





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

2011



## PAGES 2011

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## PAGES 201 I: Exhibitions and Events

John McDowall and Chris Taylor

The Contemporary Artists' Book Fair is the core around which PAGES, an integrated programme of related initiatives, has been developed to provide opportunities by engaging artists with audience and the audience with the medium of artists' books. The dynamic of these initiatives provides wide ranging possibilities for the development of artists' practice and audience experience, the results of these building into a core of knowledge to inform future activities.

In conjunction with the 201 I book fair, a series of exhibitions and events have been programmed highlighting the breadth of current book, text and reading related projects and art practices. Curated by new and established artists and curators, the programme brings the work of regional, national and international artists to the city.

Curated by Chris Taylor, **HOTEL/MOTEL/MOTET** is a work based on devices of storytelling and wordplay and produced as a collaboration between visual artist Simon Lewandowski and avant-garde and lyrical poet Richard Price. Presented in the Wild Pansy Press Project Space, the installation consists of a television, cantilevered off the wall. The animation on the screen resembles a sign for a seedy hotel which spins gently but, as it turns, the letters mysteriously change, spelling out a series of cryptic messages which build a fractured, implied narrative. The structure of the sign restricts the words to a maximum of five letters or spaces. These short stanzas work independently of one another and are rotated at random over the exhibition period.



*HOTEL/MOTEL/MOTET*, Simon Lewandowski and Richard Price,  
video installation, 201 I

The animation has been designed for a public space such as this one, to show its texts continuously and allowing a passing audience to give it as much or as little time as they choose, rewarding prolonged attention with a constantly-shifting cycle of possible combinations. The piece is one of a series of experiments in the re-staging of narrative within a form that blends the visual, the verbal and the physical – poetry, animation and sculpture.

**Home from Home**, curated by Louise Atkinson, explores the idea of 'home', from the localised and domestic to the global issue of displacement. The concept of 'home' evokes various associations, including our experience of domestic spaces in relation to their designated public/private status, as well as the collection and curation of personal possessions within those spaces. Often our sense of self and security is linked to feeling 'at home', insinuating that this sensation is not always related to a particular place or building.



*Packing*, Karen Babayan, DVD, 2011



Nikki Hafter, 8mm film still, 2011



*The Yellow Wallpaper*, photograph, Jacob Schühle-Lewis, 2011

Set in a spacious Victorian terraced house and situated over three floors, the atmospheric interior of 153 Woodhouse Lane provides the perfect backdrop for this site-specific exhibition with over eighty artists from seven different countries having responded to the brief, expanding on the book as a time-based medium and incorporating the notion of the everyday.

Traditional book works as well as sculptural objects, text, narrative, video, furniture, audio and performance are represented throughout the show. At first glance, *Home from Home* gives an impression of family, refuge and sanctuary, but upon closer inspection, it also begins to uncover associated feelings of anxiety and uncertainty relating to superstition, illness and transience.

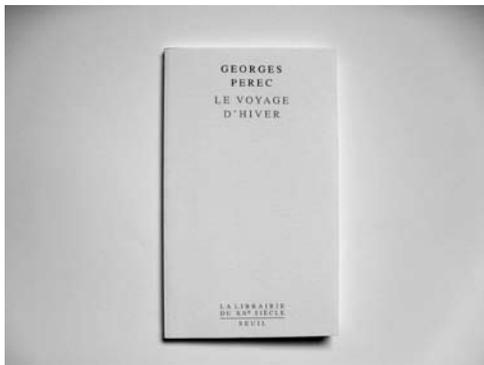
Curated by John McDowall, **Between Shelves**, is an interrelated display at three locations (The Brotherton Library - University of Leeds, the Henry Moore Institute library and Leeds College of Art library) of books which reflect the relationship of libraries and reading.

Especially evident in artists' book works is an awareness of holding a book, of reading and of return to the book, this can be seen as analogous to the selection and replacing of books onto shelves. As in the way connections are made from page to page in reading, so they are from book to book, the serendipity of acquirement and use make every shelf and every library unique.

So as to exemplify a correspondence to my own reading, the exhibition includes one book from each of the libraries of which a copy is also on my shelves.



Joseph Kosuth's *Two Oxford Reading Rooms* is a book rendition of two installations by the artist in the Voltaire Room, Taylor Institution and in the Divinity School, Bodleian Library. The piece *The (Ethical) Space of Cabinets 7 & 8* is printed vertically and includes tracing paper pages and *Say: I Do Not Know* is produced horizontally incorporating die-cut windows. Texts by Voltaire and John Locke are juxtaposed, highlighting the relationship of the one to the other's writing.

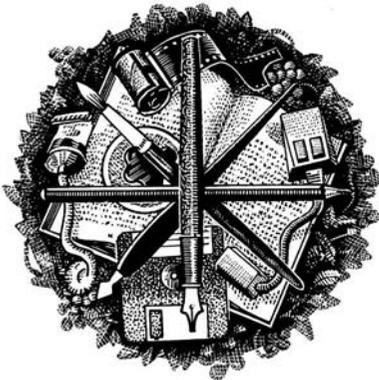


*Le Voyage d'hiver (The Winter Journey)* by Georges Perec tells of the discovery by chance on the bookshelves of a country house of a book of poetry, published in 1864, by a certain Hugo Vernier. The narrator realises that it contains more than 350 fragments of work by all the major poets of the Symbolist movement at the end of the 19th century, an anticipatory plagiarism. Having left the book behind, he spends the rest of his life vainly trying to find another copy; all have disappeared including those held in national libraries.

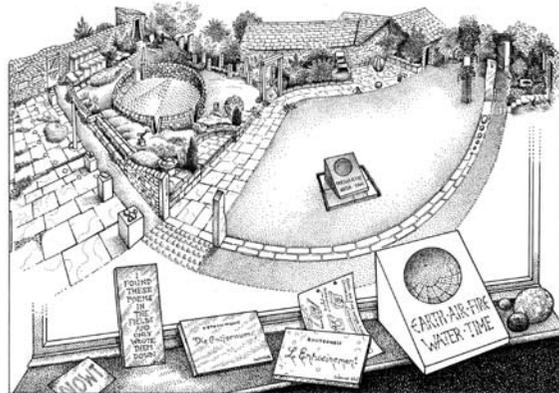


To make *A Room of One's Own/One Thousand Libraries* Kajsa Dahlberg transcribed and overlaid all the marginal notes and underlining left by readers from every copy of Virginia Woolf's essay available in Swedish public libraries. These have been printed and bound into a new work, presenting the material trace of the ephemeral, and personal, act of reading over more than fifty years.

For over three decades the New Arcadian Press, edited by Patrick Eyres, has generated a continuous programme of research into cultural landscape, emphasising the garden as a work of art and creating fine press publications comprising original text and illustrations by artists including Catherine Aldred, Chris Broughton, Howard Eaglestone, Wendy Frith and Ian Gardner. **30 Years of The New Arcadian Journal, 1981-2011** in the Stanley & Audrey Burton Gallery, University of Leeds, celebrates the work of these collaborating artists and writers and the consistent output of a socially reflective praxis.



New Arcadian Journal pressmark,  
Chris Broughton, 1992



Ronnie Duncan's Garden, Chris Broughton, 2007

The annual New Arcadian Journal combines art and scholarship, investigating the cultural politics of historical landscapes through engaging with the vestigial presences of architecture, gardens, monuments, sculpture and inscriptions; explores the resonance of garden works by contemporary artists, especially Ian Hamilton Finlay and Little Sparta; and celebrates, on occasion, the poetics of 'place' and the breezy terrain of the upland walker. The two annual Broadsheets are serial pages of a Book-in-Progress, and comprise pithy comments through image and text on the cultural and political environment.



Birdtable, Finlay's Little Sparta, Howard Eaglestone, 2007



Dolphin Fragment (Neptune), Wotton,  
Andrew Naylor, 2009

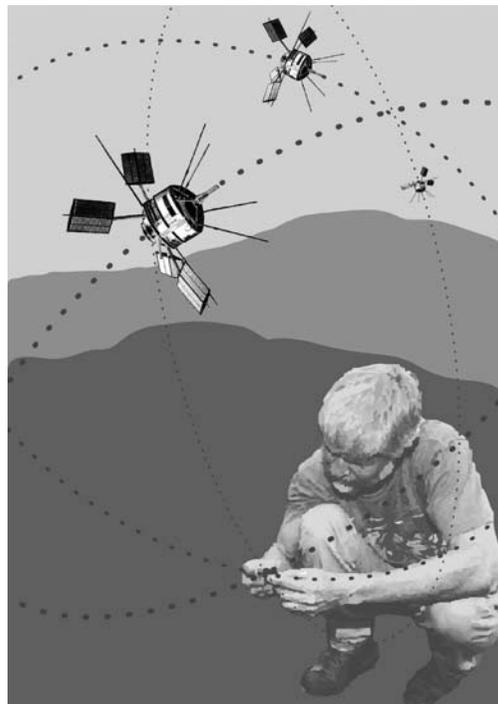
**Where Spheres Intersect (Geo Art Cache)** is an invitation to take part in a project by book artist Stuart Mugridge that is centred on the Upper Wharfedale region of North Yorkshire. 'Geocaching' relies on GPS technology by which the signals from three satellites intersect to identify the square metre of ground where someone (or a cache) is located.

Crossing remote moorland a walker consults these satellites 20,000 kilometres above to fix their position to a square metre of ground. The GPS is checked again to confirm the location, a piece of paper is consulted and the micro-topography is scoured. Hidden in this virtually defined space amongst a jumble of rocks, the walker becomes a geocacher as they uncover a small container that opens up another world. The scale flips again as possibilities and new locations are suggested.

With the project soon to go live, Mugridge opens up the possibilities of geocaching to new audiences whilst the project itself aims to introduce geocachers to the world of artists books ([www.geoartcache.com](http://www.geoartcache.com)).



*Geocache, Stuart Mugridge, 2011*



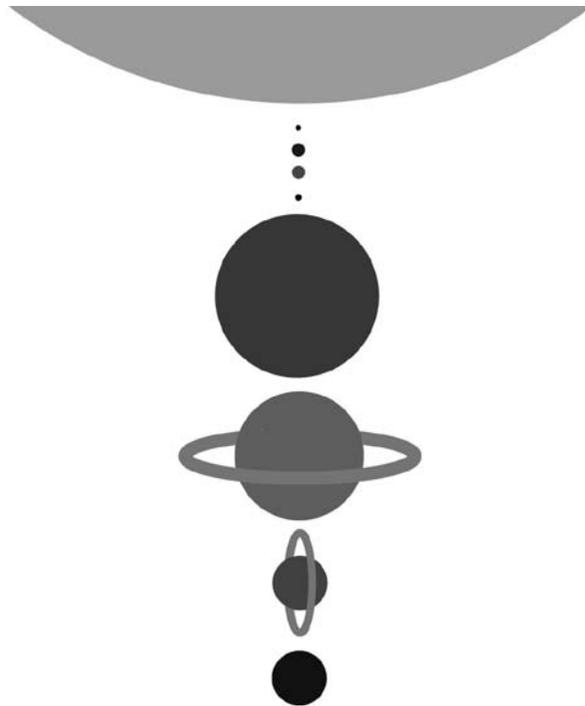
*Where Spheres Intersect, Stuart Mugridge, 2011*



# Participants



# A P Books



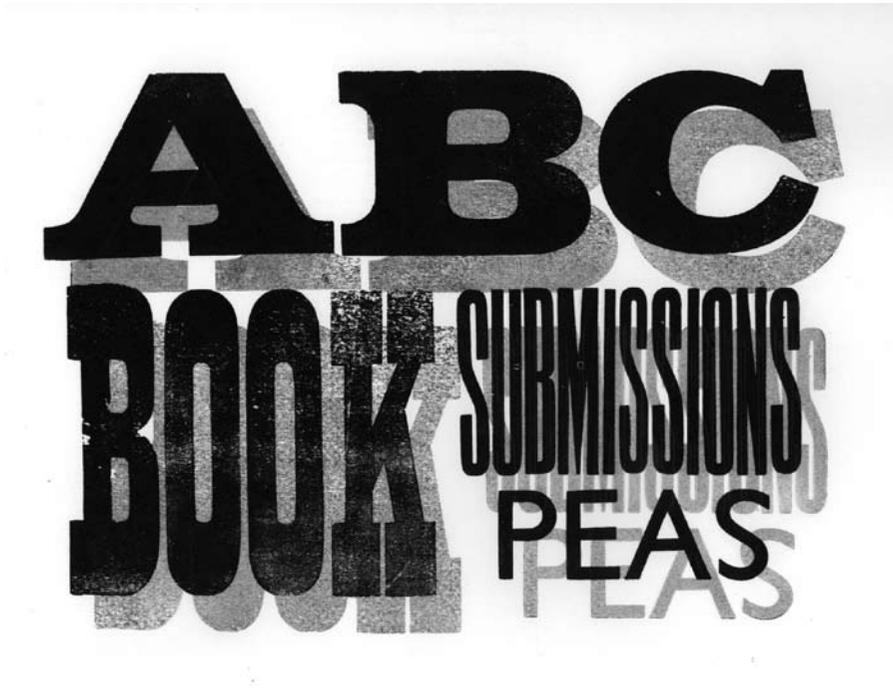
Science is often seen as dull and clinical by many, yet it is vital to our culture and our continuing survival as a species. Through my books and images I hope to impart a small taste of how weird, wonderful, bizarre, beautiful and interesting our universe is.

I am joined at the fair by Matthew Plowright, storyteller and illustrator extraordinaire, and his cast of surreal characters including Rodger the Prawn, Pedro the Llama and Billy Brittle the Biscuit-legged Boy!

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ABC@BIAD



ABC gathers an eclectic range of current and past artists from the Birmingham Institute of Art & Design that share a common interest in the book arts which flourish within their own field of practice, and showcases this work to a national and international audience.

Aware of our artists' already established conceptual and visual language, opportunities to develop innovative content driven book art projects are provided through the traditional fine art skills of printmaking and book binding, as well as encouraging the use of mass produced print such as photocopies, digital and offset printing.

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# Joan Ainley

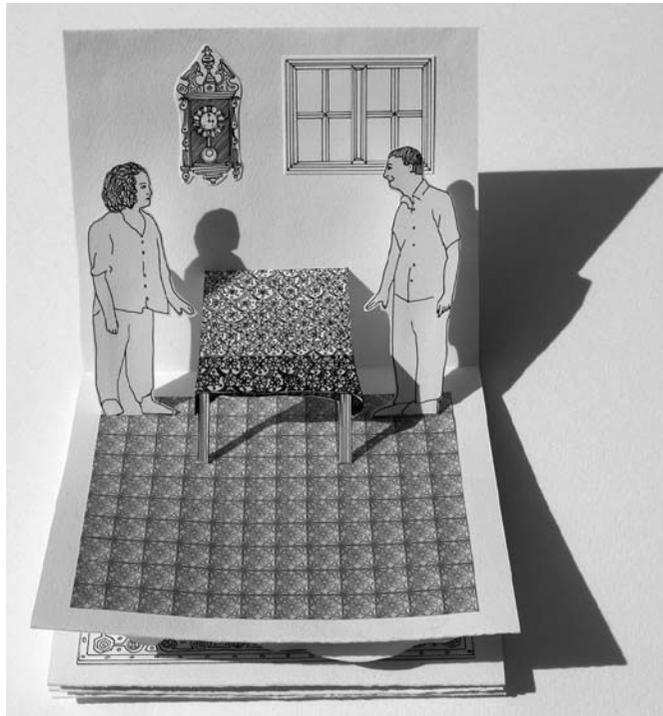


"Joan Ainley's new set of collaged prints, *The Eye Of Time Rewrites History*, is the second in her ongoing series *Portraits Without Pictures, Sound Without Noise*. Ainley's work tends towards the poetic and enigmatic, more obliquely evocative than clearly descriptive. She has a distinct taste for the conjuring of objects that have a unique drawing power but which frustrate any attempt at prosaic interpretation. She goes in for empty frames and blank mirrors, and contraptions that hint at the potential for creative sound rather than producing actual audible music. The raw materials for her collages were sourced from old catalogue illustrations for barbershop supplies, lab equipment and Army & Navy stores. The antiquated engravings excavate the surreal formalities of barely obscured collective memories of railway station clocks, starched collars and cutthroat razors." Robert Clark

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# AMB (AMBruno)



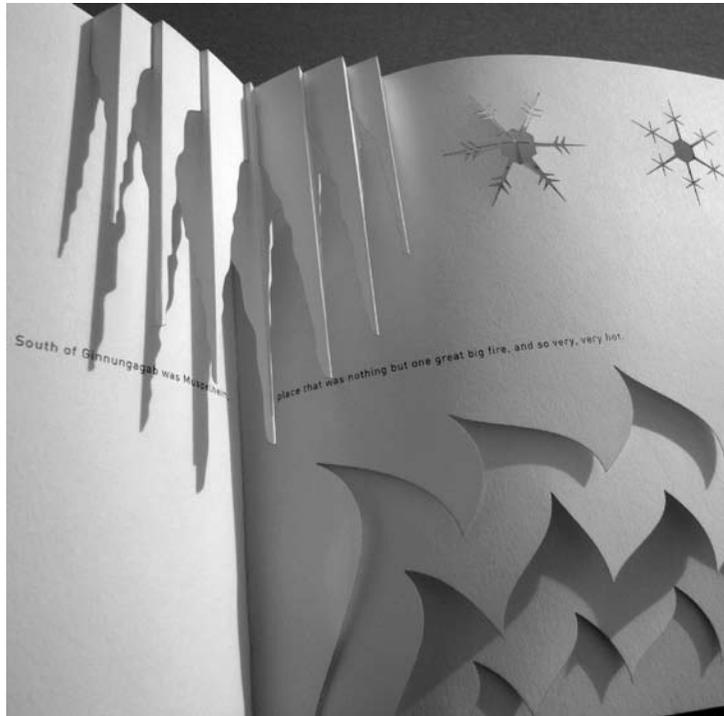
AM Bruno is a group of international artists working in various media including painting, photography, performance, video, drawing who share a common desire to explore new artistic territories. They came together under the AMB banner to produce artists' books and have been prominent at major art book fairs in the UK and USA for the last three years.

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*Tea Time, Cally Trench*

# Ambeck



As a result of a laser-cutting residency at University of West England, Bristol in 2010, Danish designer and book artist Mette-Sofie D. Ambeck produced *Steam, Salt, Milk – a Nordic creation myth*, her first adventure using this technology and a reworking of a complex, hand-bound book from 2000 telling the story of how the world was made.

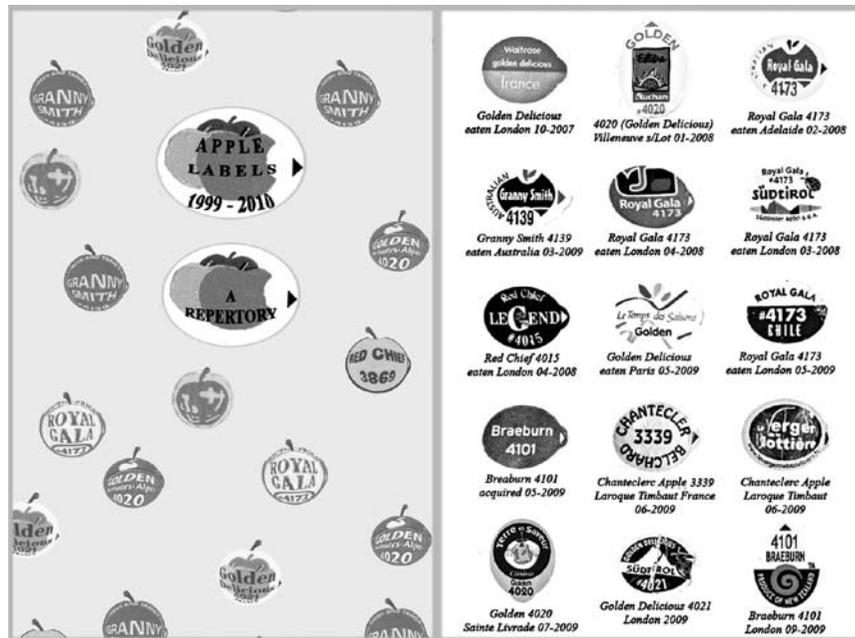
The book has already received two prizes since its launch in September 2010; The Birgit Skiöld Memorial Trust Artist Book Award and a Handmade & Bound Fair prize.

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# Anne Rook @ MM.Visual Catering

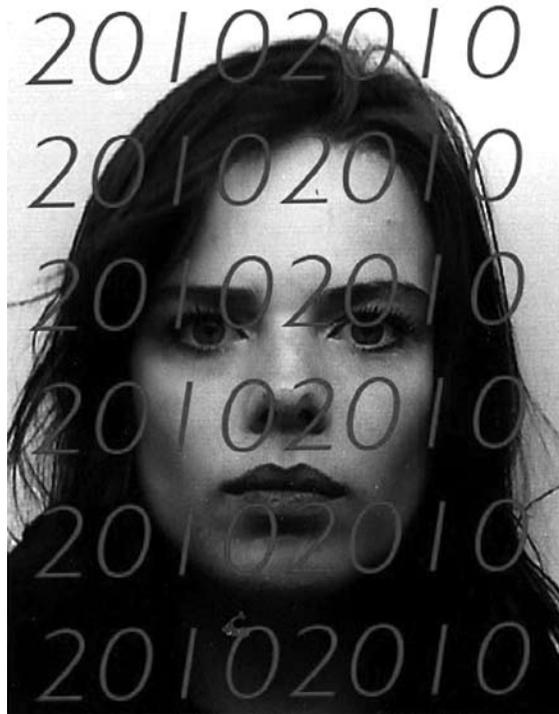


In some of my books I explore aspects of the economics of agriculture, the production and packaging of food and the way we consume it. Fruits and vegetable labels are collected, archived, scanned, manipulated and 'narrated' into recipes, tile designs or wallpaper 'pattern books'. In other books, political or social issues are looked at through decorative or architectural motifs to suggest what these may reveal of our lives and social context.

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# Archive Books



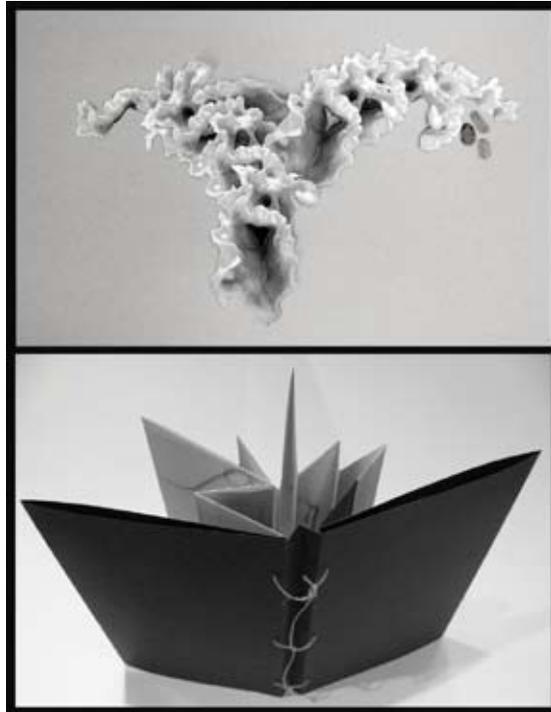
Victoria Lucas creates artist's books that record places and objects specific to the notion of time continuum. Consisting of photography, scanned images and text, her books present collections of these subjects in a way that draws attention to categories through their function, history and cultural references.

Existence 2010 is an archive of faces belonging to strangers brought together by the artist through an online, year long portrait project. Visit [www.existenceproject.blog.com](http://www.existenceproject.blog.com) to find out more.

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# Are we nearly there yet?



Are we nearly there yet?

Jeni McConnell, Jane China and friends.

Where is there? Is it the journey or reaching the destination that is important? Whether we are physically moving, mentally developing ideas, or both, we often find ourselves questioning are we nearly there yet?

We playfully explore the depths of being human and the journeys that our bodies and minds take as we physically, mentally and metaphorically become hooked into getting 'there'.

What journey have you taken to find us? Have you reached your destination? Are you nearly there yet?

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# Art & Design, University of Leeds



Students whose works lends itself to the utilisation of the book form present work produced as part of the course and independently.

The course encourages students to develop individual, personal agendas and outcomes and the work on show reflects the developing interest and investigation in the book as art practice.

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# Artefact



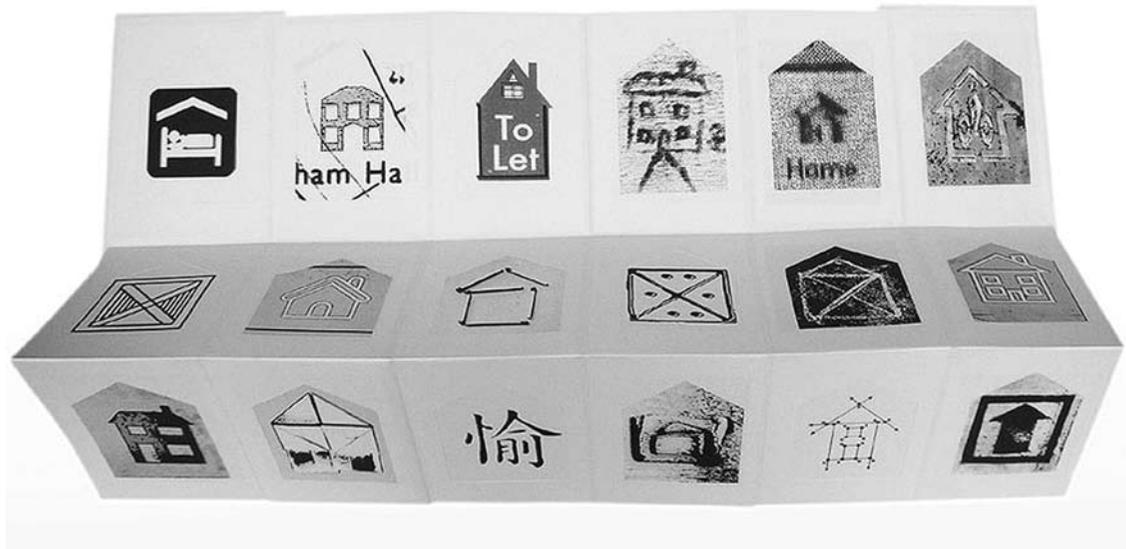
My work is informed by the ordinary stuff of life, people, their stories and talismans. I collect and gather the ephemeral detritus of the streets. Forming the bigger picture, this is in fact all about the discussion of time, its passing, changing and even its distortion. My work is an invitation to fully immerse the senses in a tactile visceral experience.

As we move ever forward towards art as experience, the simple handling and turning a page is a small but powerful step over the threshold of my hand held works of art. My artefacts act as a crusade to bring about a literal revolution in the pursuit of the bibliophile, and the book in as much diversity of form and style as is possible.

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# artistsbooksonline



artistsbooksonline is a collective of artists who make limited edition books. Members come from Australia, the US and Europe as well as the UK. Over the past six years the site has become a leading forum and meeting point for book artists of different backgrounds and aspirations to share ideas and collaborate, sell work and engage in exhibitions. artistsbooksonline now represents almost forty artists.

Artists showing at the International Contemporary Book Fair are Joanne B Kaar, Alicia Bailey, Noelle Griffiths, Jo Field, Catriona Stamp, Alix Swan, Carolina Diaz and Andrew Morrison,

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# Auditors of God

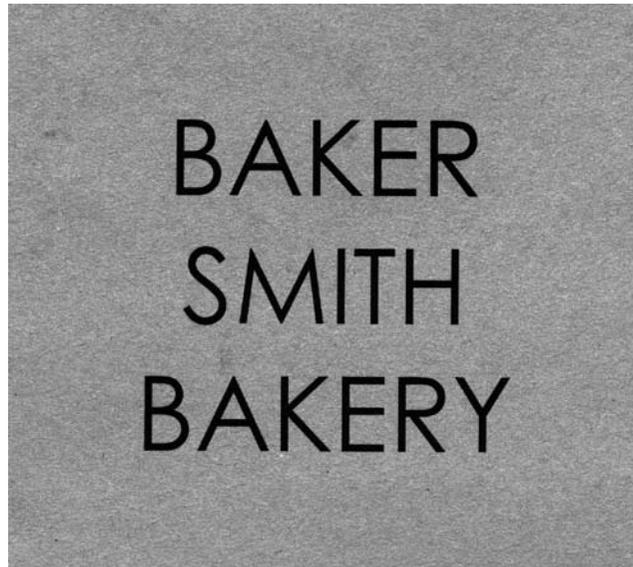


Ten books by contemporary artist Anthony Padgett: two photographic books of his post-modern religious sculpture, painting, photography and performance art; the novel, *The Rainbow Swastika Conspiracy*, on art, religion, financial corruption; his religious discrimination case against Tate Galleries; the interfaith children's book, *Divinityland*, and two studies on world religion and modern art. Also, two *Murder On The Dance Floor* novellas - *Murder At The Midland Hotel* and *Salsa Most Foul*, a 'how to set up a dance class' book and a collection of twenty-three short stories about coffee, *Tales From The Old Coffee House*.

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# Baker Smith Bakery Books



Baker Smith Bakery is a collaboration between a graphic designer and a textile designer to form the concept bakery, Baker Smith Bakery. The bakery focuses on the design aspect rather than the practical process of baking.

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# Barry McKay Rare Books



Since 1986 I have been among the UK's leading specialists for out-of-print and new books on all aspects of the history and arts of print in all its manifestations with particular strengths in printing & typography and bookbinding. I also stock of antiquarian books with a particular bent towards English provincial printings, particular from towns in the Northern Counties.

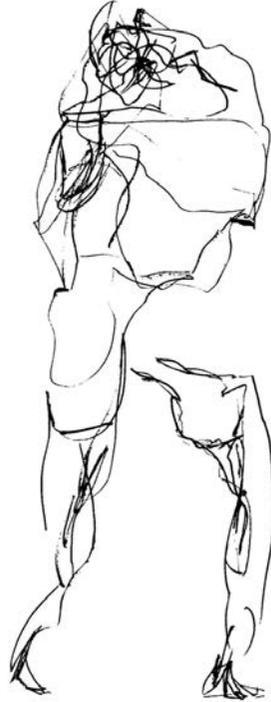
I am also a bookbinder with an interest in modern interpretations of styles of bindings from earlier eras, and have also published several books and articles on various aspects of book history.

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*Beowulf (detail)*, Mark Walmsley, 2007

# David Barton



Work,  
to what purpose?  
No purpose.  
To what end?  
An open end,  
endlessly rushing towards me,  
into which I too am rushed impatiently by  
work.

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# Kim Bevan



Kim Bevan makes small delicate book works designed to create feelings of fascination and curiosity within the viewer. The pieces vary, from work which incorporates personal experiences to more recent, playful work using poetry and narrative. Through 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 fully accessible, others are only viewable from particular angles or when twisted and turned in a particular way.

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# Diane de Bournazel



My books are made with dreams, happy and/or troubled, they are wandering, travels through pages, windows and pop-ups, single and different.

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# Kate Bowles

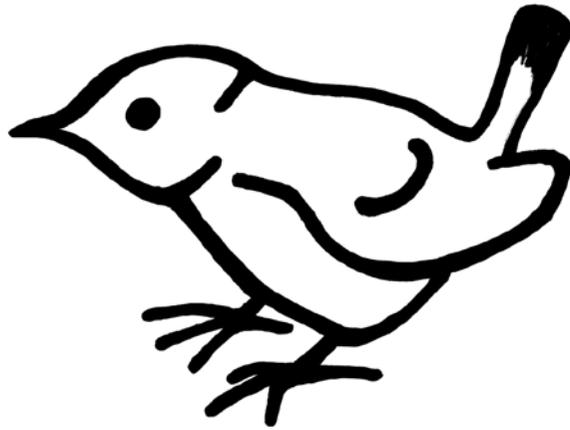


Kate Bowles creates traditionally bound books using recycled and previously owned fabrics and papers. She has a particular interest in exposing and making a feature of the stitching on the spine, something that is normally hidden.

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Bracketpress

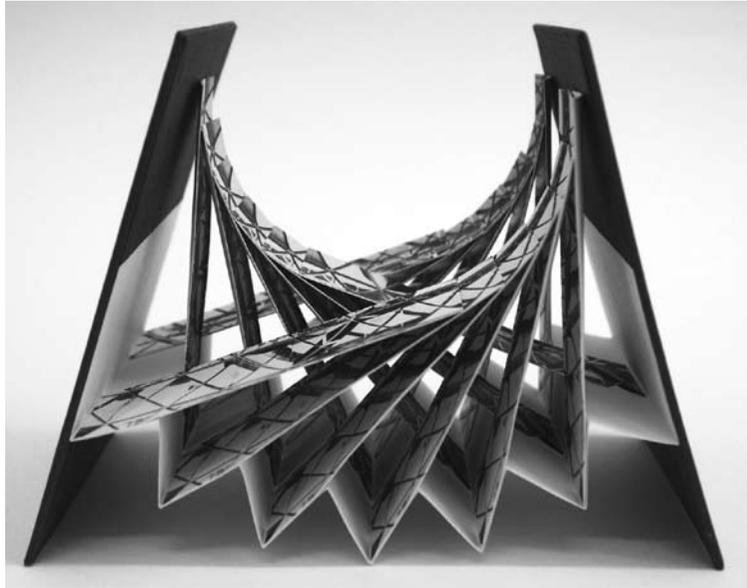


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# Mandy Brannan



My book arts practice is currently focused on creating a structural visual language that explores architectural environments. By examining the architectural elements brought together to build structures according to practical requirements, I develop work that uses images of these elements to create a spatial quality within the book format.

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# Carys Bryan



I employ the expressive and variable form of the artist's book to suggest notions of space and place. Sequences of photographs and drawings build up visual narratives. Each book is made with a careful consideration of the form and concept and a striving to find a unity between these, so that the books can be ultimately understood as a cohesive whole.

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# Café Royal Books



In 2005, having 'given up' painting, I began producing small books of my drawings as a way of disseminating and exhibiting my work while avoiding galleries. I started to trade my books with other artists working in a similar way. Then selling their books, then publishing their work. This became Café Royal Books, a publishing house I founded in 2006. Our titles are distributed and sold internationally.

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# Camberwell College of Arts



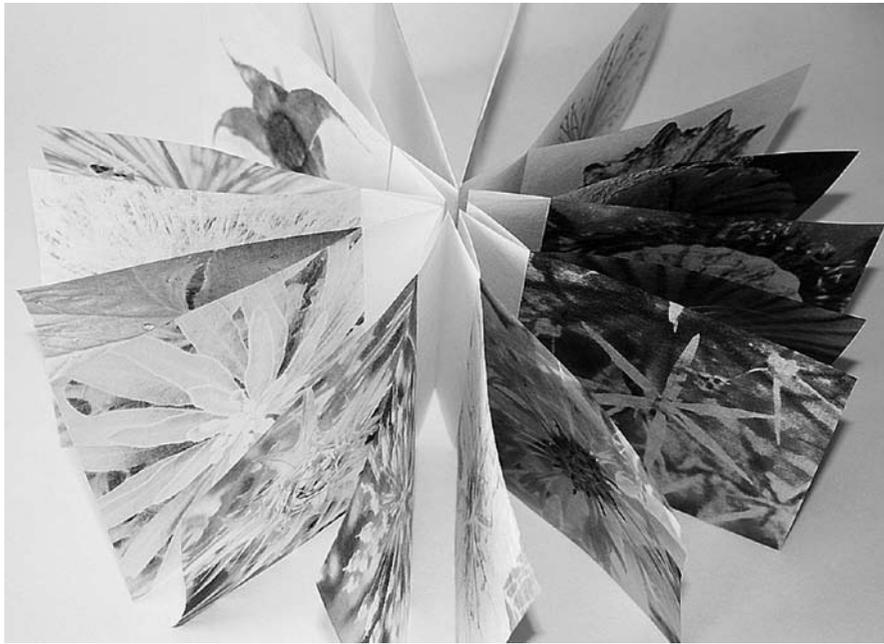
The MA Book Arts specialism at Camberwell College of Arts explores the concept of the book and its increasingly important role within fine art practice. Students pursue their study through individual project proposals producing work which encompasses multiples, the unique, the precious, the ephemeral, installation, digital imaging, paper engineering, documentary and 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 artists Susan Johanknecht, Les Bicknell and Helen Douglas.

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

T: 0207 514 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)

# Jane Cradock-Watson



My books are sensual. They can be read by sense of touch.

My subject matter is primarily focussed on exploring the idea of the perfect garden. The garden is so evocative of the human condition. The book in its texture and physical properties are integral to its reading, providing the reader with an intimate and sensory experience with nature, which engages them in reflecting on the garden as a metaphor for life, the transience of perfection, beauty, order and disorder in the garden, and the tensions between the cultivated and the wild, which exist within it.

Jane Cradock-Watson  
29 Manor Drive  
Surbiton  
Surrey  
KT5 8NE

M: 07941 025958 E: [jcradockwatson@ucreative.ac.uk](mailto:jcradockwatson@ucreative.ac.uk)

# Deckle Edged



My current body of work is a return to a favourite process of mine – layering cut out images into a book / theatre form. As you gaze through the layers, your eyes take you into created worlds where you can explore fairytales and adventures and you can find your own stories within.

Architecture and cityscapes are still a recurring theme and I hope you will enjoy my latest cut-out forms. I still cut by hand, so each item is unique.

Mellie Lane  
Old Frog Cottage  
Ford Street  
Clun  
SY7 8LD

T: 01588 640673 M: 07811 412455 E: [melanie.lane@virgin.net](mailto:melanie.lane@virgin.net) [www.deckle-edge.com](http://www.deckle-edge.com)

# Drawing & Image Making, UCLan



The Drawing & Image Making course at the University of Central Lancashire [UCLan] is committed to the exploration and practice of drawing in its broadest possible context and the application of drawing based research. 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 within the presentation of work and a relationship between artwork and external agencies.

Craig Atkinson  
126, Media Factory  
UCLan  
Preston  
PR1 2HE

T: 01772 893893 E: [catkinson1@uclan.ac.uk](mailto:catkinson1@uclan.ac.uk) [www.drawingandimagemaking.com](http://www.drawingandimagemaking.com)

# East Street Arts



East Street Arts' operations are guided by its artist-led roots and ethos. We support creative practitioners at all stages of their career by creating appropriate contexts to produce new work and apply experimental and independent forms of enquiry into contemporary arts and public engagement. We believe in arts' transformational role in society and support the development of a community that engages with social realities and politics as a catalyst for artistic exchange, collaboration and critical debate. Our curatorial approach is to question traditional formats of presentation and engagement in order to further the relationships between the producers and consumers of art.

Judit Bodor  
Patrick Studios, East Street Arts  
St. Mary's Lane  
Leeds  
LS9 7EH

T: 0113 248 0040 M: 07919 920534 E: [judit.bodor@esaweb.org.uk](mailto:judit.bodor@esaweb.org.uk)  
[www.esaweb.org.uk](http://www.esaweb.org.uk)

# Ensixteen Editions



London-based artist and writer Mike Nicholson continues his ongoing series of graphic narratives under the Ensixteen Editions banner, exploring the connections between the local and global, the outside world and the internal monologue of the individual.

BBC Broadcaster and author Phil Rickman has called the work “the new social journalism” and best-selling writer Robert Rankin finds it “elegant and fascinating”.

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

T: 020 7249 2187 M: 07711 334913 E: [ladnicholson@yahoo.co.uk](mailto:ladnicholson@yahoo.co.uk)  
[www.ensixteeneditions.blogspot.com](http://www.ensixteeneditions.blogspot.com)

# Essence Press



Essence Press publishes works by Julie Johnstone and, occasionally, by other writers and artists.

Works explore perception, distillation, and contemplative experience.

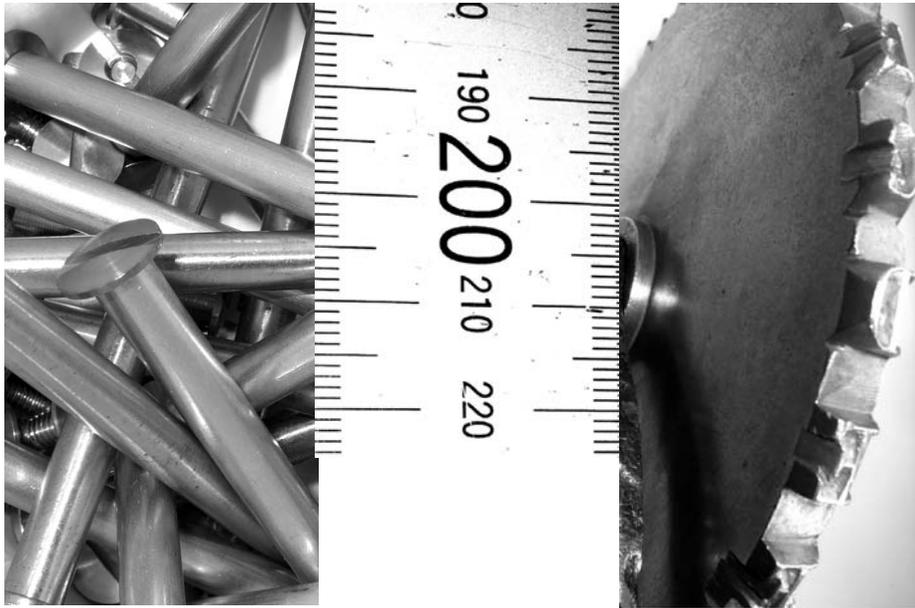
Recent pieces include notes on the ordinary, a collection of sentences exploring the concept of 'ordinary' by Julie Johnstone, and *Alphabet book* and *Alphabet week* by Maria White.

the ordinary is visible and invisible in the same moment

Julie Johnstone  
8 Craiglea Drive  
Edinburgh  
EH10 5PA

T: 0131 447 3077 E: [editor@essencepress.co.uk](mailto:editor@essencepress.co.uk) [www.essencepress.co.uk](http://www.essencepress.co.uk)

# F.J. Ratchford Ltd.

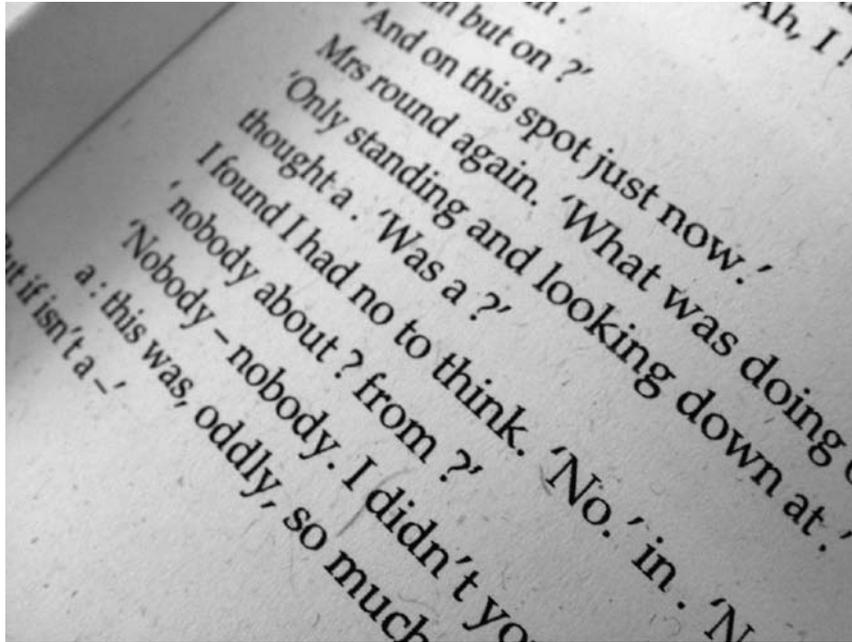


F.J. Ratchford have been a significant name associated with quality book and box covering materials in the United Kingdom since 1889, supplying some of the finest fancy papers and embossed cloths, beautiful leathers and a wide range of accessories including tapes, calico, threads, headbands, glues, brushes, greyboards and bone folders.

Jonathan Ratchford  
Kennedy Way  
Green Lane  
Stockport  
SK4 2JX

T: 0161 480 8484 E: [info@fjratchford.co.uk](mailto:info@fjratchford.co.uk) [www.ratchford.co.uk](http://www.ratchford.co.uk)

# Fine Art, University of Leeds



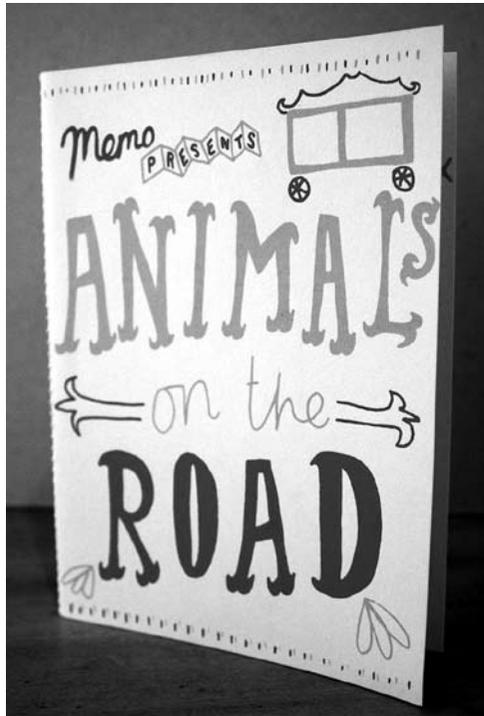
Fine Art students on the BA, MA in Fine Art, MFA programmes and at PhD research level are encouraged to look at the ways in which artists use the medium of the book in terms of form, structure and content. The appropriation of the book format by students is explored and utilised in the broadest of senses, not restricting themselves to the traditional codex approach, but considering the page, text and layout as a starting point for conceptual considerations and developing other forms of art practice.

Chris Taylor  
School of Fine Art, History of Art & Cultural Studies  
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University of Leeds  
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*Orlando, Aymee Smith, 2010*

# Fine City Friends



Fine City Friends are Anthony Zinonos, Gemma Correll and Helen Entwisle (aka Memo). We make zines, cards, prints and other small items alongside working as freelance illustrators. Our work focuses on a number of subjects including everyday observations, collections, people, humour, and pets. Currently we are based in Leeds and Norwich, and soon we'll be adding Berlin to that list.

Helen Entwisle  
28A St. Michael's Lane  
Leeds  
LS4 2RX

M: 07855 413580 E: madgebishop\_@hotmail.com [www.hellomemo.com](http://www.hellomemo.com)

# Fingers and Thumbs

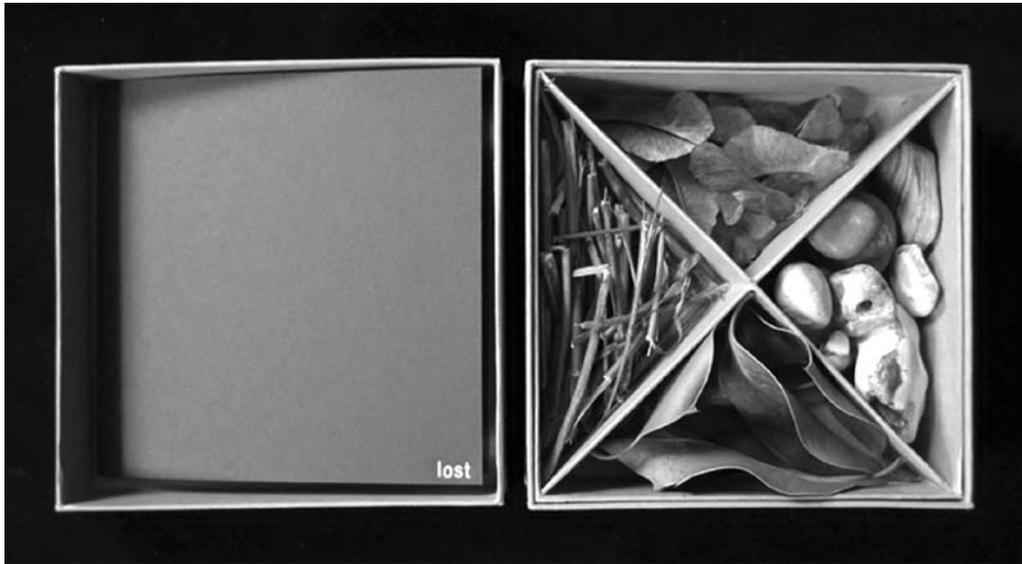


Fingers & Thumbs are a collective of print based designers specialising in manual printmaking. We enjoy producing editions of hand printed matter be it posters or publications. Wherever possible we try to push the printing process to ensure that colour, format and paper quality combine to produce pieces of work that are visually exciting with an emphasis on craft.

Victoria Simpson  
c/o Leeds College of Art  
Blenheim Walk  
Leeds LS2 9AQ

M: 07708 399253 E: [wearefingersandthumbs@hotmail.co.uk](mailto:wearefingersandthumbs@hotmail.co.uk)  
[www.wearefingersandthumbs.blogspot.com](http://www.wearefingersandthumbs.blogspot.com)

# Renée Fisher



My bookwork has grown out of a love of story telling in all forms written, oral and visual. I am interested in narrative techniques which combine different ways of telling, and also thwarted narratives and ways of withholding; lost or unfinished stories, submerged and hidden voices.

In 2010 I began an MA in Book Arts at Camberwell College of Arts. My work for this course has taken inspiration from natural history museums, curiosity cabinets, Nabokov's butterflies, collections and archives, and is concerned with what a "language of desire" might be in this context – fictive, hyperbolic – needing containment.

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# Simon Goode

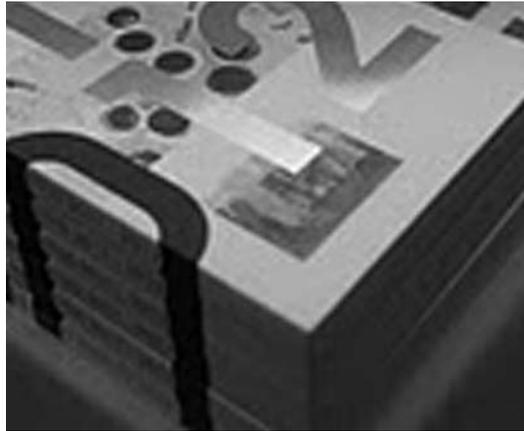


Simon Goode is an artist working predominantly in the book form. With a keen interest in letterpress and traditional printmaking techniques, he explores the crossover between modern digital technologies and traditional methods and processes. As a bookbinder, book artist and printmaker, he is interested in the preservation and renewal of classical book production in today's high-tech world. His practice centres on an intersection of craft, design and art, and this is achieved through a marriage of old and new technologies.

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# Graphic Design, Leeds College of Art

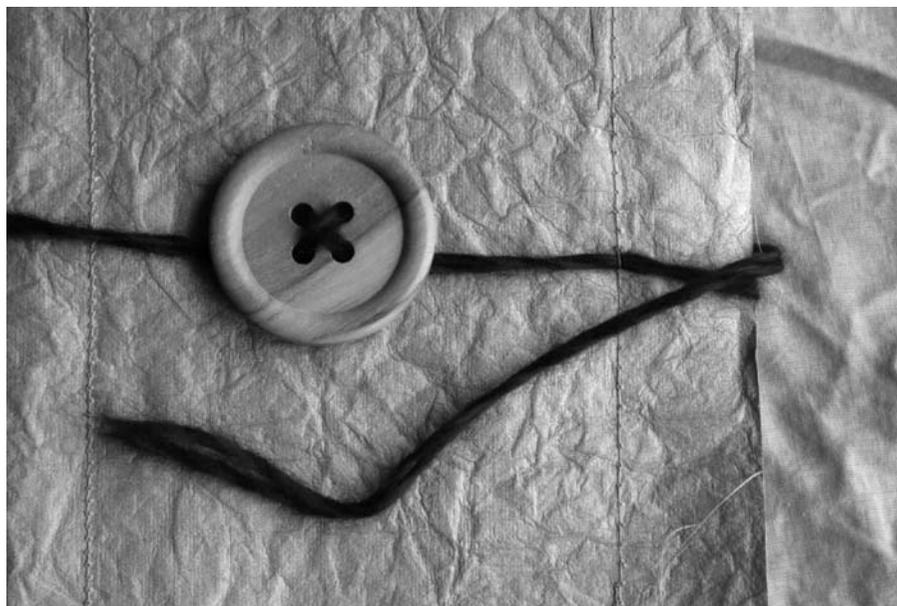


Graphic Design at Leeds College of Art is a programme that supports a specialist and critically informed approach to contemporary graphic design. By integrating a conceptual and contextual engagement within the ongoing development of studio practice, the course focuses on establishing rigorous and flexible approaches to the development of creative, challenging and inventive solutions to brief led problems.

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# Fiona Helen Halliday



Fiona's artist book works are often experimental, using print techniques and drawing to realise ideas. As Fiona is primarily a painter, she uses her larger works to inform and inspire her book projects. New works inspired by various quotations incorporating both text and drawing.

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# Hard Copy



*Position:* Hard Copy are three artists: Janet Allsebrook, Caro Blount-Shah and Prue Dixon who make books *page* and multiples *copy* as part of their *print* practice. Themes *scale to fit media* run from *preview* natality to mortality *bleed* and what *override default* happens between. Concept, form, structure, content and materiality *(fewer options)* are closely linked *layers*.

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Prue Dixon  
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E: dixon26@tiscali.co.uk

Caro Blount-Shah  
180 Bradford Road  
Shipley  
BD18 3DE

E: carobs04@yahoo.co.uk

Ciara Healy – [www.ignition.ie](http://www.ignition.ie)

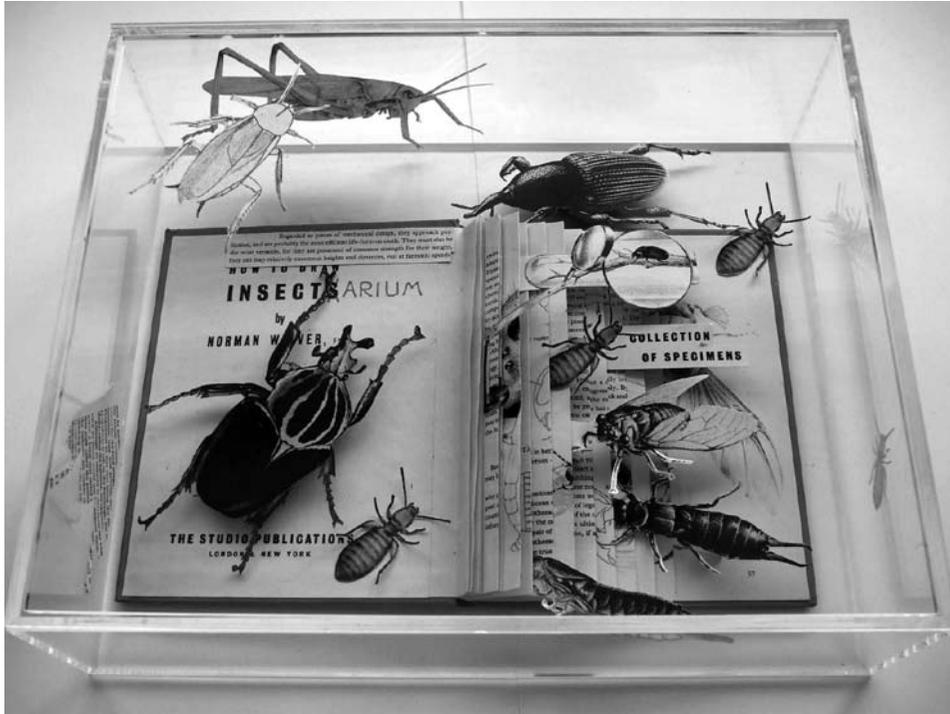


Established in 2000 by Irish artists Andrew Kelly and Ciara Healy, [www.ignition.ie](http://www.ignition.ie) is now based in the UK where Andrew is currently completing an MA in Book Arts at UAL Camberwell and Ciara is represented by Advocate Illustration Agency, London where she also teaches Book Arts and Illustration. Their collection of limited edition hardback, soft back and hand-stitched books draw inspiration from nature, anthropomorphism, happiness and share an ambition to reach for the simple and appropriate. Their books are housed in the permanent collection at Tate Library as well as many other prestigious public collections in Ireland, Britain and the USA.

Ciara Healy  
Vine Cottage  
6 Corseley Cottage  
Groombridge  
TN3 9RH

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

# Heather Hunter Books



I am at present Artist in Residence at Turn End Garden Studio, a 1960's listed building and unique garden. The philosophy of the Arts and Craft Movement architects that house and garden should speak the same language, is reflected in the architecture of Turn End. The influence of this, while experimenting with the letterpress pressure printing method, is evident in some of my current work. A number of my altered books are from the Observer series, the construction of these books produces random words for my found poems.

Heather Hunter  
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Haddenham  
HP17 8DZ

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[www.hunterbooks.co.uk](http://www.hunterbooks.co.uk)

# Pat Hodson



Pat Hodson's books are created using a fusion of collage and digital print. *Seepage* was one of several books which evolved from a collaborative residency in Iceland in 2009. It evokes the way astonishingly bright colours rise to the surface, are deposited on volcanic rocks and creep through cracks in the ground. Words also seep out in a random chaotic way. It uses a double layer construction method which keeps the 3D 'book shape' even when it is hanging. Pages are of silk laminated with paper tissue and digitally printed.

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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)

# Hot Bed Bookstars

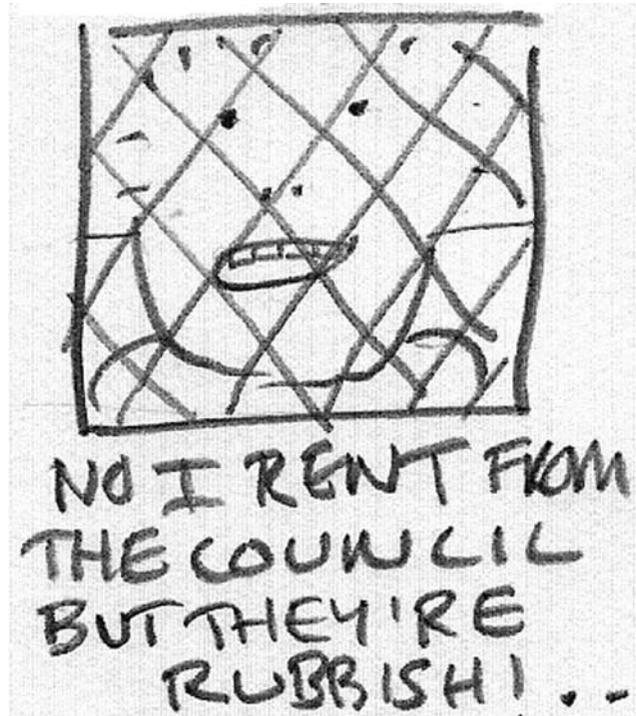


We are a group of printers and book artists, working out of Hot Bed Press, who love to make artists' books.

Sean Rorke  
1st Floor, The Casket Works  
Cow Lane  
Salford  
M5 4NB

T: 0161 743 3111 E: [info@hotbedpress.org](mailto:info@hotbedpress.org) [www.hotbedpress.org](http://www.hotbedpress.org)

# Sarah Hutton



The work documents conversations, their context, and their narrative.

The first series of conversation drawings were made in Holbeck, Leeds as part of a mapping exercise associated with my Masters of Architecture research project, which looks into the notion that the democratic process is failing the people of Holbeck. It focuses on a number of local issues: the pending closure of the library, council housing and the local council's political surgeries, and, as my interests are in issues of local democracy and governance, the project site has now expanded into the political ward of Beeston and Holbeck.

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Haworth  
BD22 8HJ

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# Inter-Books



Driven by a diverse range of concepts and briefs, the exhibited works represent all three years of the Leeds College of Art, B.A (Hons) Art & Design (Interdisciplinary) course. The works reflect a variety of forms including small-scale multiples, packages, DVDs, fanzines and books. The concepts, themes and ideas range from the absurdly humorous to the poignantly poetic. Some ideas are explored via drawing, collage, stitching and other lo-fi processes, other approaches utilise a range of digital processes and tools across visual, sound and time-based media.

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Blenheim Walk  
Leeds LS2 9AQ

T: 0113 202 8238 E: [cheryl.huntbach@leeds-art.ac.uk](mailto:cheryl.huntbach@leeds-art.ac.uk) [www.hotbedpress.org](http://www.hotbedpress.org)

# Rosie Kearton



My interest, as a visual artist, is in space, time, memories, and locations. My work is usually associated with a journey, sometimes my own inner journey, to build a narrative. I am interested in developing a visual vocabulary within the artist book for my experiences, my passion for walking in the mountains, and travelling to different places. I often collect something along the way, a leaf, a travel ticket, a fragment that is a memory of that journey, place, and time.

Rosie Kearton  
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Plymouth  
PL4 6PR

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# Jane Kenington



My work is about space. The spaces around us, the spaces we occupy, the spaces we might not notice and the space in our heads. Through the use of thread and wire I make forms to represent and fill these spaces and through shadow and drawing I explore the potential of these spaces, injecting complexity into often overlooked spaces.

Jane Kenington  
125/127 Town Street  
Horsforth  
Leeds LS18 5BL

T: 0113 258 6813 M: 07813 577818 E: jane\_e\_k@hotmail.co.uk

# Susan Kruse



Images on the edges, flotsam and jetsam, the fleeting, unconsidered, irrelevant, discarded. Doodles and drawings, digital ephemera. Rust and smoke and the residue of ice. Paper, cloth, wax and thread.

Susan Kruse  
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Solihull  
B92 7NF

T: 0121 706 1595 M: 07794 336589 E: [susankruse@yahoo.com](mailto:susankruse@yahoo.com)  
[www.susankruse.blogspot.com](http://www.susankruse.blogspot.com)

L.M.P.



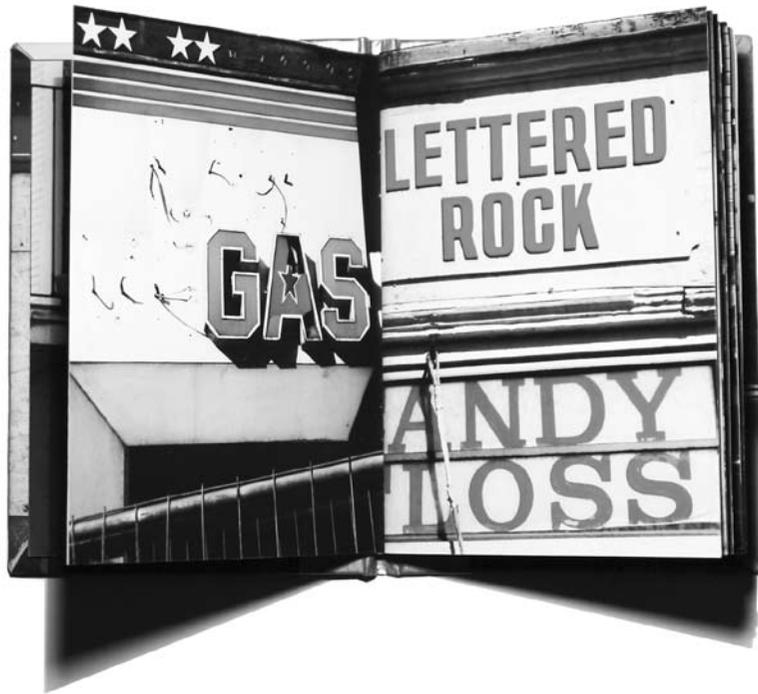
Occupying a small space between fact and fiction, reality and imagination Becoming Books become.

Acts of repetition, equivalence, malfunction and materiality, choice and compulsion, produce narrative objects which might be perceived as books.

Louisa Parker  
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# Leeds City College



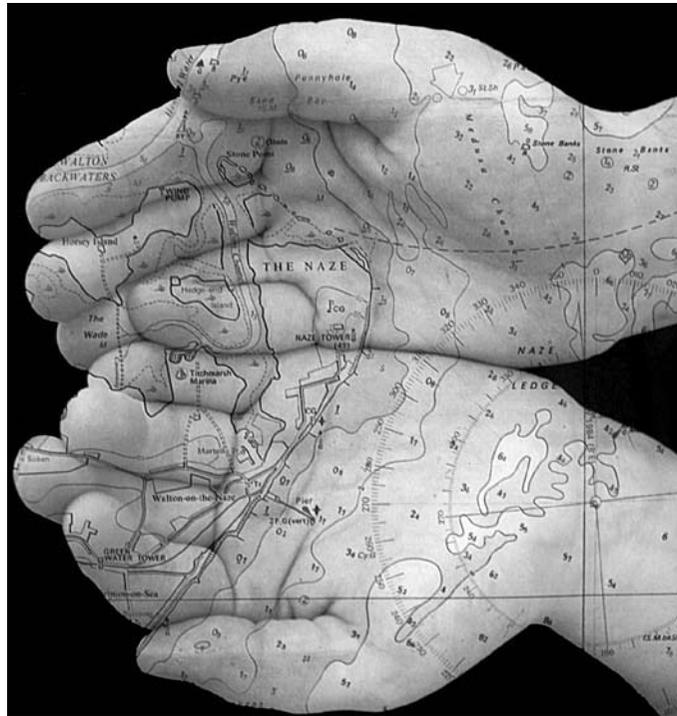
The exhibited collection of limited edition books are the work of staff and students from the Creative Arts Department, ranging from photo-books depicting details of urban landscapes to explorations of the book as a sculptural object.

The underlying concept with all of the works is that of a mobile art exhibition, making the consumption of the art works a tactile experience that can be edited interactively by the viewer – and all of which could be perceived simply as a book of pretty pictures.

Tony Baker  
Leeds City College  
Thomas Danby Campus  
7 Roundhay Road  
Leeds LS7 3BG

T: 0113 284 6355 E: [tony.baker@leedscitycollege.ac.uk](mailto:tony.baker@leedscitycollege.ac.uk)

# MA Art, Design & the Book



This course enables students to explore the eclectic nature of the book, encompassing industrial mass-production methods and technologies, fine press limited editions, multiples and one-off unique items. Emphasis is placed on craft skills and knowledge that enable the functions of a book to be made effective. This is a practical, studio-based MA course. In support of this, students have access to printmaking, photography and digital studios, book construction and paper engineering workshops.

David Jury  
MA Art & Design and the Book  
Colchester Institute  
The Minories  
74 High Street  
Colchester CO1 1UE

T: 01206 712437 E: david.jury@colchester.ac.uk

# John McDowall



My books refer to and cross-reference with diverse printed manifestations. In the work subject and medium are combined, time and the space from page to page are essential active elements. This encompasses the awareness of holding a book, of reading and of return to the book.

*Eleven French Publishers* has the formal look and layout of Ed Ruscha's books. It comprises of photographs of French published books, highlighting the sober design that was noticed by, and evidently influenced, the artist on his visit to Paris in 1961.

John McDowall  
Flat 2  
259 Manningham Lane  
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BD9 7EP

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

*Eleven French Publishers*, 2011

# Roxann Maguire



The books which I produce are always a labour of love. I am interested in history, whether it has a personal connection to myself or not. I enjoy documenting things, I find I do this best when I am making. I love to make, so that is what I do. My books should be explored and enjoyed, I hope you enjoy them as much as I enjoy making them.

Roxann Maguire  
32 Carbis Avenue  
Grimsargh  
Preston  
PR2 5LU

M: 07535 977888 E: [roxannmaguire@gmail.com](mailto:roxannmaguire@gmail.com)

# Mr Smith

## ***Enquiry calls***

*To return to a  
call on hold or  
switch between  
two parties*

To make an enquiry call to  
another extension

■ **Press Recall button**

You will hear the dialling  
tone

■ **Key extension number**

■ **Key 2**

To connect both parties

■ **Replace handset**

Please check with your company operator for the correct number and then amend this page

You will now hear verification dial tone

When you return you cancel your ongoing message

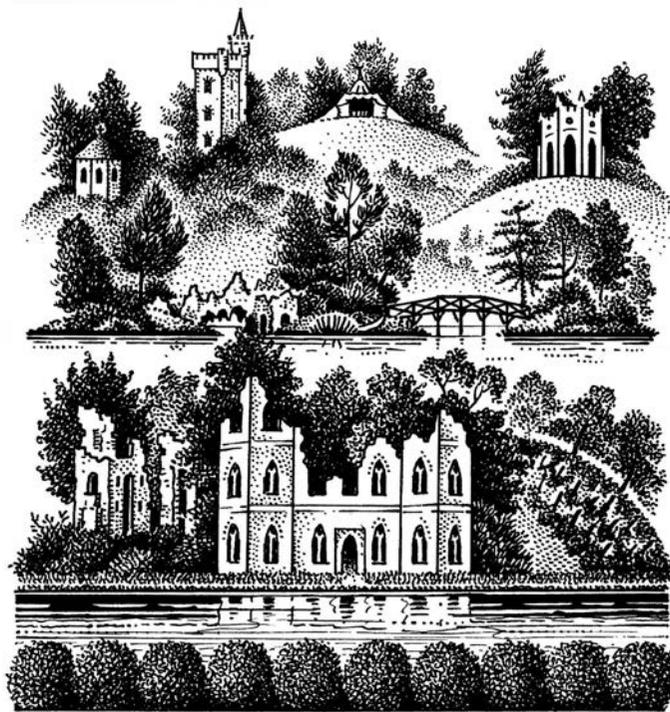
If you are in conversation and hear a call waiting tone (pip, pip)

Reason for Absence Codes

Mr Smith  
14 Slack Lane  
Nether Heage  
Belper  
DE56 2JU

M: 07881 628225 E: psmith3@hotmail.co.uk

# New Arcadian Press



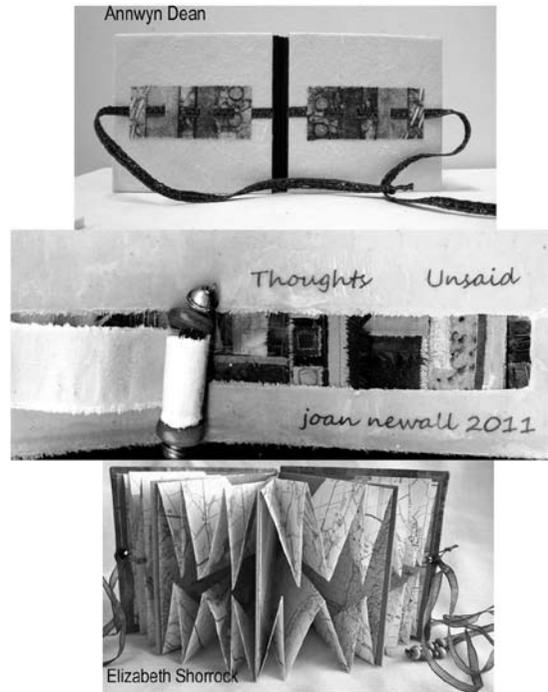
The limited edition, *New Arcadian Journal* is a unique, fine press publication that combines art and scholarship with unfussy design. By championing the study of political gardening, and by promoting restoration of place and meaning, the *New Arcadian Journal* has shed new light on historical landscapes as well as contemporary artists' gardens, especially Ian Hamilton Finlay's *Little Sparta* outside Edinburgh.

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)

*Painshill Park*, Cover NAJ 67/68 (2010), Chris Broughton

# Page Paper Stitch



Page Paper Stitch consists of three textile artists from the northwest of England who have come together to share their appreciation of artists' books, each expressing their styles of bookmaking in different ways.

Annwyn Dean's inspiration stems from her study of C18th embroidery and from her collection of lace and textile fragments;

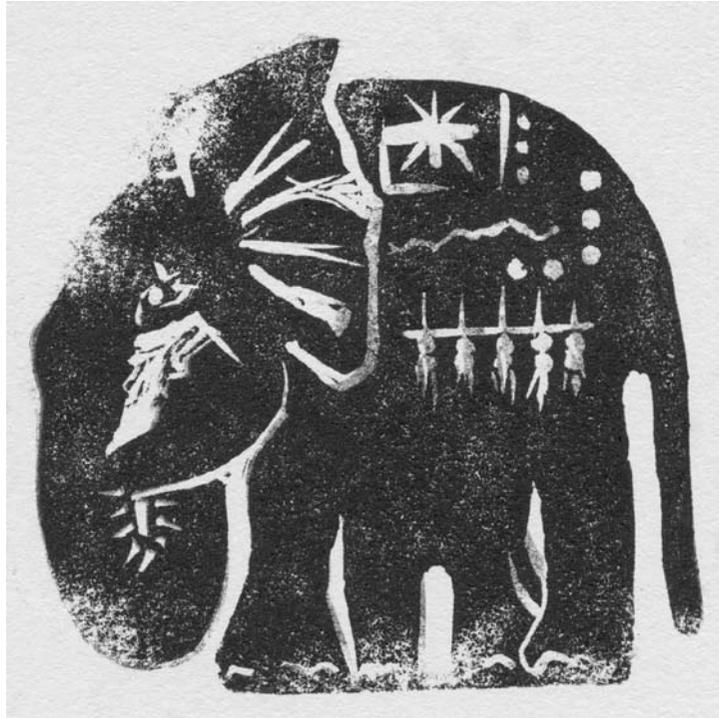
Joan Newall's work is concerned with her perception of people's unsaid thoughts and words. She specialises in waxed and stitched papers, incorporating text;

Elizabeth Shorrock enjoys experimenting with unusual folding techniques. Her current work uses recycled maps as a starting point.

Elizabeth Shorrock  
Applegarth, Sunnybank  
Cask-in-Cartmel  
Cumbria LA11 7PF

T: 01539 558536 E: [pagepaperstitch@hotmail.co.uk](mailto:pagepaperstitch@hotmail.co.uk)

# Printed Textiles, Leeds College of Art



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.

Duncan Harrison  
Printed Textiles  
Leeds College of Art  
Blenheim Walk  
Leeds LS2 9AQ

T: 0113 202 8018 E: [teamtiles@leeds-art.ac.uk](mailto:teamtiles@leeds-art.ac.uk) [www.leeds-art.ac.uk](http://www.leeds-art.ac.uk)

# Karoline Rerrie



Karoline is an illustrator who creates images by drawing, painting, silkscreen printing and Japanese Gocco printing. She has always seen her work as a craft and this is what initially led her to explore the realms of printmaking and artists' books.

Karoline now produces a range of multiples including zines and small books which she exhibits nationally at artists' book fairs and also in galleries. She co-ordinates the publication of limited edition postcard books and colouring books featuring her own work and that of other women illustrators. When Karoline is not drawing or printing she works on a range of participatory commissions in schools, galleries and art centres.

Karoline Rerrie  
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[www.lonelypanda.com](http://www.lonelypanda.com) [www.newmagicbook.blogspot.com](http://www.newmagicbook.blogspot.com) [www.menageriebook.blogspot.com](http://www.menageriebook.blogspot.com)

# Catherine Scriven



I am a visual artist making representational work in response to personal, social or historical narratives for galleries, public spaces or commissions. I aim to visualise the extraordinary in the ordinary.

My work varies from small scale layered drawings and prints to sleek digital photocompositions printed on aluminium. Intimate objects with a personal narrative are often the starting point for the drawings, prints or artists books, they speak about the daily routines that are underpinning our lives.

Catherine Scriven  
2 Plain Moor  
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# Surrealist Editions



Established in 2007, with the publication of our first two titles, *Down Victory!* and *The Bridge of Shadows*, Surrealist Editions is the publishing arm of Leeds Surrealist Group, which was founded in 1994. Our aim is to publish written and visual material to a high production quality that not only reflects current surrealist activity, both locally and internationally, but is in itself surrealist. In 2008, we launched our journal, *Phosphor*, with the intention of presenting evidence of surrealism's continuing creative luminescence, as well as drawing attention to neglected aspects of the movement's history.

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# Kali Taylor



I illustrate, print and hand bind my books in small editions.

For me the creation of books is almost architectural by nature, with the need to think in both 2D and 3D, making the page layout work with the form of the book as an object and the pages relate to each other. My books' subjects also often relate to the themes of architecture and how the man-made forms surrounding us shape urban living.

When using printmaking techniques I enjoy using multiple plates, giving a sense of depth to the 2D page.

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# Turn Press

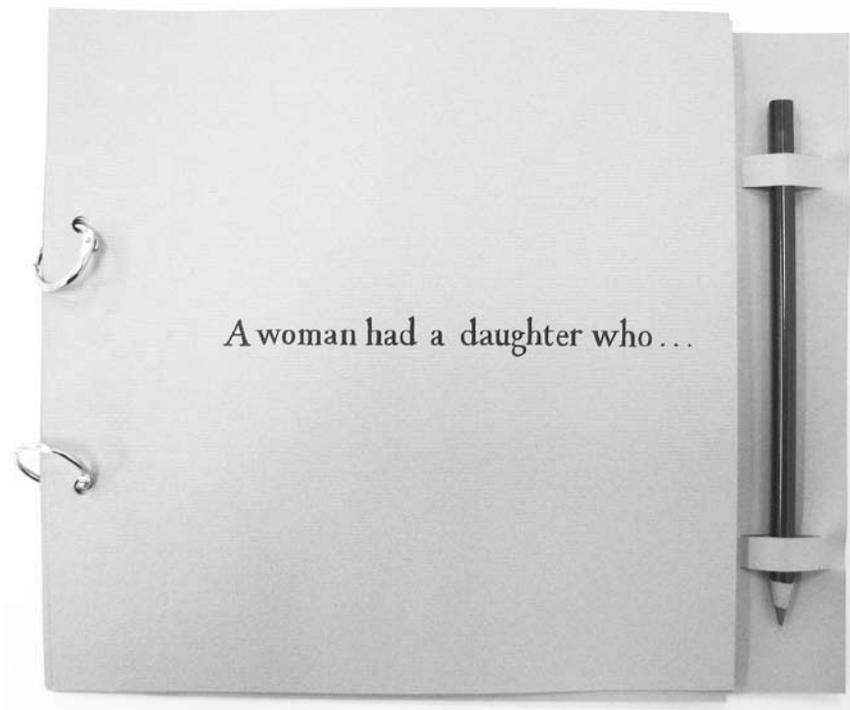


Turn Press' body of works specifically seek to question the very object, entity, nature and composition of the book. Treated not as 'books' but as 'works' - as sculptural/sound/performative objects - as 'score-objects', the book as we know it becomes a far more soluble being, always on the verge of becoming. Its very definition of 'what is', expanded, renegotiated and challenged.

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# University of Salford



Books, Magazines, Book Works, Artists Books, Zines, Book Arts? It is hard to define a single context or form of practice emerging from the student and staff at the School of Art & Design. The diversity of practical, conceptual and formal outcomes reflects the school's ethos of developing independent practitioners across the fields of art and design. The boundaries between these practices are at times indistinct but exciting forms and questions often arise from the in-between space of these disciplines. This is the strength of an interdisciplinary practice, a form of practice and enquiry which could be short lived under current government arts and humanities funding plans.

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# Visual Communications, Leeds College of Art



BA Visual Communications at Leeds College of Art will be showing a variety of Years 1, 2 and 3 work from modules supporting the technical and theoretical exploration and production of books. This includes books and zines produced in the Year 1 Visual Exploration module documenting Leeds and student's passions and interests; Year 2 books are in response to the Collections brief which explores the collation, organisation and presentation of material, and Year 3 books are personal investigations and experimentation into print and communication.

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# We Have Beaks



We Have Beaks is collectively Caroline Pratt, Ruth Viqueira and Gareth Wadkin. Currently flapping around in an undersized nest of paper and twine, this little flock likes nothing more than a spot of printing and folding, oh, and a good helping of tea and cake too, of course.

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# 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 open and accessible relief printing and screenprinting facilities, affordable studio spaces, specialist printmaking workshops and courses. In addition, WYPW organises regular exhibitions for its members, these provide selling opportunities and promote the workshop across the region.

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# whnicPRESS



whnicPRESS is a new imprint started by twelve book artists exploring themes as diverse as corsetry, chance, language, memory and the boundary between what is public and what is private through various concepts and structures of the book. Recent graduates of the Book Arts MA at Camberwell College, University of the Arts London, their latest collaboration is entitled *Place*, in which each artist explores their own interpretation of where they find themselves now. Individual works by these artists are also available.

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# Wild Pansy Press



2011 saw the opening of the Wild Pansy Press Project Space as an open space for experimental works which uses the practices of reading, writing and publication as their medium and/or content. These reflect our plans to move to a more proactive and creative role, initiating new, experimental publications and participating in exhibitions and other projects.

As part of this strategy WPP is actively pursuing partnerships with other groups to develop a network of practitioners who explore and advance publication in its widest sense as both a distributional strategy and medium of practice.

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*Twenty-Four by Thirty*, Alex Lightman, 2010

First published by Storyboard Press on the occasion of  
the 14th International Contemporary Artists' Book Fair,  
the Parkinson Court, University of Leeds, 11-12 March 2011

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

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ISBN 978-1-904051-11-4

British Library Cataloguing in Publication Data  
A catalogue record for this book is available from the British Library

Cover image: *Bring Back No Tidings*, Peter Overton, 1984



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