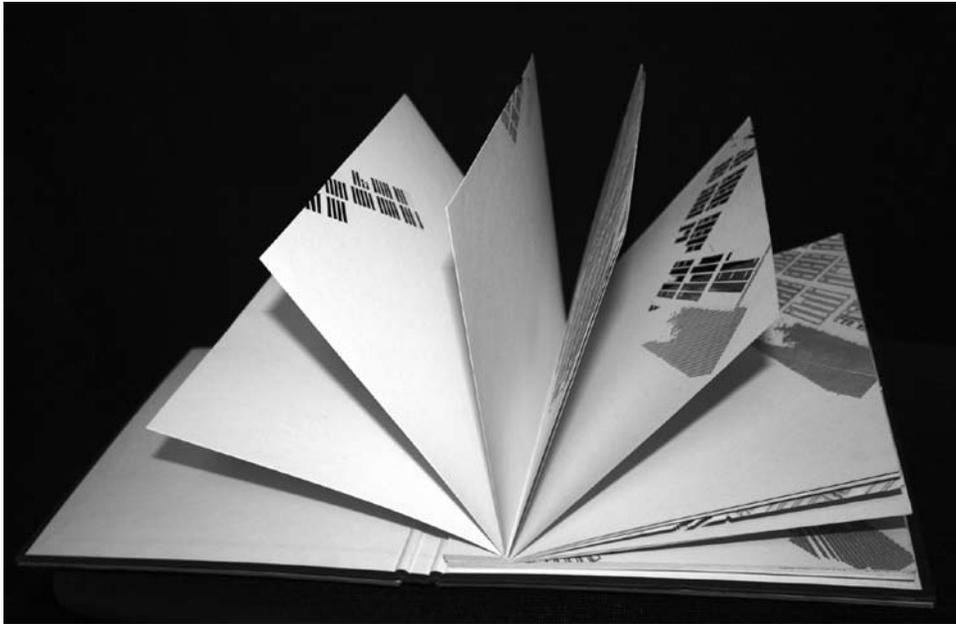
My book works form part of my wider practice as a photographer. Often journey based, I use the book format to establish and create narrative in the images with minimal text. I create books that are engaging and have a sense of fun.

Split Pin Press is one half of the collaborative force behind Why My Bike.

Victoria Harley  
Elmete House  
Stillington Road  
Sutton on the Forest  
YO61 1EQ

T: 01347 810954 E: [victoria.harley@gmail.com](mailto:victoria.harley@gmail.com) [www.agimago.co.uk](http://www.agimago.co.uk)

# SuperPress - Sumi Perera

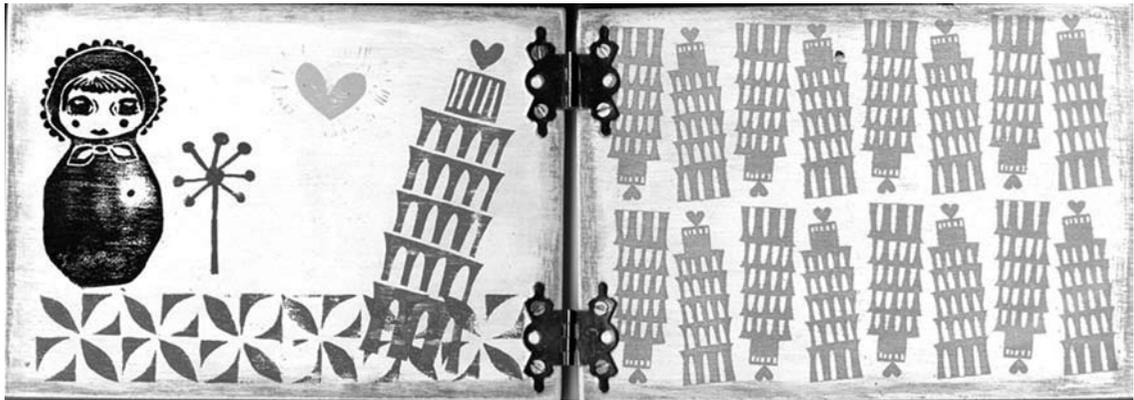


Sumi Perera's artist's books are an amalgam of influences of her work as a doctor, scientist and artist, in the East, her native country Sri Lanka, and the West, her adoptive country the United Kingdom. Slight variations on the theme are used to generate 'unique multiples', whilst blurring boundaries between the artist/artisan, orient/occident and the past/present. Process is as important as the 'finished' article, often instructing the reader to intervene, to re-arrange the sequence of pages, to add to or subtract from the content, allowing the editorial control to be shared.

Sumi Perera  
High View  
22A Fenton Road  
Redhill  
RH1 4BN

M: 07803 936892 E: [sumi\\_perera@hotmail.com](mailto:sumi_perera@hotmail.com) [www.sumiperera.com](http://www.sumiperera.com)

# Surface Pattern & Printed Textiles, Leeds College Art & Design



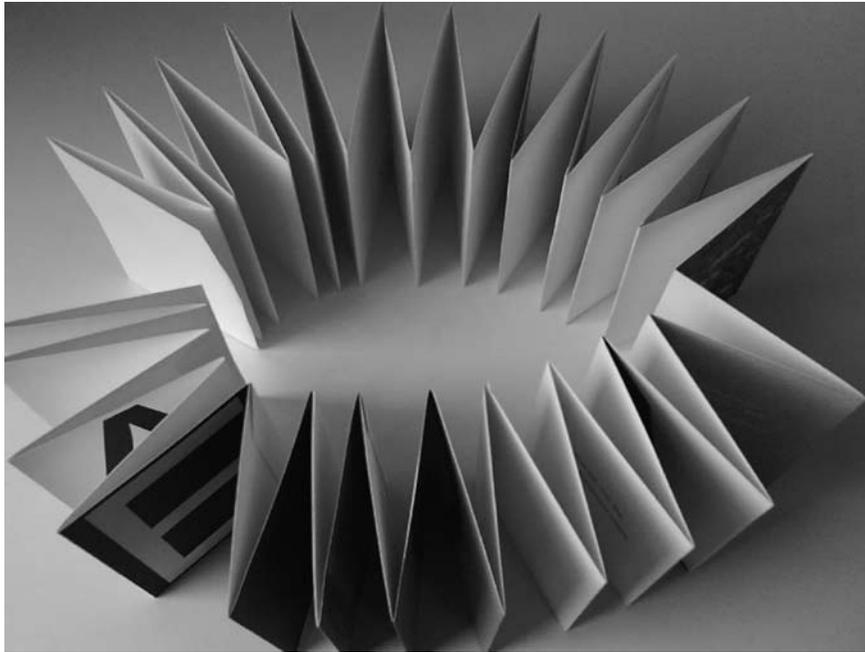
The artists' books selected reflect a diverse range of approaches and interests that are underpinned by a professional approach and a thorough understanding of the genre.

The course fosters individuals working with a high degree of autonomy and responsibility for their own development. Traditional working methods such as block printing and natural dyes are used alongside new technologies such as digital printing and laser cutting to create innovative designs by expanding and developing new methods of design and production.

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

T: 0113 202 8017 E: [paul.sunter@leeds-art.ac.uk](mailto:paul.sunter@leeds-art.ac.uk)

# Talk Sense Press



My art work appears, ad hoc, as and when. It has to fit in the cracks between all the other parts of living.

Deb Rindl  
8 Newick Road  
London  
E5 0RR

T: 020 8533 7561 M: 07973 765517 E: [talksensepress@rindl.co.uk](mailto:talksensepress@rindl.co.uk)

# Kali Taylor / Simon Goode



Kali Taylor Mittmann's work explores themes of urban living, celebrating beauty in places often perceived as ugly; electricity pylons, tower blocks and public parks. She hand prints in small editions, using lithography, screenprinting, relief printing, cyanotypes and paper-engineering.

Simon Goode is concerned with the process of creating works. He is fascinated by blood circulation, the translation of 3D space into a 2D representation, and how industrial techniques can be translated to produce hand-crafted works.

Simon Goode  
c/o Communications and Development  
University of the Arts London  
65 Davies Street  
London W1K 5DA

T: 0207 514 6992 E: [kali\\_v23@yahoo.com](mailto:kali_v23@yahoo.com) / [simon@simongoode.co.uk](mailto:simon@simongoode.co.uk)  
[www.simongoode.co.uk](http://www.simongoode.co.uk)

# Textile Books



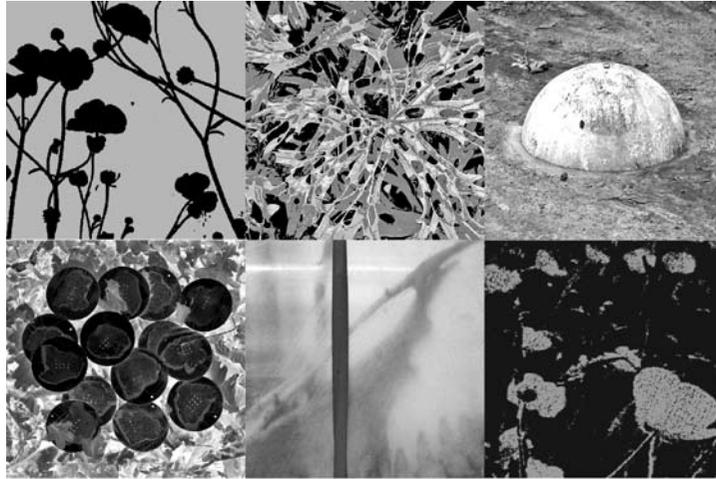
The work I produce is the result of a long held fascination with fabrics, their touch, colour and movement, from my mother's dance dresses of the 1950s to a small piece of pink rubber fabric sent to me as gift wrapping. I work structurally to create a three-dimensional piece, using the layers to reveal or hide, creating secret areas, conveying a mood, telling a story and often with humour. My books have no words, but offer an environment for the viewer to devise their own story through colour and texture.

Nicky Dillerstone  
116 Edge Avenue  
Grimsby  
DN33 2DP

T: 01472 311819 M: 07762 239661 E: [n.dillerstone@ntlworld.com](mailto:n.dillerstone@ntlworld.com)  
[www.nickydillerstone.co.uk](http://www.nickydillerstone.co.uk)

*Egg book*

# Think Paper Print



thinkpaperprint

Think Paper Print is an association of three artists who met whilst attending the MA course at Bradford College, School of Arts and Media.

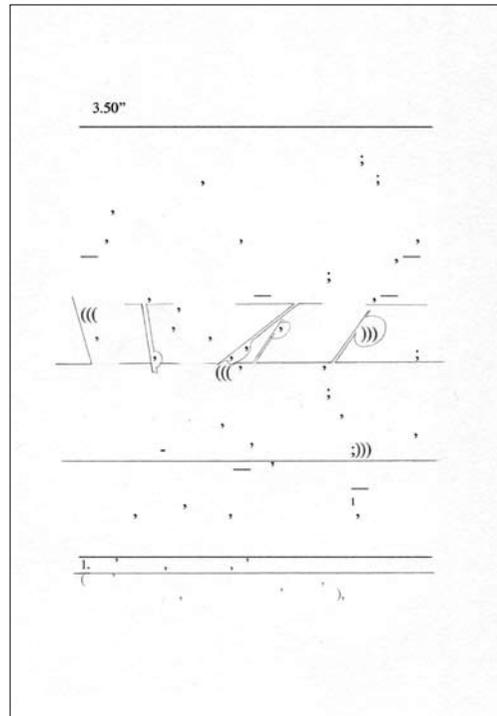
We are artists who often work in print, books and multiples.

We are Janet Allsebrook, Prue Dixon and Barbara Greene.

Janet Allsebrook  
8 Farr Royd  
Burley-in-Wharfedale  
LS29 7HZ

T: 01943 864193 M: 07724 056495 E: [jfallsebrook@aol.com](mailto:jfallsebrook@aol.com)  
[www.janet-allsebrook.com](http://www.janet-allsebrook.com)

# Turn Press

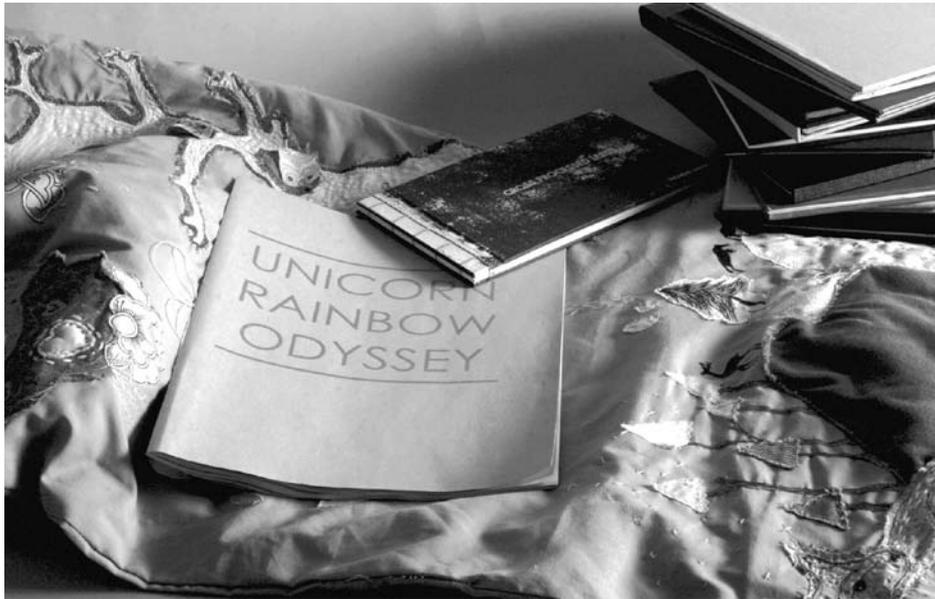


Turn Press' body of works specifically seek to question the entity, nature and composition of the book. Treated as 'works' rather than 'books' – as sculptural/sound/performative objects, as 'score-objects' - the book as we know it becomes a far more soluble being, always on the verge of becoming. Its definition constantly being expanded, renegotiated and challenged.

Sam Belinfante / Elisabeth S. Clark  
Flat 20, Kinnoul Mansions  
Rowhill Road  
London E5 8EB

M: 07766 727046 / 07876 501113 E: [info@turnpress.co.uk](mailto:info@turnpress.co.uk)  
[www.turnpress.co.uk](http://www.turnpress.co.uk)

# Visual Communications, Leeds College of Art & Design



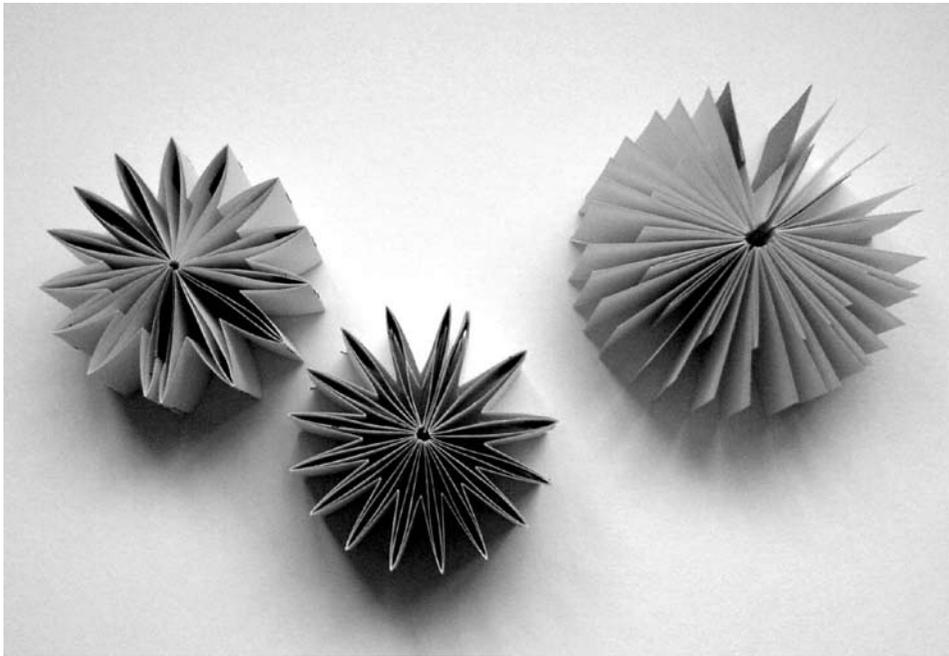
The books on exhibition are a selection from student responses to a brief around the idea of collecting, collectors and collections. The results show the breadth of thinking, practice and investigation that is at the heart of the programme.

This year, our students have shown a strong interest in both traditional binding techniques, as well as submitting suitcases, stamps, short films and animations. A particular theme amongst student books this year has been the social and historical context of tattooing as well as looking at the nature and purpose of the photographic monograph.

Graham Tansley  
BA(Hons) Visual Communications  
Leeds College of Art & Design  
Blenheim Walk  
Leeds LS2 9AQ

T: 0113 202 8293 M: 07799 497366 E: [graham.tansley@leeds-art.ac.uk](mailto:graham.tansley@leeds-art.ac.uk)  
[www.leeds-art.ac.uk](http://www.leeds-art.ac.uk)

# We Have Beaks



We Have Beaks is collectively Sarah Mitchell, Caroline Pratt and Ruth Viqueira, three feathered friends whose papery goods line their nests all year round.

Variously they enjoy folding, printing, drawing and cake!

Caroline Pratt  
23 Barnbrough Street  
Leeds LS4 2QY

M: 07813 078117 E: [caroline.pratt@leeds-art.ac.uk](mailto:caroline.pratt@leeds-art.ac.uk) / [dancinginthepark@hotmail.com](mailto:dancinginthepark@hotmail.com)  
[www.wehavebeaks.blogspot.com](http://www.wehavebeaks.blogspot.com)

# Weproductions



Books always surprise me in their making. Sometimes I work my gathered images across the page, other times into the page. It all depends on how the subject and photographic image I am working with presents itself to me and book. And then there is the format and size, it takes me ages to find these by trial and error; concertina, codex, landscape, portrait or square. The whole process fascinates me. It amazes me that my subject and expression can still fit into a book and exist there. I love that it is so.

Helen Douglas  
Deuchar Mill  
Yarrow  
SCOTLAND TD7 5LA

T: 01750 82231 E: [info@weproductions.com](mailto:info@weproductions.com) [www.weproductions.com](http://www.weproductions.com)

# West Yorkshire Print Workshop (WYPW)



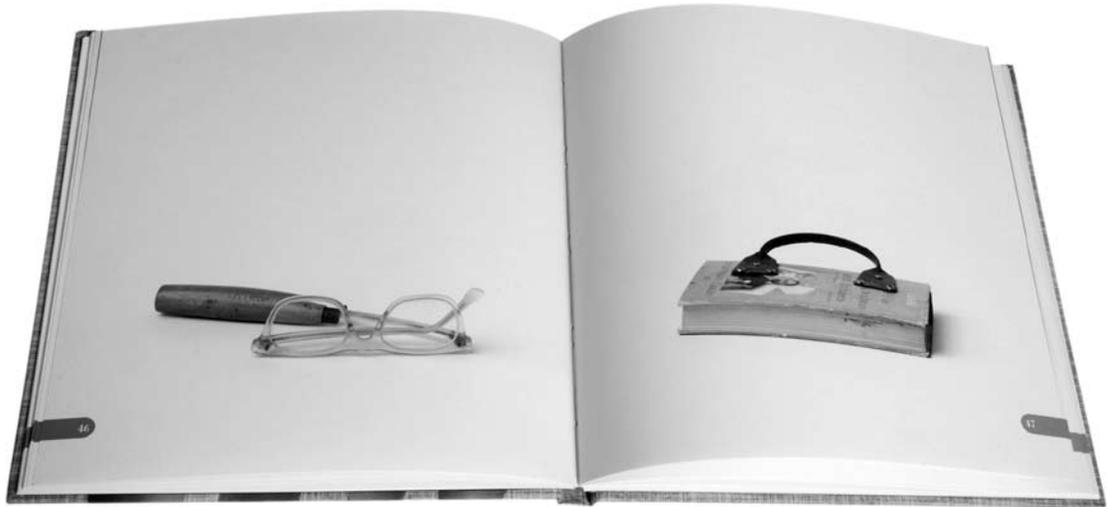
West Yorkshire Print Workshop is one of the leading open access printmaking facilities in the North of England. The organisation supports artists and creative businesses by providing relief printing and screenprinting facilities, specialist printmaking workshops and courses, affordable studio spaces and regular exhibitions and selling opportunities for its members.

Adrian Burnham  
West Yorkshire Print Workshop  
75A Huddersfield Road  
Mirfield WF14 8AT

T: 01924 497646 M: 07747 044755 E: [adrian.burnham@virgin.net](mailto:adrian.burnham@virgin.net)  
[www.wypw.org](http://www.wypw.org)

*But What Do You Do With It? You Just Have It, And Then You Just Put It Somewhere, Kate Desforges*

# Wild Pansy Press



Coordinated and edited by Simon Lewandowski and Chris Taylor, the Wild Pansy Press has a broad agenda, aiding, advising and collaborating with artists and writers in the development and realisation of their artists' books and catalogues, primarily in relation to museum and gallery exhibitions and events.

Recent publications and collaborations include *From Book to Book*, John McDowall and Chris Taylor (2008), *Tense*, Jude Tucker (2008), *100 Things With Handles*, Simon Lewandowski (2009) and the forthcoming *A Random Dispersal of Dust (Mutually Understood)*, Sean Kaye and Jenny West.

Wild Pansy Press  
c/o School of Fine Art, History of Art & Cultural Studies  
Old Mining Building  
University of Leeds  
Leeds LS2 9JT

T: 0113 343 5264 / 5198 E: [info@wildpansypress.com](mailto:info@wildpansypress.com) [www.wildpansypress.com](http://www.wildpansypress.com)

www.ignition.ie



www.ignition.ie was created by Irish artist and writer Andrew Kelly in 2000 and publishes artists' books in collaboration with numerous artists, designers, illustrators and musicians. Now based in the UK Andrew Kelly and Ciara Healy have produced a collection of limited edition hard-back, soft-back and hand stitched books.

A number of ignition titles are housed in the collection at Tate Library as well as many other public and private collections in Ireland, Britain and the USA.

Ciara Healy / Andrew Kelly  
Vine Cottage  
6 Corseley Road  
Groombridge  
TN3 9RH

T: 01892 861934 M: 07891 043335 E: [info@ignition.ie](mailto:info@ignition.ie) / [info@ciarahealy.com](mailto:info@ciarahealy.com)  
[www.ignition.ie](http://www.ignition.ie)

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