





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

PAGES 2012



## PAGES 2012

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## PAGES 2012 and the 15<sup>th</sup> Contemporary Artists' Book Fair

John McDowall and Chris Taylor

The Artists' Book Fair held annually at Leeds University is the core around which PAGES has been developed. The project is an integrated programme of related initiatives which create opportunities to engage artists with audience and the audience with the medium of artists' books. The dynamic and variety of these events provide wide-ranging possibilities for the development of artists' practice and a wider circulation and awareness of the potential of the book. At the centre of this, the fair is the ideal context for the viewing of new production and the meeting of makers and publishers and a diverse public of viewer/readers.

Concurrent with the 2012 book fair, a series of exhibitions and events will be taking place highlighting the heterogeneity of current book, text, reading and performance activity. The programme brings the work of regional, national and international artists and curators to a variety of locations in the city.

### The Portable Reading Room 1-13 March Leeds Art Gallery

As an extension to their current practice, Wild Pansy Press editors Simon Lewandowski and Chris Taylor have developed the Portable Reading Room as a mobile project space, gallery and bookshop. It is a flat-pack, easy-assembly enclosed structure incorporating seating, a layout area for the display and study of books, storage space and, on the exterior surfaces, an area for displaying artwork, a notice board and signage. As well as being a site for



*Ode to Words*, composed by Sophie Loss, performed at Whitechapel Gallery, 2011



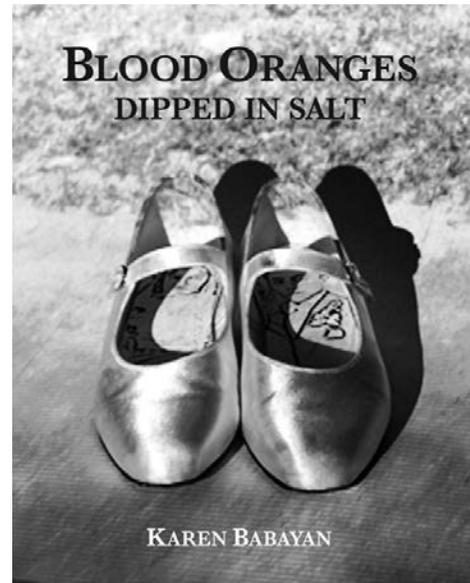
The Portable Reading Room, Whitechapel Gallery, London, 2011

activities the Portable Reading Room is a social sculpture in its own right, centered on the activity of reading

and the book as an expressive medium. Readers will be encouraged to interact with one another in an unfamiliar but welcoming space and, in a sense, "put themselves into" the imprint.

During the two-week residency at Leeds Art Gallery, a number of artists will use the Portable Reading Room for the presentation of ideas, projects, talks, workshops and book launches. In addition, a number of student groups from the School of Fine Art, History of Art and Cultural Studies, University of Leeds, will occupy the Portable Reading Room for a series of performances, interventions and on-the-spot book and magazine publishing sessions: [www.wildpansypress.com](http://www.wildpansypress.com)

Artist **Karen Babayan** will be reading from her forthcoming Wild Pansy Press publication, *Blood Oranges Dipped in Salt* (2012), with readings and storytelling workshops for families. Over a 400 hundred year period, the book recounts the history of the Armenians of Iran from the perspective of the author's own family. Dreams feature strongly; also births, marriages and deaths, the stuff of family life. The stories bear witness to a minority culture with a monumental history that has experienced generations of loss, displacement, migration, immigration and assimilation.



Artist and current University of Leeds MFA student **Aymee Smith** will use the reading room as a base for producing a new work in response to the Leeds Art Gallery's collection. Consisting of a short narrative, each fitting onto an A4 sheet of paper, Smith will respond to some or all of the work on display producing a 'reading' of each room of the gallery - alternative readings based not upon the art-historical norms typically employed by galleries but rather, situating the works within a more literary or imaginative world and creating a story that links the works within each room. This will be printed and made available to visitors as an 'alternative guide' to the gallery.

Following on from last year's sell-out 'performance' of *3D thinkers in a 2D world* at Cheltenham Science Festival for The Arts Catalyst and Shape, and the 'talk' of the same name at the V&A, artist **Benedict Phillips** (below) will be introducing a new version, this time without slides. A *real 3D* slide talk will examine the interrelationship between his sculpture, photography and bookwork's of the past seventeen years. It will be told by way of the artifacts that have been so present in Benedict's work, but have rarely been seen, including a glass sided suitcase of bombs; the original delivered to Downing Street in 1999, a tree based on the mathematics of Fibonacci, and a pair of glasses that make everything in the world Art..



*The Red DIV*, Benedict Phillips, 2011

To launch a special issue of *soanyway.org*, an online repository for words, pictures and sound that tell stories, an afternoon of talks, readings and conversations on and around the work of avant-garde writer and scholar Richard Kostelanetz will take place in the Portable Reading Room. Co-organised by and with contributions from David Berridge (VerySmallKitchen), Michael Butterworth (Corridor8), Rachel Lois Clapham (Open

Dialogues) and Derek Horton (soanyway.org) the gathering will “open some topics for discussions about Kostelanetz’s own work, the model of artist/ critic/ scholar it proposes, the ways it has been influential”. Writer and Co-Director of Open Dialogues, Rachel Lois Clapham will be reading from Richard Kostelanetz’s *On Innovative Performance(s)*, a fascinating thirty year collection of Kostelanetz’s typed notes-cards from the 1960-1980 New York performance art scene. Her presentation explores Kostelanetz as chief chronicler, enthusiast and performance Neanderthal.

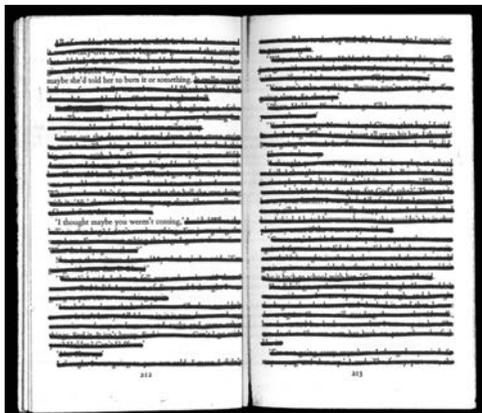
The closing event to the Portable Reading Room residency will be a public performance of **Paul Robinson’s** *GENESIS/TERMINUS* by massed Wild Pansy Press volunteers joined by you, the General Public. *GENESIS/TERMINUS* pursues the de-construction of a poetry by appropriation, intervention and modification of another text; in this instance, the King James Bible (Oxford Standard Text, 1769), imbued with passionate emotion, is pared down to the first and last word (Genesis/Terminus) of every verse of every chapter of every book. The outcome is a work of work, a work of art and a work of poetry infolded with aphasic disorder, unthinking rhyme and corrupt narrative.

**Present Text – gathered by John McDowall**  
**1–23 March**  
**Leeds College of Art Library, Vernon Street**  
**(relocated to The Gallery, Blenheim Walk**  
**8, 9 and 10 March)**

In this display of books by artists and writers the written text itself is the subject and the material. Succinct or exhaustive, in these works words have been transcribed, collected, re-ordered, appropriated, subverted, hidden, removed. Books to be read but not in all cases the words within. Examples have been selected from the College of Art’s library’s artists’ books collection and complemented with books from John’s own shelves.



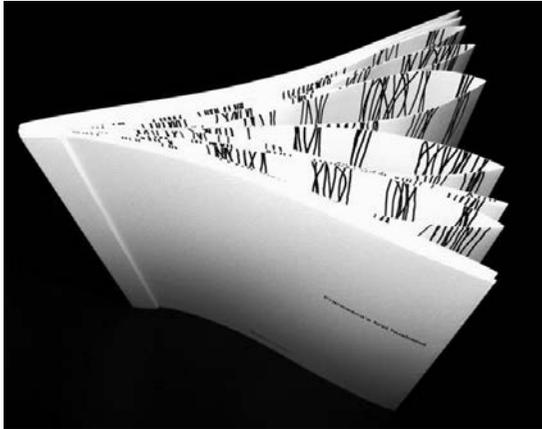
*Present Text display, LCA library, 2012*



*Maybe, The Catcher in the Rye, Hyo Kwon, 2009*

For instance a book in which each Chinese ideogram and English letter of the artist’s recorded and transcribed speech has been laser cut, so that “air can cross each square, like the languages”. Another for which phrases containing the word ‘maybe’ have been selected from J. D. Sallinger’s *The Catcher in the Rye* (left), the remaining text scored out by marker pen with purposeful impulsiveness. In Sophie Loss’ work (overleaf) the narrative is reduced to its essence, but the writing is stretched to the limits of legibility, each letter flowing over to the back of the page, thus partially hidden. Or Visual Editions’ re-print and re-

design of the Marc Saporta's work, first published in the 1960's, the novel comprises of 150 loose sheets to be read in any number and order, an aleatory and almost infinitely variable narrative.



*Francesca's First Husband*, Sophie Loss, 2008



*Composition I*, Marc Sporta, 1962/2011

**FLYPOSTING** curated by Tony Baker  
**6 March – 6 May**  
 The Gallery at Flannels, Vicar lane

Essentially a transient and decorative means of communication, the poster has transcended its function to become an art form in itself. Championed by pioneering printmakers such as Hatch Showprint of Nashville, and led astray into the world of psychedelia and counter-culture by the likes of Wes Wilson, the art of the hand-produced poster has made its way through the DIY attitude of



Dots Prinhaus



Mara Piccione



Jacknife

Punk to its current incarnation - a blend of highly decorative and often whimsical imagery laced with an inherent beauty that is its own invention.

*FLYPOSTING* celebrates the art of the poster in its current form through the work of Switchopen, Jacknife, Mara Piccione, Two Ducks Disco, Luke Drozd, Petting Zoo Prints & Collectables, Graham Pilling, Döts Printhaus with Stuff & Things, Horse, Tom Lacey, Hatch Show Print and references its archive with posters, for instance, from the Mekons Collection. In addition to the work of established poster-makers, the exhibition will also be showcasing posters produced by art students from Leeds City College.

**Peter Trepanier – *Elizabeth R of Canada*  
8-23 March  
Wild Pansy Press Project Space,  
School of Fine Art, Old Mining Building,  
University of Leeds**

Ottawa-based artist Peter Trepanier clips newspapers, takes and collects private snapshots, makes cards, collages and collects paper-based ephemera relating to Queen Elizabeth II. These largely unidentified published items are almost exclusively from recent Canadian sources and reflect a Canadian point of view on the Queen and the monarchy.

The concept for the work takes its cues from a practice, popular among adults and children until the 1950s, of making scrapbooks of royal occasions, as well as from Mass-Observation, a precursor to today's opinion polls, which was a social organization active in Britain from the 1930s until the mid-1950s. Mass-Observation recruited teams of observers to study people's everyday lives by recording orally and visually their observations and behaviour.



*Swarm*, Peter Trepanier; Project Window, Ottawa, Canada, 2010

For his installation in the Wild Pansy Press Project Space, Peter will use the gallery wall as the page upon which he pastes the materials, grouped in inconsequential ways with photographs and reviews from previous installations integrated into the piece. Titled *Elizabeth R of Canada*, this new 'mural' for the Wild Pansy Project Space reveals the portrayal and reception of monarchy in Canada on the occasion of the Queen's Diamond Jubilee.

***John Cage: One-Hundred* – selected and coordinated by Sam Belinfante  
9–30 March  
School of Fine Art, School of Music and the Brotherton Library,  
University of Leeds**

In celebration of John Cage's one-hundredth birthday artist and University of Leeds research student Sam Belinfante has worked with undergraduate Fine Art students to develop and present an exhibition of the artist's work, displayed across the University. After choosing one-hundred texts, images or sounds from the University's art, music, library and Special collections, these items have been subjected to chance procedures which have determined where and how they will be displayed, if at all.



Presented in the spirit of Cage, the exhibition will draw attention to his works held by the collection whilst reminding us of the continued importance of his writings, music, prints and drawings in contemporary arts practices.

***Structuring the Novel* - written and coordinated by Aymee Smith  
Thursday 15 March  
3-5pm Victoria Gardens (outside Leeds Art Gallery)**

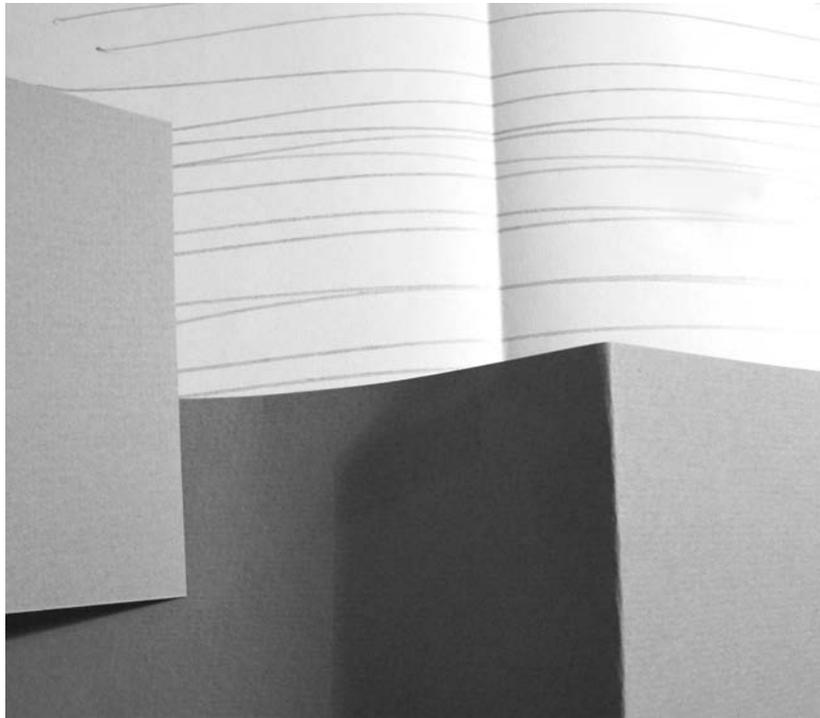
Based around Aymee Smith's text, *Structuring the Novel: a Combinatory Text*, this 'interactive book' will encourage participants to construct their own novel from the selection of texts provided. Using 67 volunteers to represent the various sections of the book, and negotiating the text via spoken word and dialogue, the reader is asked to consider the structuring of texts, and the means by which reading can become something other than a solitary activity.

*Structuring the Novel* is a combinatorial text, based around something found: Chapter 45 of an unknown novel, a thriller, and a pivotal chapter, one on which the whole structure of the rest of the novel could hinge. The reconstructed text forms a series of potential texts; based upon the reader's preferences, different plots can be pursued and a multitude of endings reached. The reader is given a set of choices of how they would like the text to proceed, and in this way the formal structure of the novel is subverted.

# Artists' Book Fair Participants



# AMBruno



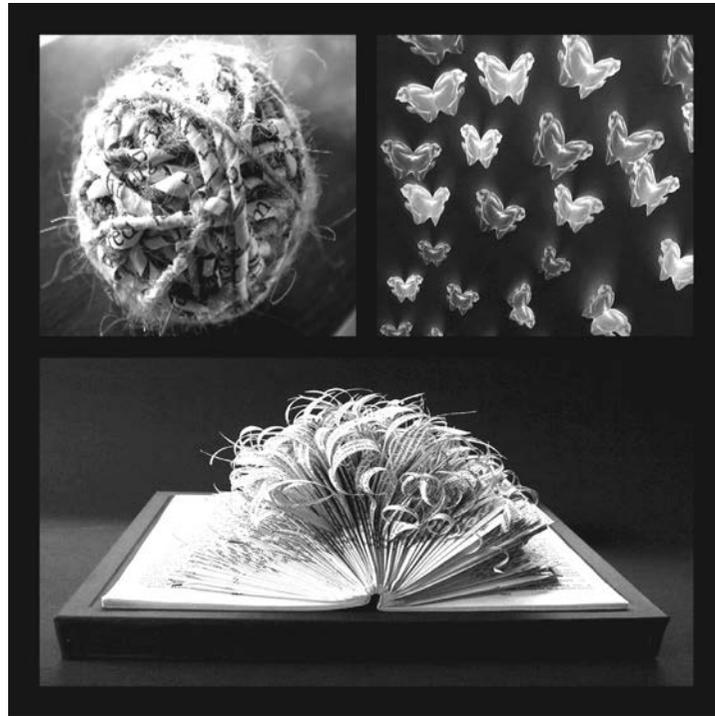
AMBruno are London based artists working in various disciplines coming together as a group to make artists books. On the occasion of the 15<sup>th</sup> International Contemporary Artists' Book Fair we produced new works on the theme of One Fold Book . This book form can be read as four consecutive pages or as cover; two interior pages and back cover. The 19 books produced here are as diverse in character, form and content as the artists who made them.

One Fold Book participating artists: Barbara Greene, Cally Trench, Claire Deniau, Heidi Locher, Ingrid Jensen, Jane Grisewood, John McDowall, Judy Goldhill, Karen Brown, Kathryn Faulkner, Manya Donaque, Marco Cali, Maureen O'Brien, Sara Dell'Onzo, Sharon Kivland, Steve Perfect, Sophie Loss, Philip Lee and Valerie Mary.

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# Are we nearly there yet?

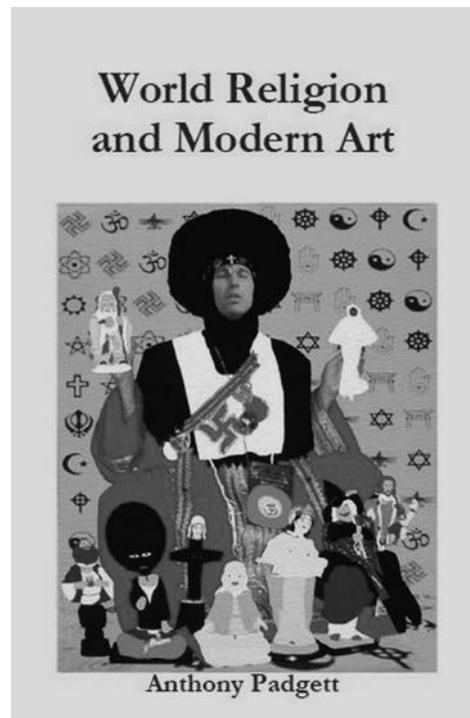


Where is there? Is it the journey or reaching the destination that is important? Whether we are physically moving or developing ideas, or both, we are often asking: Are we nearly there yet? We playfully explore the depths of being human and the journeys that our bodies and minds take as we physically, mentally and metaphorically become hooked into getting 'there'. What journey have you taken, have you reached your destination, are you nearly there yet?

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# Auditors of God



2 academic studies on *World Religion and Modern Art*.

2 photographic books of his own *Contemporary Religious Art*.

1 novel on art, religion and financial corruption in the art world, *The Rainbow Swastika Conspiracy*.

1 interfaith children's book *Divinityland*.

2 Dance novellas, *Murder At The Midland Hotel* and *Salsa Most Foul*.

1 How to set up a dance class book.

1 collection of 23 short stories about coffee, *Tales From The Old Coffee House*.

2 dance DVDs, *How To Charleston 1* and *2*.

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# David Barton



In the conversation between myself and work, events occur which may be accidental or the reciprocal intervention of an emerging image, the taking over by the 'other' of the control of the working process.

The unconscious, the 'other' is the unknown to which the conscious and already known must capitulate as the more knowing, if anything is to be discovered.

My aim is always to surrender wholly to this obliterating unknown knowingness in order to give the image freedom to create a form which will convince me that it is not an accident.

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# Batley School of Art



In a quiet corner of the educational world we playfully, ironically, inventively, seriously, sculpturally, electronically and collectively ... explore possibilities.

We know that big is not always clever.

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

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# Kim Bevan

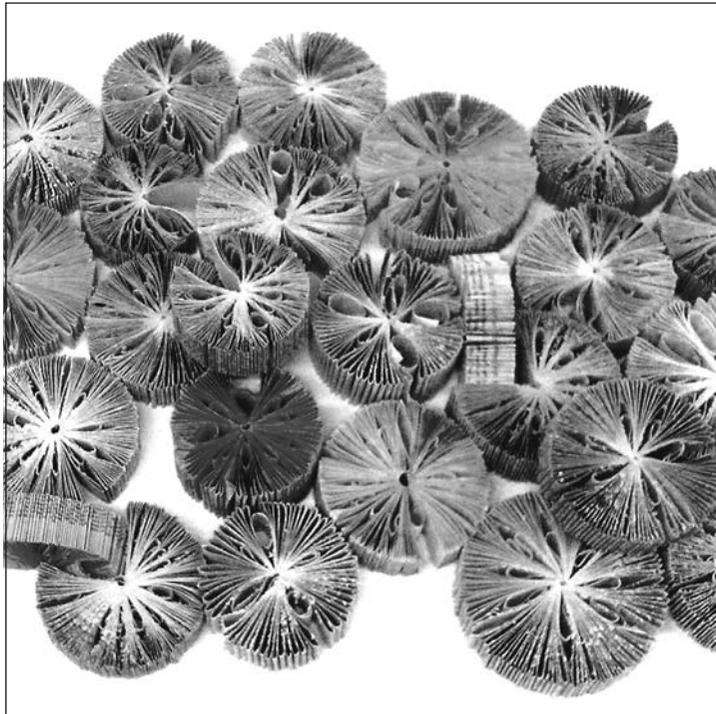


Kim Bevan creates small book works that play on a human curiosity to become intrigued by the hidden and unseen in the world. Her work varies from work which incorporates personal experiences, messages or poems to more visual pieces using cut work and photography. Through the exploration of different binding methods the books offer unconventional elements that provoke the need for an interaction between the book and its viewer. She invites you to handle the books, twist, turn, look into or simply leaf through the pages.

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# Book Transformations



Kate's book forms are exploratory developments of manipulation and transformation, taking the old objects on a creative journey from their original form into innovative sculptures and designs. Through simple cuts and folds, the books are transformed from carriers of texts into objects of art. Kate is fascinated with all things book related and has more recently developed a passion for bookbinding, she appreciates how books are bound together, a new side to her artistic book practice that will run parallel to her book sculptures.

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# Bradford School of Arts & Media

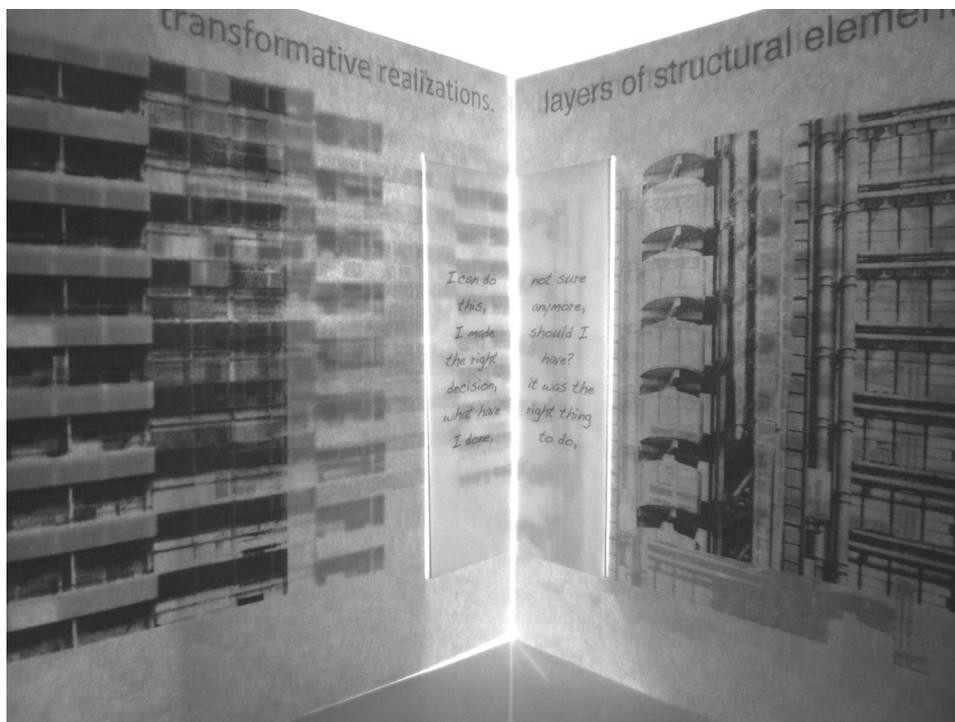


Bradford School of Arts and Media has a long-standing commitment to book arts, both as an educational tool and as exciting vehicle for exploring and realising visual and textual languages. Traditionally this interest has been mainly developed within fine art printmaking at both undergraduate and postgraduate levels. Recently the book form has influenced a broader range of students and artists working in the school with illustrators, graphic designers, photographers and multimedia artists embracing the conceptual and aesthetic pleasures, possibilities and challenges that the book form offers.

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# Mandy Brannan

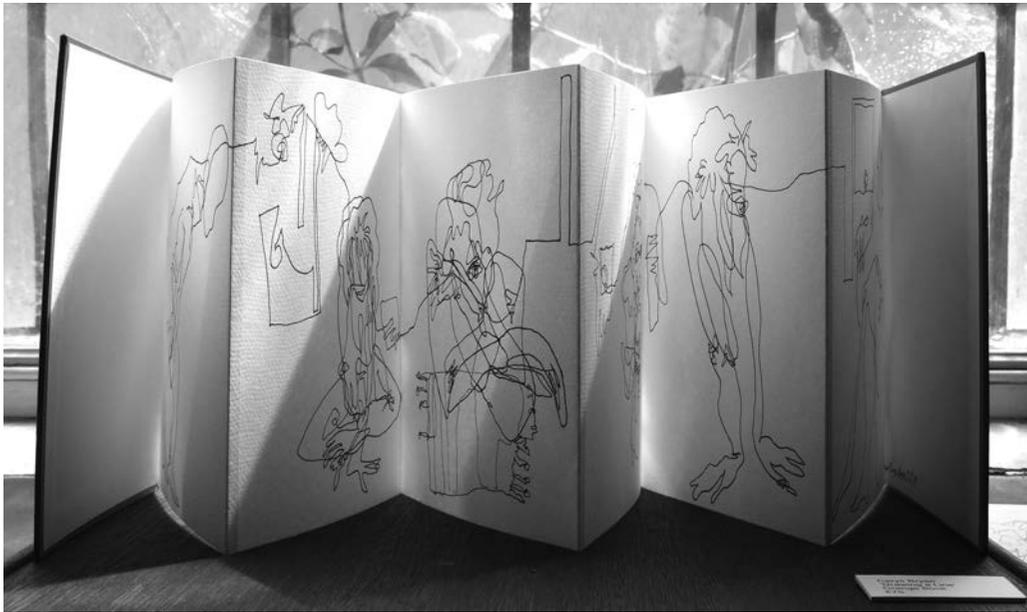


My books arts practice is currently focused on creating a structural visual language that explores architectural environments. By examining the architectural elements brought together to build structures according to practical requirements I develop work that uses images of these elements to create a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

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# Carys Bryan



Carys Bryan has a particular interest in experimental drawing and photography. She employs the expressive and variable form of the artist's book to build up visual narratives within her work. 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 ultimately be understood as a cohesive whole.

New work includes a series of illustrated idioms and phrases. These drawings explore an interest in the expression of language and the meaning we attach to words.

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# Meg Buick



Meg makes drawings, prints and paintings and uses these to make small books. She likes telling stories, with and without words, and is currently drawn to drawing bears, cows, bulls, dogs, birds, fur and feathers - the relationships between human beings and animals - the relationships between ourselves and each other, old faces and old hands.

She often finds herself agreeing with Oscar Wilde's statement "all art is quite useless" but continues for the moments in between, in which it seems to be the only thing worth doing. Her work is about whatever you think it's about.

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# Café Royal Books



Café Royal Books is a publishing house I founded in 2005. Originally set up to disseminate my work quickly and inexpensively while avoiding the gallery system.

I am interested in the printed image, mainly drawing or photography based, and how it responds to or creates a narrative with another unrelated printed image, adjacently placed. I am also interested in documenting collections, ephemera and found photographs/items. I utilise simple, disposable materials and methods to create short-run publications, which are affordable and collectible. Generally Café Royal publications are printed as an edition of 50-100 and hand numbered.

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# Camberwell College of Arts

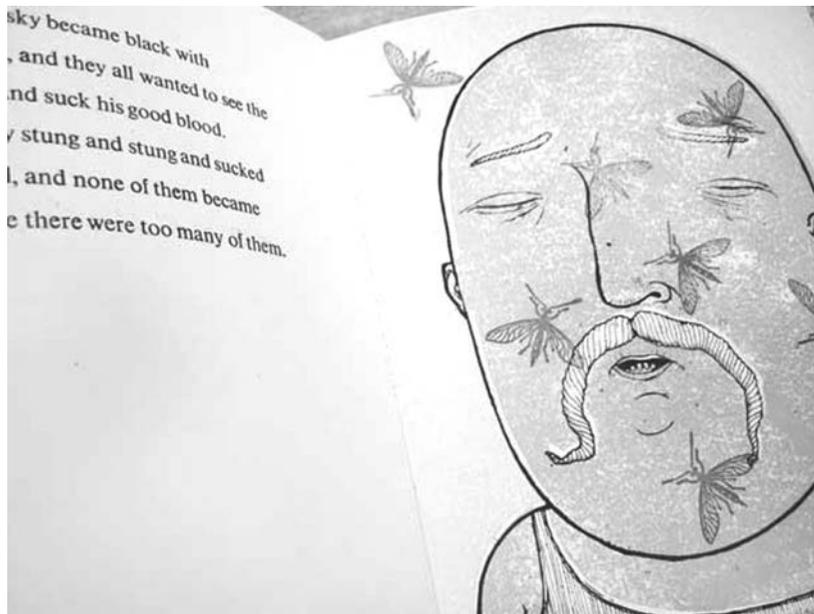


The MA Book Arts specialism at Camberwell College of Arts explores the concept of the book and its increasingly important role within fine art practice. Students pursue their study through individual project proposals producing work which encompasses multiples, the unique, the precious or ephemeral, 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.

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# The Caserom Press

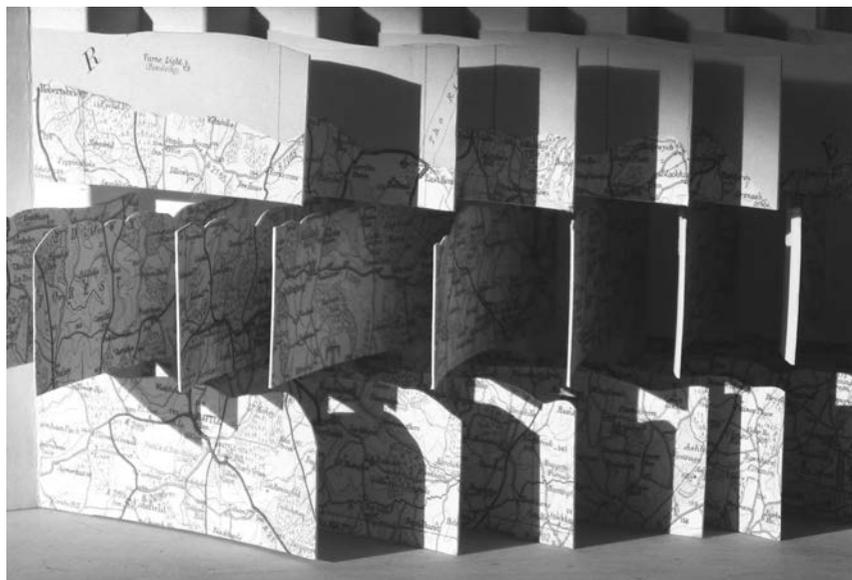


The Caserom Press is an award winning independent publisher whose work explores the function and format of the book, from single limited editions to multiple copies, from poetry to prose and from the artists' book to commercial print.

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# Catandcoat



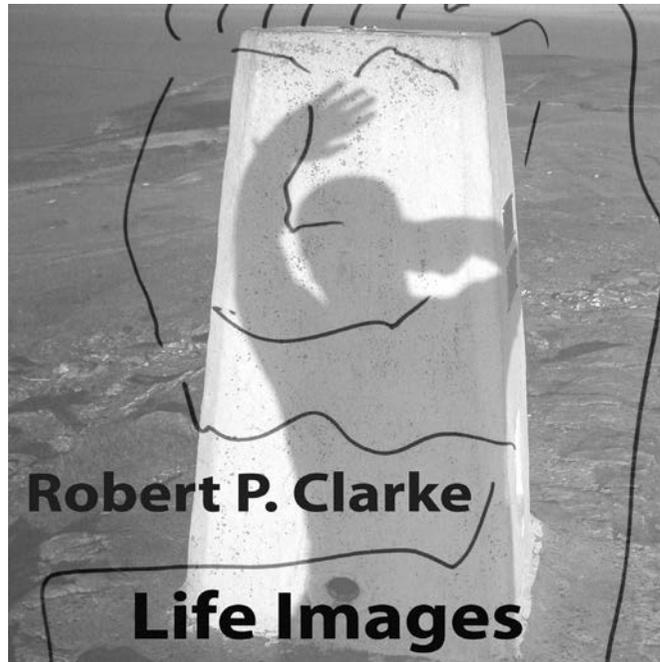
My themes vary enormously; from myth to personal politics, though lately I have concentrated on place, whether through mapping or history. Each one has triggered some emotional response in me, ranging from passion to simple curiosity.

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*Sussex Hills*

# Robert P. Clarke



Robert P. Clarke is producing a series of books that explores his life through his poetry, writings, art, photography and screenplays. His poetry relates to everyday life, life drawing and his outlook on art. His screenplays have been written for short films which he produces. The history of his art is told in his first book, *Life*. A second book, *Life Images*, is of Robert's art and photography and shows his line drawings, his unique shadow and reflection photography, and his landscape photography. These have also been exhibited widely across England in open and solo exhibitions over 20 years.

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# MA Art, Design and the Book, Colchester Inst.

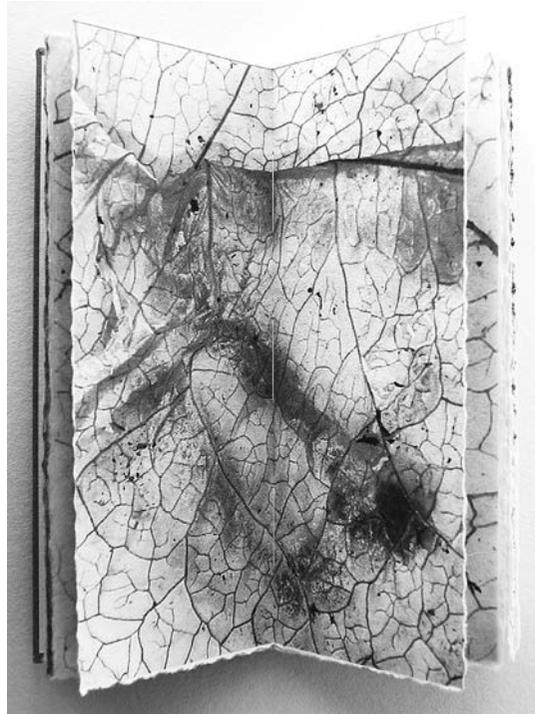


MA Art, Design and the Book enables students to explore the eclectic nature of the book, encompassing industrial 'mass-production' methods and technologies, 'fine press' limited editions, 'multiples' and 'one-off' unique items. Emphasis is placed on craft skills and knowledge that enable the functions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

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# Jane Cradock-Watson



My books are sensual. They can be read by sense of touch. Their subject matter is primarily focused on the conceptualisation of the garden. The garden is so evocative of the human condition. The book in its materiality 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.

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# Ensixteen Editions



Westmorland-born and London-based Mike Nicholson writes/draws Ensixteen Editions. His 'bio auto graphic' part-work translates his life, investigates private and public, links personal to global, reveals what shapes senses of self and sets our moral compass.

What are the signposts of emotional truth?

Can we fuel compassion rather than credit card debt?

He intends to join the dots.

Author/broadcaster Phil Rickman calls the series "the new social journalism – whimsical, personal, poignant".

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Stoke Newington  
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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.

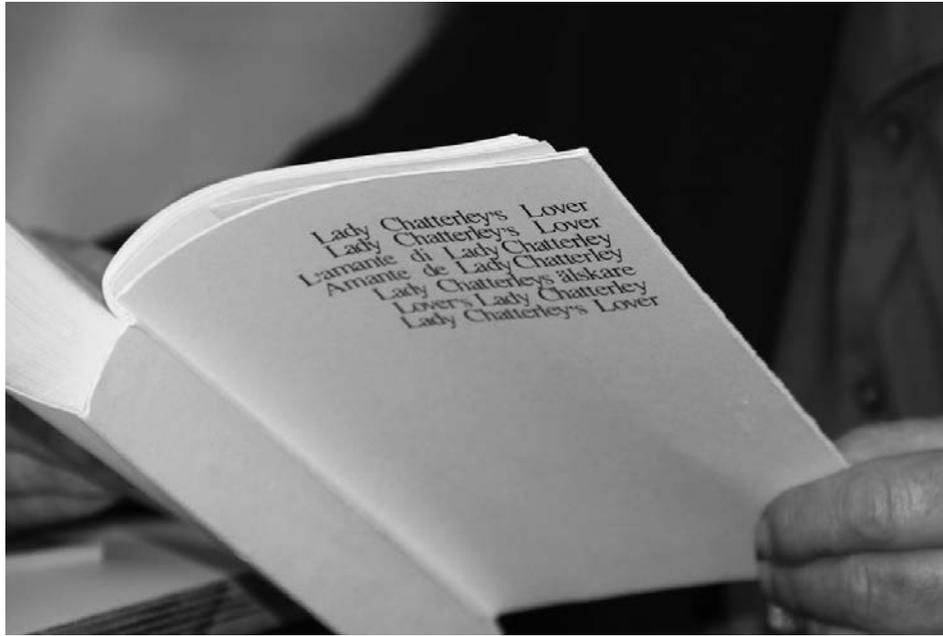
Works explore perception, distillation, and contemplative experience.

not looking for | not looking through | but looking at

Julie Johnstone  
8 Craiglea Drive  
Edinburgh  
EH10 5PA

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# Fine Art & Design Leads



The book format plays an important role in the development of ideas and the formulation of outcomes in all Fine Art and Art & Design programmes at taught and research levels in the Schools of Fine Art and Design. Students are encouraged to explore the potential of space, sequence and narrative and, where possible, expand beyond the limitations of the page.

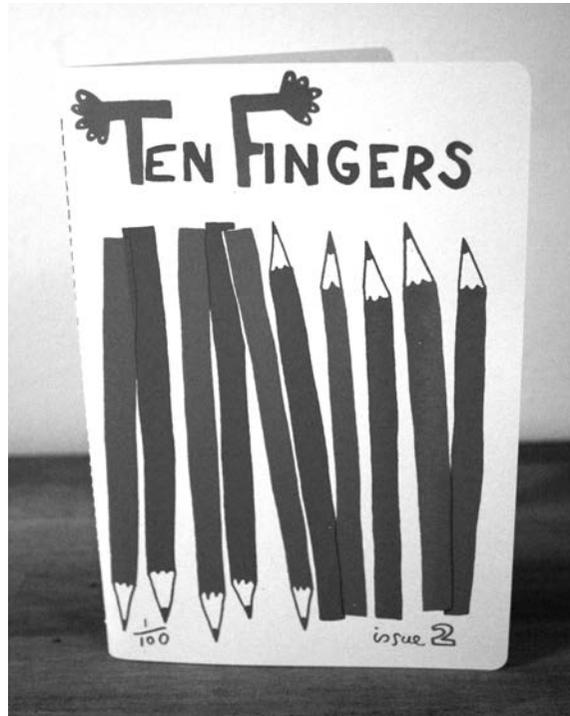
Whilst the book may be used as a form of documentation, it may also be the starting point for installation or performative work, as a manual or score.

Chris Taylor, School of Fine Art / Jude Tucker, School of Design  
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[www.leeds.ac.uk/fine\\_art](http://www.leeds.ac.uk/fine_art)   [www.leeds.ac.uk/graphic\\_design](http://www.leeds.ac.uk/graphic_design)

*Lady Chatterley's Lover*, Aymee Smith, 2011

# The Fine City Friends

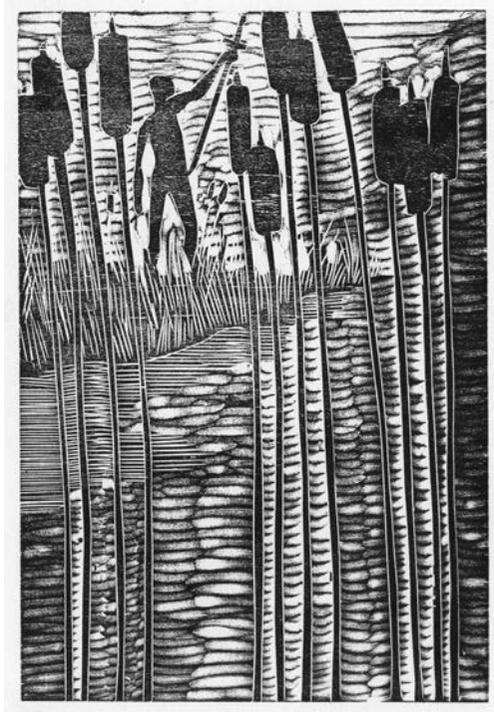


The Fine City Friends are Anthony Zinonos, Helen Entwisle and Gemma Correll, three illustrators who produce zines and other hand designed and assembled items including greetings cards and stationery. All are graduates from Norwich School of Art & Design in 2006 and 2007, and who now draw, create and scenprint on a daily basis.

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[www.hellomemo.com](http://www.hellomemo.com), [anthonyzinonos.com](http://anthonyzinonos.com), [gemmaacorrell.com](http://gemmaacorrell.com)

# Oliver Flude



Oliver Flude's books are influenced by myths, legends and the magical stories that have shaped our imaginations. He lives in Manchester and spends most of his time drawing knights and cutting things into bits of wood. He likes books about history, food on conveyor belts and stories about cats. He studied art at Manchester Metropolitan University and art history at Manchester University and has a studio at Hot Bed Press in Salford. He has just completed a new book of woodcuts inspired by the stories of King Arthur.

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M21 0XB

M: 07715 171805 E: [oliverflude@ntlworld.com](mailto:oliverflude@ntlworld.com) [www.oliverflude.com](http://www.oliverflude.com)

# Freerange Artists

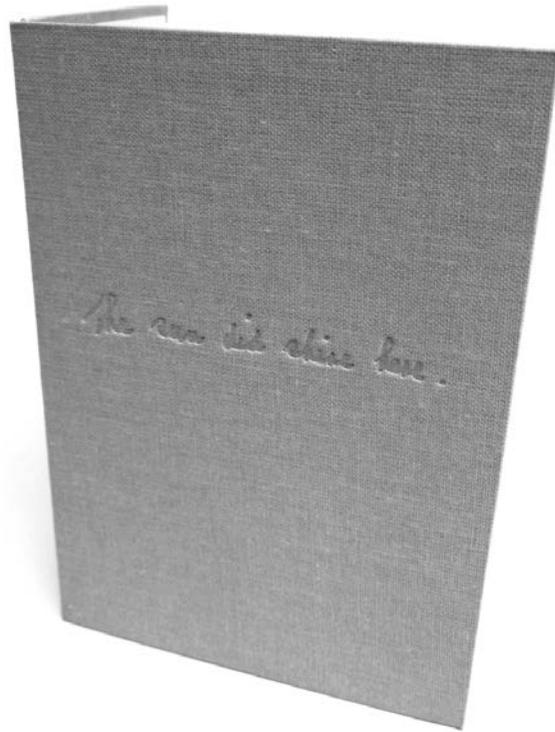


We are Freerange. We research and create sustainable services for the creative and cultural industries. From experience, we know that giving people a long hard stare and quizzical eyebrows doesn't tell them what they need to know, so instead, we tell them stories. Very short stories; about how they could be in the places we have created. Sometimes, we tell them a story with data about then and now, sometimes, the story is as short as a 140 characters and sometimes, we just need to say the title.

Hannah Stewart  
6 Carlyles Court  
St Marys Gate  
Carlisle, CA3 8RY

T: 01228 401324 M: 07884102194 E: [hello@freerangeartists.co.uk](mailto:hello@freerangeartists.co.uk)  
[www.freerangeartists.co.uk](http://www.freerangeartists.co.uk)

# Simon Goode



With a keen interest in letterpress and traditional printmaking techniques, Simon explores in his work 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. Simon's enthusiasm for and expertise in the medium is infectious, and he is a sought-after leader of workshops for all ages. His recent workshops have focused on bookbinding techniques and contemporary artists' book production. He is currently working to open London Centre for Book Arts, the first resource of its type in the United Kingdom.

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# H.E. Hicks



H.E. Hicks' artistic practice often engages the audience in her research into chronicles of time and place. The works result in mappings that include exploration of site, drawings, photography, and artist's books.

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# HG makes

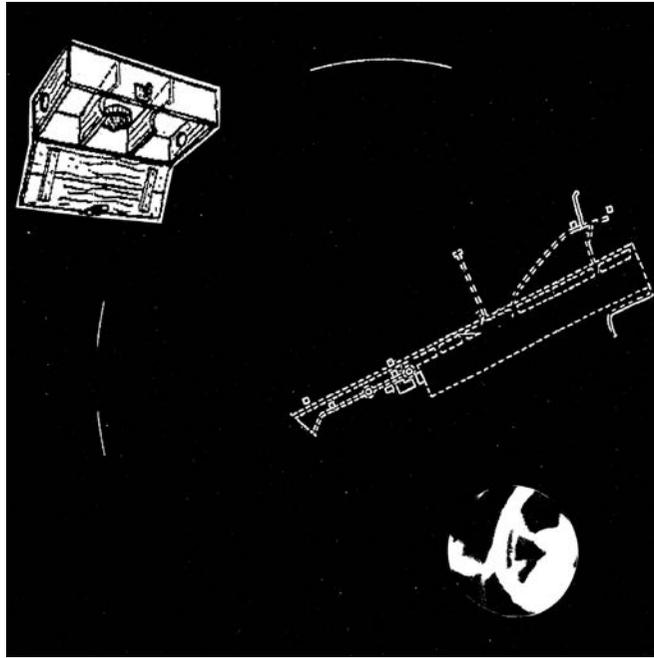


Discarded materials and donated collections are used as a starting point for both the concept and the construction of a series of handmade artist's books. Drawing on the visual ephemera of everyday experiences, they aim to express the intrinsic qualities and themes in the items used, and explore the materiality of objects.

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# Hard2Copy

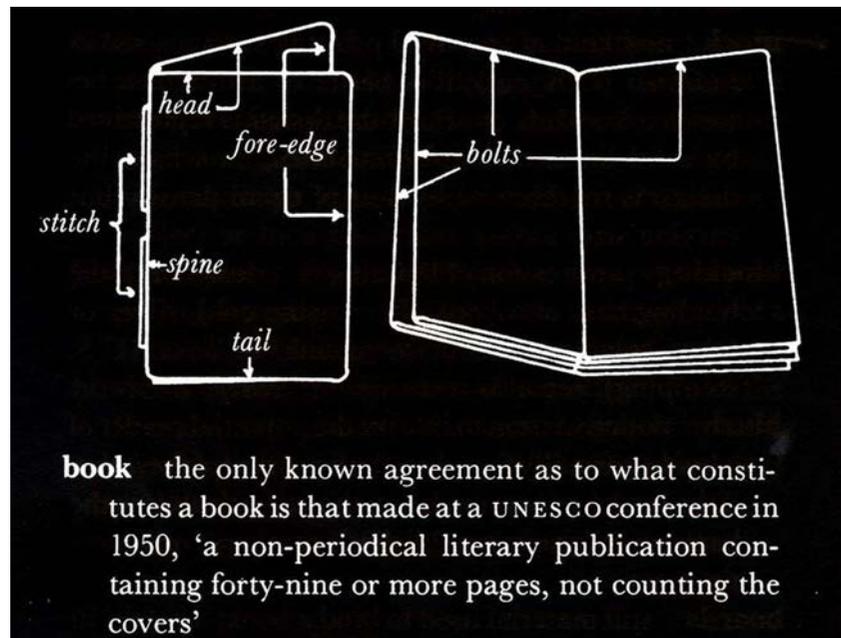


Position: Hard Copy are three artists: Janet Allsebrook, Caro Blount-Shah and Barbara Greene who make books page and multiples copy as part of their print practice. Themes scale to fit media run from preview natality to mortality bleed and what override default happens between. Concept, form, structure,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

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E: jfalsebrook@aol.com www.janetallsebrook.com

# Tony Hayward



Coffee tables hate Tony Hayward's books. They are small, modest and shy little diamonds full of wonder and imagination. Hayward's first trip and then annual visits to India inspired *Made in India*. This small book with its bright yellow cover is a series of commentaries from writers and makers. These respond to Hayward's collection of handmade objects such as lamps, jugs and wooden toys using recycled materials. Other books such as *The Castle and Other Works*, *Comedy of Errors* and *Loving Couples* feature Hayward's sculptural pieces, which again pursue his interest in the transformation and re-appropriation of objects and materials.

Lately, with more confidence, Hayward's books have got a little bigger and coffee tables are now tentatively looking forward to making their acquaintance with his work.

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# Jane Hyslop



Jane Hyslop has documented the decline of the mining industry, the dereliction of former mine workings, railways and other man made sites in parallel with the regeneration of the land in her native Midlothian. The flora and fauna that quickly populate deserted places fascinate her and recording this ongoing transformation is at the forefront of her work.

Over recent years her interests have broadened with explorations into aspects of land management through the study of forests, planned gardens and estates. The underlying thrust of her work examines the push and pull of the relationship between human activity and nature's resilience.

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# In House Publishing

Watson

A's African Grey Parrot was called Jambo. It is well known that the African Grey Parrot can be trained to mimic human speech easily. B, a friend of A, and his wife were visiting A in his Bristol home in the early 1970s. After their visit, B decided he too would like a parrot. An African Grey Parrot was bought for £50 along with a large cage. B decided to call the parrot Watson. B's choice was inspired by C, a colleague of B's at Wimbledon College of Art.

B noticed that Watson had a habit of raising one of his claws in a clenched fashion, reminiscent of the Black Panthers' one-fisted salute. At this point, B decided he would try and encourage Watson to say "Power to Parrots". At the same time, he was trying to get Watson to say "Jackson Pollock". After two years of B's persuasive talking to Watson, the parrot had failed to utter a single word.

One evening, when B's friend D was round at B's flat in South Wimbledon, Watson suddenly said "Jackson Pollock", simultaneously shitting on the floor of his cage. As well as B's surprise at this utterance, it was impossible for him to ignore the complex overtones of Watson defecating. Although Watson continued to say "Jackson Pollock", it would never be accompanied by a shit again. Later on, B taught Watson to say 'Good morning', which the parrot would say at any time of the day.

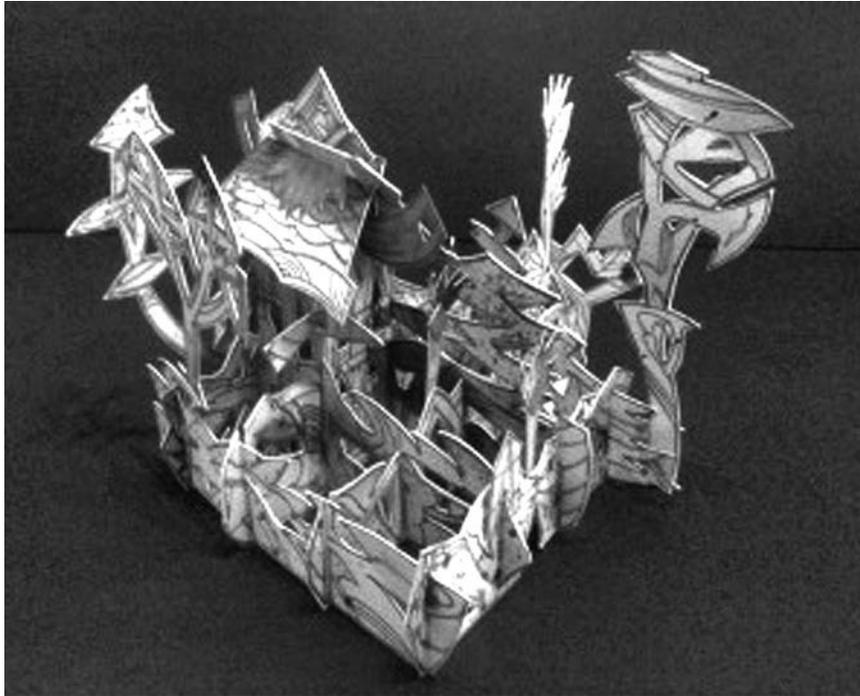
One year, while B and his wife were on holiday, they asked a friend, E, to flat-watch and keep an eye on Watson while they were away. E was aware that B had trained his parrot to say "Jackson Pollock" and conceived the idea, while B was away, of getting Watson to say "Sol LeWitt". E's joke was successfully achieved, much to B's amusement.

Later still, F, who taught with B at Wimbledon College of Art, proposed the idea of a double portrait of B with his parrot. In due course, sitting began but B was not allowed to see the painting until it was completed. On viewing the finished canvas, B was confronted with a picture of an enormous parrot, with B reduced to being little more than a worm-like presence at Watson's feet. E offered the painting to B for £300 but he could not afford it and the picture was bought by H, a well-known collector. When H died, his collection was bequeathed to Southampton City Art Gallery.

African Grey Parrots lead long lives. Queen Victoria owned an African Grey Parrot for over fifty years that managed to outlive her. When B and his wife separated, the parrot went to live in Bedford with B's wife. It is not known, but it is quite possible that Watson is still alive.

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# Paul Johnson



Paul Johnson is internationally recognised for his pioneering work in developing literacy through the book arts and as a book artist. Author of over fifteen titles including *A Book of One's Own*, *Literacy Through the Book Arts* and *Pictures and Words Together*, he travels the world making books with children. As a book artist, his work is in the collections of the Cooper-Hewett Museum in New York, the Library of Congress, Washington DC, and many universities including UCLA, Berkeley, Harvard and Yale. In 2008 he was awarded the Colophon Award from the Canadian Bookbinders and Book Arts Guild for his work and he is on the UK Craft Council's select index of British designer-makers.

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# Rosie Kearton

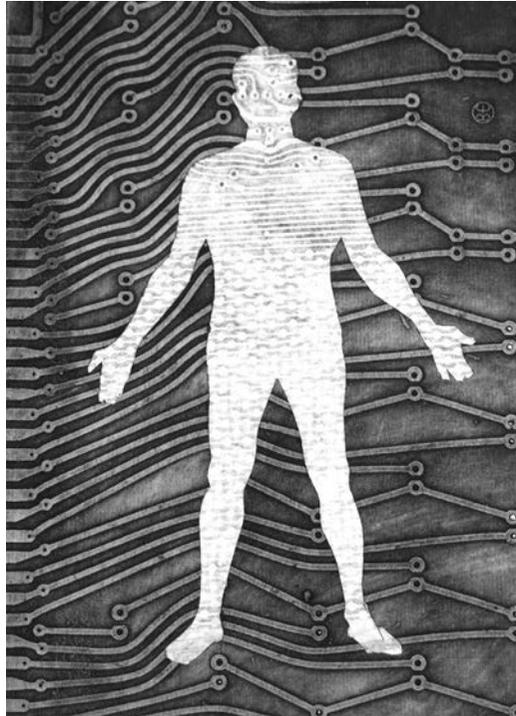


My blank books are entirely hand made using various bookbinding methods. I find making these books essential for practising new techniques. I like using found images from vintage magazines and cinema advertisements for the book covers. I also collect and use recycled postal items, stamps, envelopes that I use for making small notebooks. I am very keen to extend my practice and currently I am developing my printmaking to incorporate within my artist books.

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# Kelham Press



Three artists with very different approaches, creating unique books and multiples.

Jo Brudenell's work relates to perceived memory, often portraying events which may or may not have happened.

Eva Brudenell is an illustrator who uses her drawing skills to produce a range of multiples and books often related to social history. The quirky nature of her work lends itself to zines and book related objects.

Iain MacLeod Brudenell is a multi-media artist using both photography and printmaking in his book making. It is directly linked to an ongoing investigation of the human body that incorporates sculpture, video and installation.

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[www.ianmacleod-brudenell.com](http://www.ianmacleod-brudenell.com) [www.the-kelham-press.com](http://www.the-kelham-press.com)

# Jane Kenington



Woven, stitched, knitted, written, drawn, threads, moving, growing, curious – line.

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# Kruse

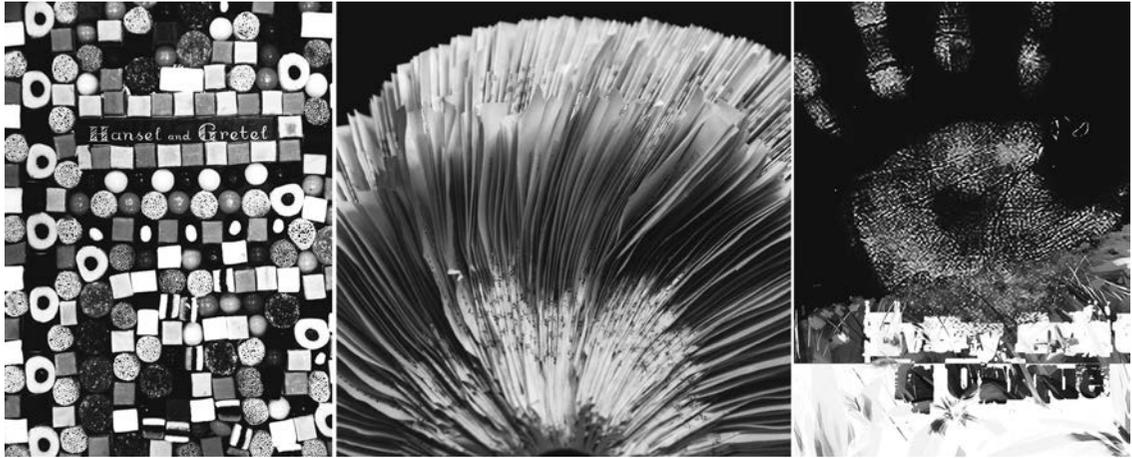


A small collection of artist made books and zines about madness, monsters, witchcraft and anything else that stirs my interest.

Susan Kruse  
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Solihull  
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[susankruse@yahoo.com](mailto:susankruse@yahoo.com) [www.susankruse.blogspot.com](http://www.susankruse.blogspot.com)

# Leeds City College



The exhibited collection of limited edition books is the work of students from the Creative Arts Faculty, ranging from photo-books & zines 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 - alternatively, it could all just be perceived as simply a book of pretty pictures.

Prints by students can also be seen at the FLYPOSTING exhibition at THE Gallery at Flannels, run in conjunction with International Contemporary Artists Book Fair

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# BA Graphic Design, Leeds College of Art



BA (Hons.) Graphic Design at Leeds College of Art explores the communication of ideas through type, image, meaning and message, and aims to equip graduates with the understanding and skills needed to operate effectively within the competitive, fast-moving and continually developing design sector.

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# BA Interdisciplinary Art & Design, Leeds College of Art



Inter xy is a publication produced by students studying B.A (Hons) Art and Design (Interdisciplinary) at Leeds College of Art. It refers to the idea of possible vector positions, the in-between or interdisciplinary nature of the course.

The students study a program that encourages innovation both in making and in thinking. They have explored art and design practice through a diverse range of strategies, media and technical approaches. This remarkable interdisciplinary approach allows for an open mind to be kept in regards to concept, media and methods. This practice-based course, and the students who work to make it their own, reflects the contemporary working practice of the creative industries and explores new and exciting ways of working between the disciplines of art and design.

Cheryl Huntbach / Scott Lee Crosby  
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# Sophie Littlewood



Within this particular series of work, I am exploring the idea of the pop-up, particularly the coiling technique and the ways in which it can transform the book form. It is mainly through the process of making the paper coils, and the various forms, which evolve out of this, which interest me the most - how the pop-up can instantaneously change from being two dimensional into a transient sculptural object just by a simple opening action.

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# Littlebits Books



When we are young we have aspirations to be someone. Our dreams grow with us, but who we used to be influences who we become. I find objects and materials that have been discarded and re-use them so they can continue to grow, dream and become more than they used to be.

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# Victoria Lucas



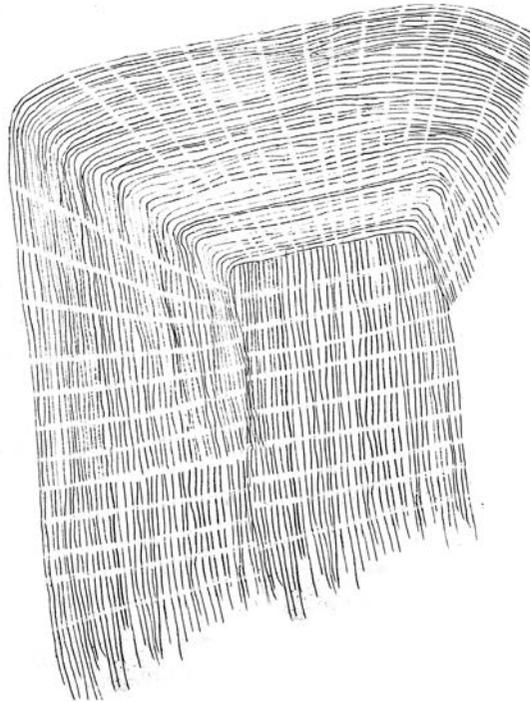
Victoria Lucas uses a variety of mediums to examine the ephemeral nature of existence against the passage of time. In current works objects, animals, places, sentiments and people are depicted as a way to retell histories, stories and events.

Previously listed as Archive Books, Victoria Lucas' books can be found in special collections across the UK, including the Brotherton Library Leeds, Manchester Metropolitan University, and Tate Britain, London. They have been exhibited in various Artist Book Fairs across the country, and have also been part of touring exhibitions, traveling to various galleries in Europe, America, and Mexico.

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# M.M. Visual Catering – Anne Rook



In *Penelope's Weaves*, 2011, Penelope's interior dialogue, whilst she weaves and unweaves and waits for Odysseus, is imagined. The repetition of making and undoing is woven through a series of drawings and a short prose poem.

In other books aspects of global trade and agriculture are explored by collecting and representing fruit labels and packaging. Yet other books look at habitats and states of mind.

MM. Visual Catering books are part of a larger multi-media practice. The books are printed on a variety of fine art papers and hand bound.

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# John McDowall

As pale as possible a blue

Books are experienced in time and are an experience of time. There is the duration of reading and there is the constitutive temporal aspect of the work. *On the turn of the page to a clear space, this resonance of a blue may be carried over and quietly imagined.*

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259 Manningham Lane  
Bradford BD8 7EP

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

*Of time: ppp, 2011*

# Andrew G Magee



Andrew's practice incorporates painting, printmaking, photography and bookmaking. His work focuses on the parallels between art and hermetic and occult practices. The artist is deeply interested in alchemical engravings and how creative practice mirrors the endeavours of the early alchemists in attempting to negotiate spirit and matter. His work has grown to encompass the production of book arts combining classicism with occult and esoteric imagery.

Andrew graduated with a degree in Fine Art from Leeds Metropolitan University and currently works for a printmaking studio in Manchester. He has exhibited nationally and internationally and has twice been shortlisted for John Moore's Painting Prize.

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<http://agmagee.tumblr.com>

# Marches Book Art Club

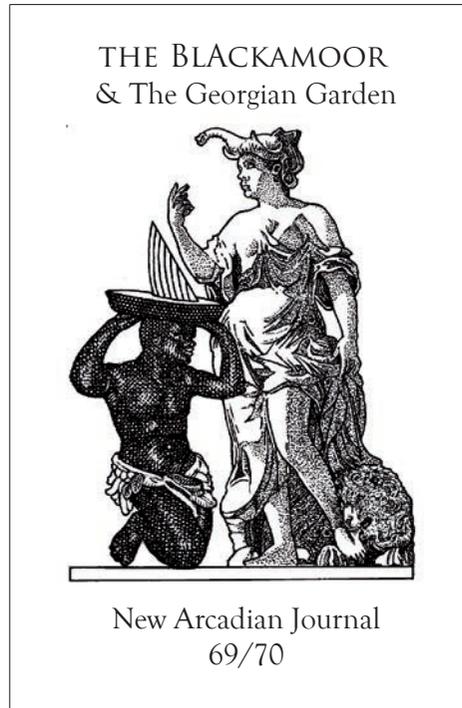


The Group is a new group formed in September 2011 to share ideas, knowledge and skills and promote book arts. Now, more than twenty-five artists from a wide range of creative disciplines and backgrounds attend monthly meetings or receive the regular newsletter from MBAG.

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Clun SY7 8LD

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# New Arcadian Press

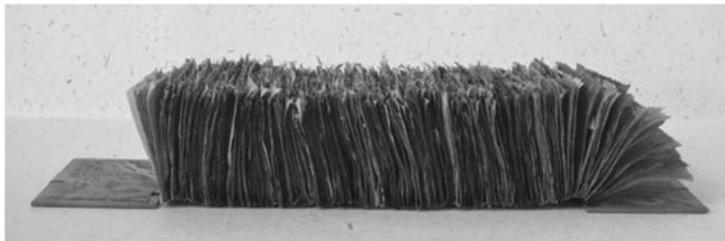
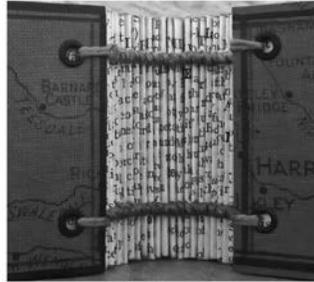
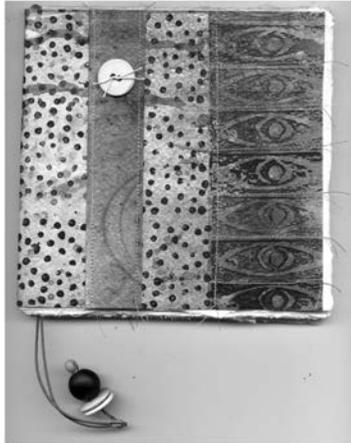


The limited edition *New Arcadian Journal* is a unique, fine press publication that combines art and scholarship with unfussy design. 50 editions have been published in the past 30 years. By championing the study of political gardening and promoting the restoration of place and meaning, the *NAJ* has shed new light on historical landscapes as well as contemporary artists' gardens (especially Ian Hamilton Finlay's *Little Sparta* outside Edinburgh). The *NAJ* engages with the presences of architecture, gardens, monuments, sculpture and inscriptions and, on occasions, celebrates the poetics of 'place' and the breezy terrain of the upland walker.

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# Page Paper Stitch



Page Paper Stitch was formed at the beginning of 2010 by Annwyn Dean, Joan Newall and Elizabeth Shorrock; three textile artists who all have a love of bookmaking. Each expresses their ideas and methods of working in different ways whilst exploring varying formats and styles that are found in the art book field. They value the stimulation that comes from working as part of a group and have taught within their fields and been involved with a variety of allied activities surrounding their textile art, including exhibiting as individuals and with groups.

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Cask-in-Cartmel  
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[www.pagepaperstitch.co.uk](http://www.pagepaperstitch.co.uk)

# Pet Galerie Press



When we describe how much we love someone or something, we usually say ... "this much," whilst holding out our hands to quantify a particular amount. This little book, when fully open, simulates that same action, and reflects the universal symbol of love sent, as the letter x.

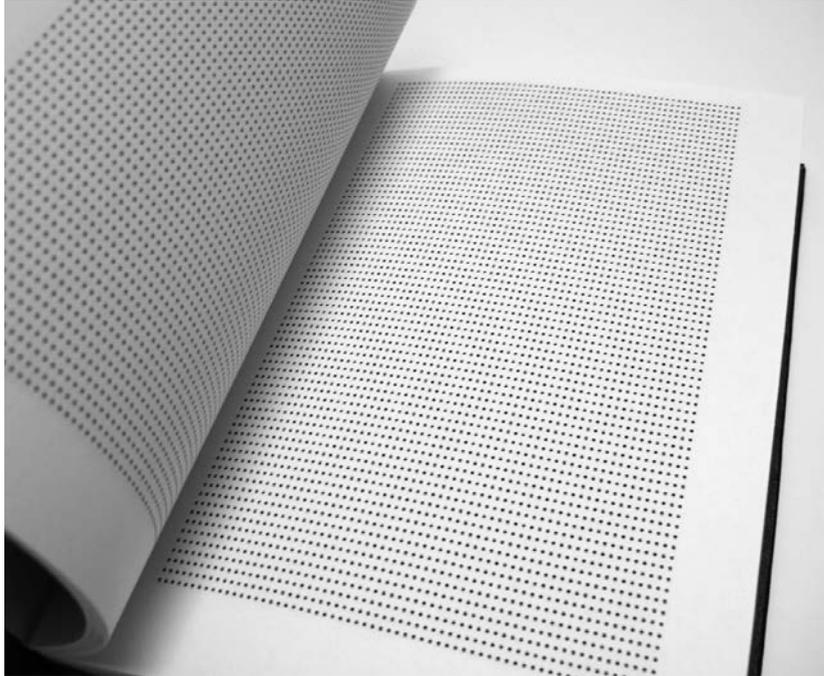
My practice has consistently worked on developing a personal viewpoint through the investigation and establishment of relationships between objects, tradition, identity and culture. Everyday histories and activities are evoked by a multi-disciplinary approach to evidencing image and text within the intimate environment of the book.

Angie Butler  
18 Sherbourne Street  
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Bristol  
BS5 8EH

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*X = How Much I Love You*

# Alex Pritchard



Science is often seen as dull and clinical by many, yet it is vital to our culture and our continual 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.

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# FJ Ratchford Ltd.



F J Ratchford Ltd, supplier of Bookbinding Materials Since 1889.

Now incorporating Charnwood Books, supplier of bookbinding accessories, tools and finishing products.

FJ Ratchford Ltd. & Charnwood Books  
Kennedy Way  
Green Lane  
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# Karoline Rerrie



Karoline is an illustrator who creates images by hand, using drawing, painting, silkscreen printing and Japanese Gocco printing. Karoline designs and makes a range of multiples including hand printed cards and artists' books which she exhibits nationally at artists' book fairs and in galleries. She co-ordinates exhibitions and the publication of the *Girls Who Draw* series of postcard books as well as fanzines and colouring books featuring her artwork and that of other women illustrators. When Karoline is not drawing, printing or working on collaborative projects she works on a range of participatory commissions in schools, galleries and art centres.

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# Scriven Books



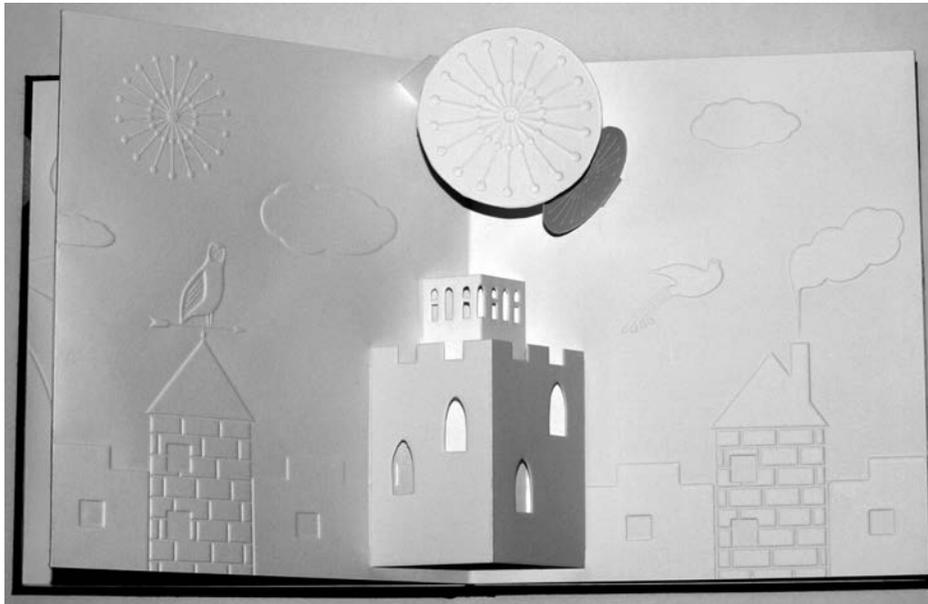
I am a visual artist creating drawings, prints, artist's books and digital artwork in response to personal, social or historical narratives. I aim to picture the extraordinary in the ordinary.

My artist's books are a response to personal objects or daily routines, ordinary simple things or actions which are an integral part of the complex social systems we live in. I like to expand the traditional notion of paper and include sewing or unusual materials such as soil, plants or eggshells in my handmade papers.

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# Sheffield International Book Prize



The Sheffield International Artist's Book Prize and Exhibition is a biennial event open to makers, from anywhere in the world, of artists' books in any format. The Prize was inaugurated in 2008 by Bank Street Arts and the 4<sup>th</sup> edition will be in 2013.

The Prize gives rise to a string of exhibitions as all winners are awarded a combination of prize money and exhibiting opportunities. Entrants are also requested (though not obliged) to donate their books to our Collection of over 250 works displayed at Bank Street Arts and is available for fairs, research, discussions and events.

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

# Andy Singleton



Andy Singleton is a paper artist and illustrator based in Wakefield, England. He studied Animation with Illustration at Manchester Metropolitan University. His work is an exploration of the natural and manmade world through intricate paper cuttings, paper sculpture and hand drawn illustrations.

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# SixteenHT



SixteenHT is a design collective consisting of five housemates based in Leeds, it was founded by Niall Hargrave, William Duffy, Ben McKean, Sam Wallbank and Pawel Adamek.

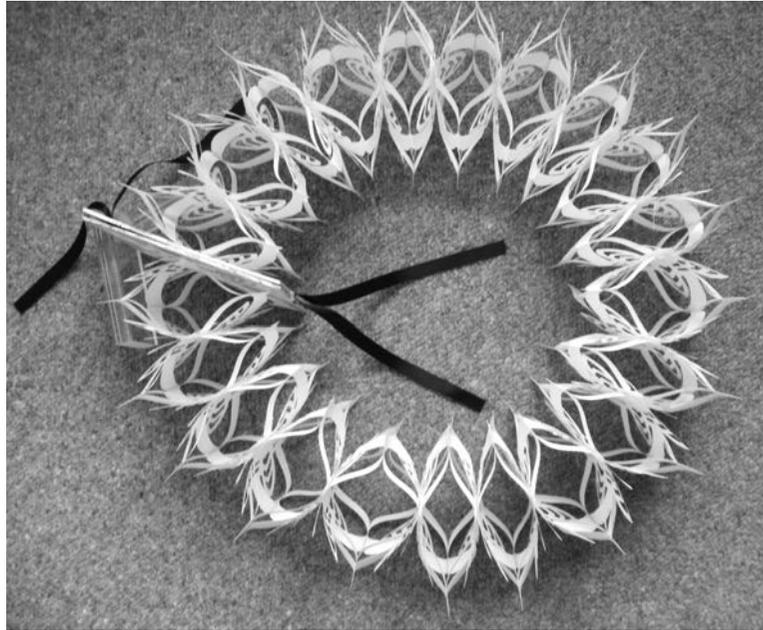
We focus on exploring themes based on social context and its relationship with contemporary graphic design. Experimental typography, illustration and print-making are central to our work. The use of new processes and techniques excites us and influences our design production.

We are passionate about working with other people as well as personally developing our design ethic.

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# Kristine Steele



Kristine Steele explores a use of paper that stretches out from the book form into an extended space. The source of the images stem from the natural world, and our connection to it through theories and proverbs. Looking at nature's structures is an aid to constructing a paper version, and a view on its complex patterns.

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# Surrealist Editions



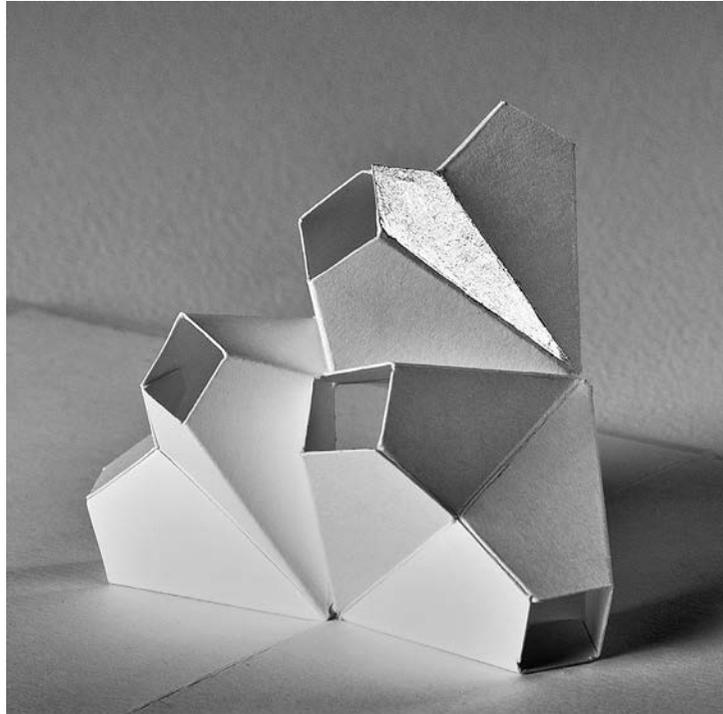
Established in 2007, with the publication of our first two titles *Down Victory!* and *The Bridge of Shadows*, Surrealist Editions is the publishing arm of Leeds Surrealist Group, which was founded in 1994. Our aim is to publish written and visual material to a high production quality that not only reflects 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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[www.surrealismeditors.co.uk](http://www.surrealismeditors.co.uk)

# Richard Sweeney



The transformation of the flat surface into a three-dimensional object is the main driving force behind my work. Paper is my medium of choice, it lends itself to a tactile approach; through hands-on experimentation I allow the process of making to guide the formation of a sculpture.

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# Anna Swingland



I ask myself the question “What is a book?” and even though I experiment within the boundaries of traditional binding, the conclusion is a combination of established techniques and playful work.

Recently my focus has been on nostalgia, recycling neglected board games, playing cards and pressed flowers. Past series have included a fascination with taboos of the banning of books which is a dedication to restriction and a collection of books that physically demonstrate word play.

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# TBOOKS COLOGNE



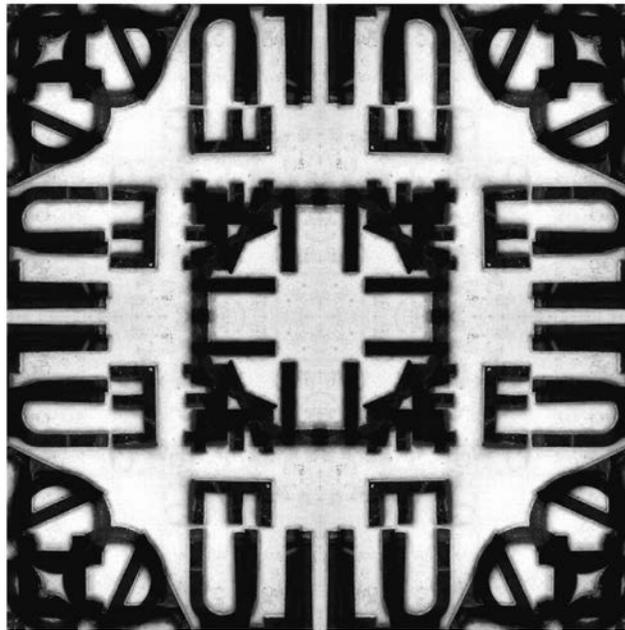
TBOOKS COLOGNE was founded in March 2010 by Tim. Totally dedicated to the artists' publication as an alternative form of exhibition, TBOOKS is a platform for the little paperproject.

TBOOKS COLOGNE publishes short-run artists books and limited edition zines. The publications are handmade in alternative print techniques and composed of paper, love and staples.

TIM (TBOOKS)  
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# Thomas Tomasska



## Squashed Toads & Tent Toggles

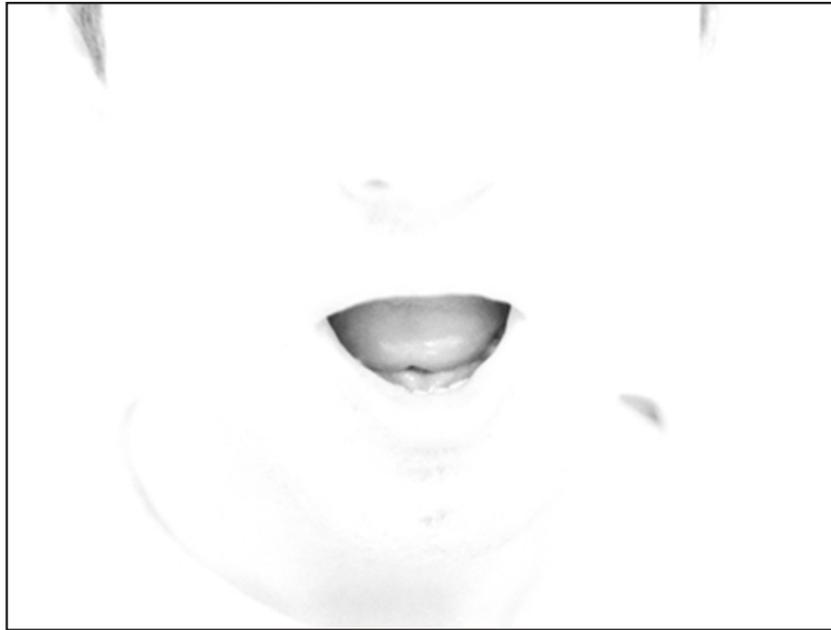
Imagery derived from such disparate subject matter as the frosty roof of a Nissan Micra, French street signs, tent toggles and squashed toads have all been incorporated into my book designs. These ideas take form along their own natural route, just as the potential for other, fragmentary aspects of my creative practice – elements of collage, drawings, thumbnail sketches and doodles – is fulfilled by their assimilation into book form.

Often I combine text with imagery or simply use the written word as a starting point, de-contextualising it, obscuring its descriptive nature and highlighting the beauty of type.

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# Turn Press

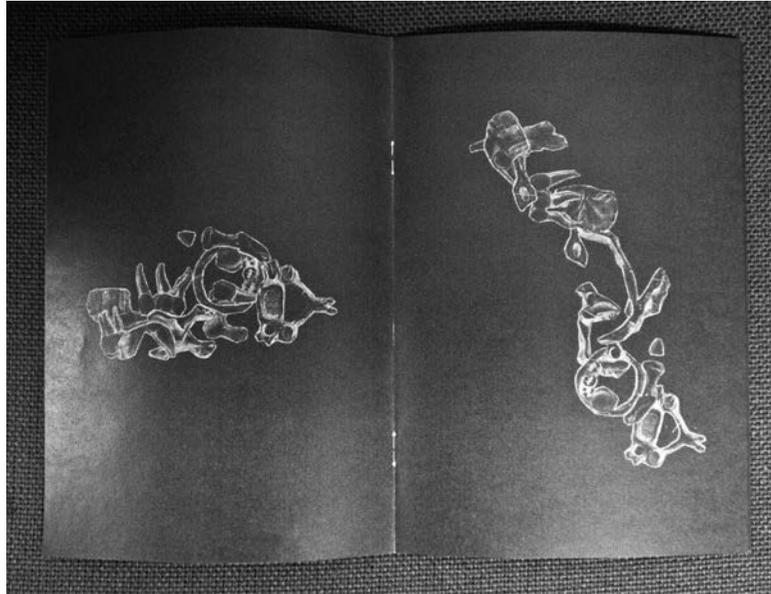


Turn Press' body of works specifically seek to question the very object, entity, nature and composition of the book. Treated not as books but as works – as sculptural/sound/performative objects – as 'score-objects'. The book as we know it becomes a far more soluble being, always on the verge of becoming.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

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# University of Central Lancashire



The Drawing & Image Making course at the University of Central Lancashire (UCLan) is committed to the exploration and practice of drawing in its broadest context, and the application of drawing based research through other media including print.

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 within the presentation of work and a relationship between artwork and external agencies.

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# We Have Beaks

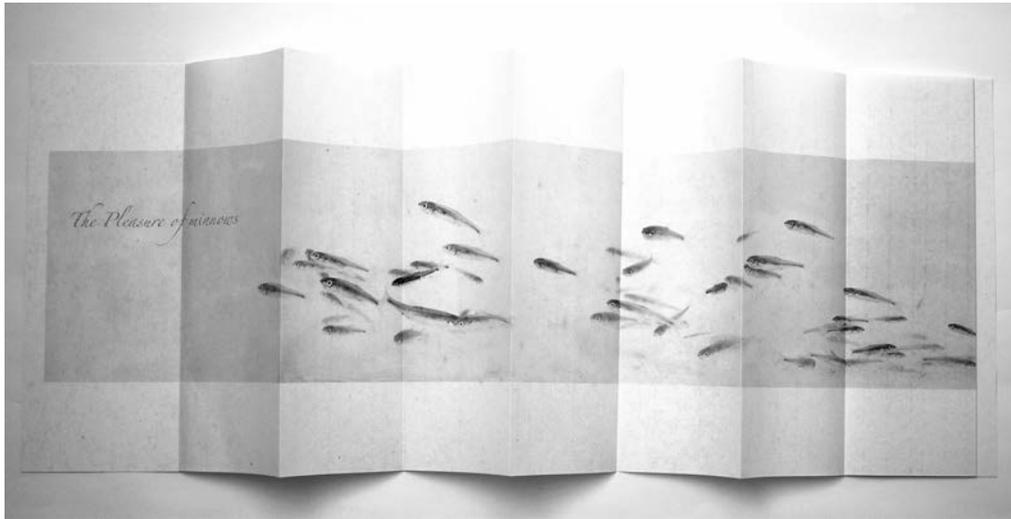


We Have Beaks is collectively Caroline Pratt, Ruth Viqueira and Gareth Wadkin. Currently flapping around in an undersized nest of paper and twine, this little flock likes to spend their evenings doodling, printing, folding and avoiding the cold. Their work focuses on subjects they have observed and friends they have met whilst flying south for the winter.

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# Weproductions

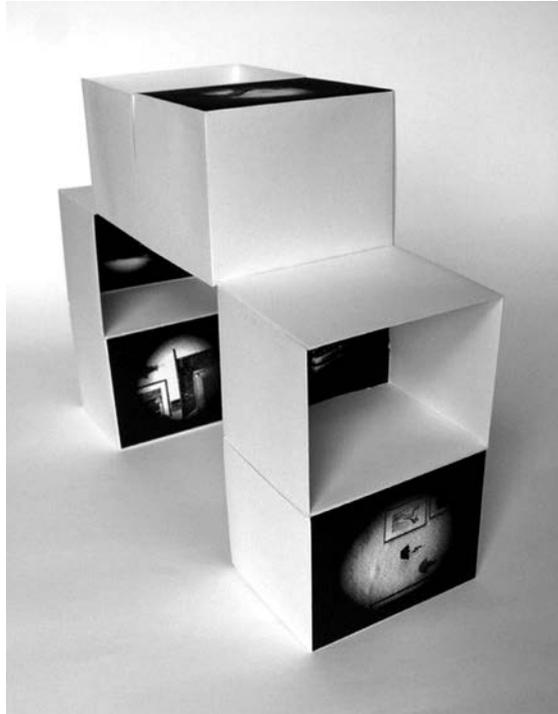


Over the past year with the help of a small award I have been producing scrolls and small editions, printed on fine Chinese Paper: *The Pleasure of Minnows* (2012) is my most recent work.

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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 offers open and accessible relief printing and screen-printing facilities, affordable studio spaces, specialist printmaking workshops and courses. Ongoing support and development opportunities are also provided through exhibitions and curated events for book artists and printmakers across a number of disciplines.

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# whnicPRESS



whnicPRESS is an imprint started by twelve book artists, graduates of the Book Arts MA at Camberwell College of Arts. The work explores 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. Their latest collaboration is entitled *Place*, in which each artist explores their own interpretation of where they find themselves now.

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# Wild Pansy Press



The Wild Pansy Press, the Wild Pansy Press Project Space and the Wild Pansy Press Portable Reading Room provide the opportunity and space for the development, production and presentation of ideas disseminated through the mediums of reading, writing or publication in their broadest sense.

Simon Lewandowski / Chris Taylor  
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Participants performing the première of *Genesis/Terminus* by Paul Robinson,  
2nd November 2011

# Wirral Metropolitan College, BAFA



The books made by the staff and students from the BA Fine Art Course at Wirral Metropolitan College continue to embrace the creative challenges and possibilities of the book form. With their diverse approaches, structures and methods of production the group seek to communicate their individual themes and, hopefully, engage and entertain the viewer.

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# Woodcraft Press



Last year I reprinted the William Morris poem *on first seeing Iceland*. This second edition now has two illustrations; one, an imaginary view of the icecap and another, a self-portrait produced in 1992 just before spending a five week period camped beside that amazing feature.

My current project is printing fifteen Christmas letters from my friend Ken Jones.

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Edited by John McDowall and Chris Taylor

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