

PAGES

Picture Book



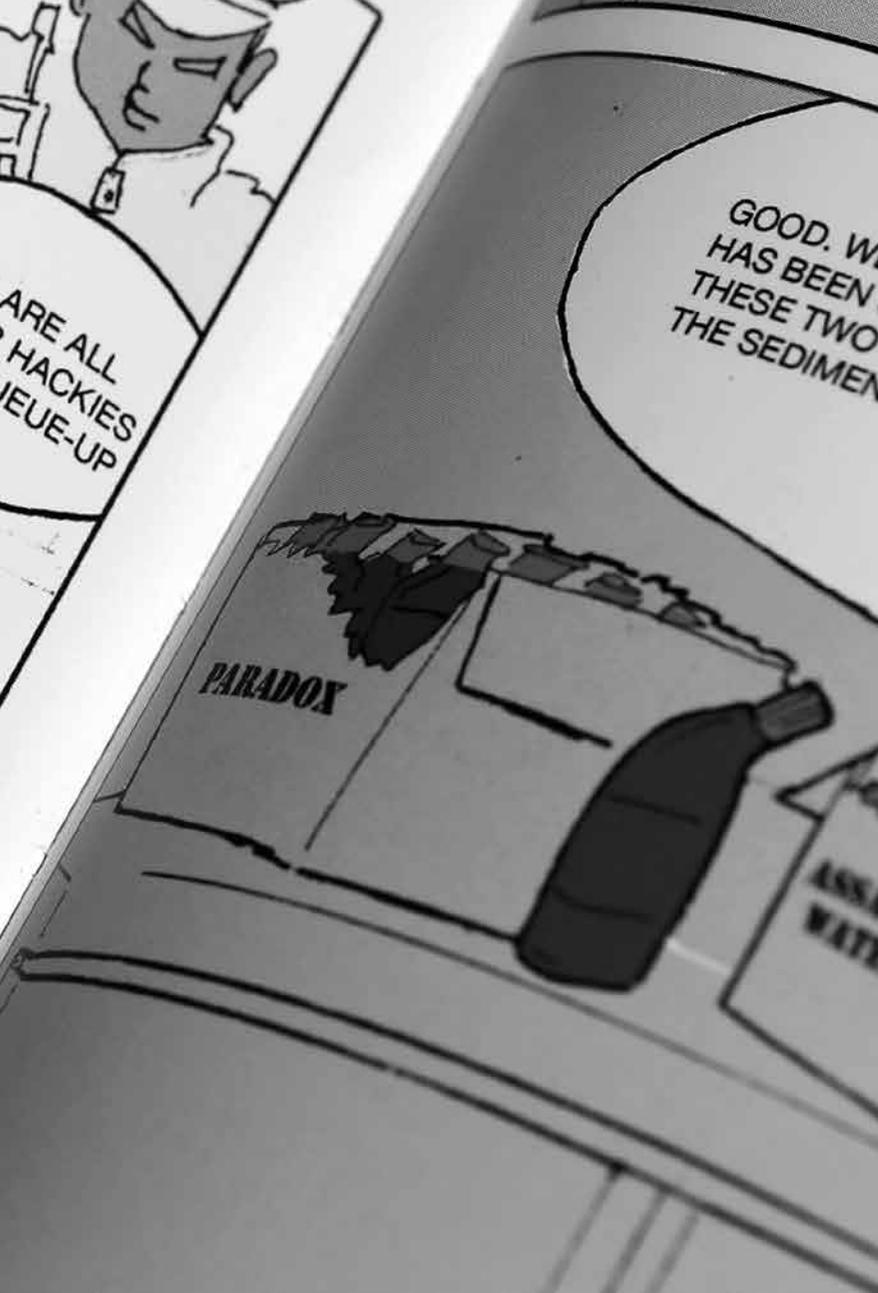
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THEY ONLY SELL
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UNIVERSITY OF LEEDS



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PAGES Picture Book

This publication accompanies *Picture Book*, a programme of exhibitions co-curated by PAGES and The Tetley and held in conjunction with the 19th International Contemporary Artists' Book Fair. The catalogue provides a collection of texts and images that reflect on the displayed works and on the project's theme of the image as the primary manifestation of idea, narrative and expression in the form of the book.

Shown in parallel with Roger Palmer's exhibition *Winter Garden* which appropriates a century old illustration of a palm tree, *Picture Book* includes photographic works by Craig Atkinson (Café Royal) who has taken The Tetley archive as a starting point for a commissioned publication; Christian Barnes presents his large scale *Bathymetric Atlas* – a unique hand-made book revealing, page-by-page through successive cutouts, the hidden contours of the principal lakes in the English Lake District, and a comprehensive exhibition of artist's books by David Barton surveying 38 years of his daily practice of drawing, drawings collected, formatted and published with regular uniformity.

Art/design collective *Nous Vous* (Nicolas Burrows, Jay Cover and William Edmonds) will be presenting a range of their collaborative outputs, and independent publisher Landfill Editions will be showcasing their *Mould Map* series encompassing graphic imagery, short fiction and science-fact. Off-site, printmaker Mick Welbourn will be exhibiting his extensive series of unique *Blue Books* in the Wild Pansy Press Project Space at the University of Leeds.

A second publication, *PAGES 19th International Contemporary Artists' Book Fair*, documents the wealth of current production within the artists' book genre as represented by the participants of the Fair, and also features some of the new publishing initiatives and ventures that have been instigated especially by the event.

PAGES is an integrated programme of artists' book related initiatives coordinated by John McDowall and Chris Taylor. The project's aim is to instigate research and wide-ranging opportunities for the development and awareness of the book as medium in artistic practice.

We gratefully acknowledge the support of the exhibiting artists, writers, Locus+, Louise Atkinson, The Tetley and the University of Leeds in making this collaboration possible.

John McDowall / Chris Taylor

Following pages (3-5): *Horticulture, A Guide for the Garden*, by Smith Bros., Uitenhage, South Africa, published by H. M. Pollett & Co, London, c.1915



A GUIDE
FOR THE Garden.

HORTICULTURE.

BY SMITH BROS.,
UITENHAGE,
SOUTH AFRICA.



These varieties are all growing in the open, and with very little attention beyond a good supply of water. It certainly cannot be the price that prevents their being more generally grown, since many of the most popular sorts are not more expensive than the ordinary run of plants. Until quite recently Palms were entirely neglected by gardeners



Acanthophoenix crinita.

generally, and nurserymen also, very few species being obtainable in this country. The public taste has, however, undergone a change; they are now more sought after, and we have little doubt but that they will be very extensively used in the future.

The following is a select list of twenty-one of the most beautiful and useful kinds.

Areca Baueri. Like a giant *Seaforthia* in appearance. Splendid for large table decoration.

Areca lutescens. This majestic Palm is without a peer for strength and elegance combined. Its dark glossy green leaves are gracefully curved on slender stems, and the entire foliage is gracefully disposed. The trunk and stems are a golden yellow, irregularly spotted with bronzy green, giving it a peculiar charm. Fine for table decoration.



Cocos Weddelliana.



Seaforthia elegans.

Areca Verschaffeltii. This is one of the most attractive sorts in our list. The foliage is strong and gracefully arched, the leaflets alternating on either side of the stem, the midrib in each being a creamy white, while the stems are a deep golden yellow, which adds a peculiar charm to it. Its strength renders it less liable to damage than almost any other. Also good for decoration.

Chamærops excelsa. One of the most handsome fan Palms for greenhouses, conservatories, and indoor apartments. In sheltered situations it is quite hardy, and will last for months in the house.

This is Not a Palm Tree¹

Kerry Harker

On the vast white wall of the Tetley's atrium gallery, reaching upwards from the grey resin floor towards the glazed skylights high above, the artist Roger Palmer has created something approximating a palm tree; at least, the image of a palm tree, or a picture of a palm tree. It forms part of the artist's solo show at The Tetley, which also includes a series of photographs of palm trees, and a collection of the artist's photo-books. This particular specimen of palm, an example of *Acanthophoenix Crinita* (as opposed to *Cocos Nucifera* which bears the coconut fruit) has matured and reached its full height, normally 8-10 metres in the wild and represented here on a scale of 1:1.

Visitors to *Winter Garden*² may find that this epic, enigmatic vision speaks to them in the warm and reassuringly familiar tones of a thousand holiday adverts proffering escapes to far away places. The kind of advert that proliferates immediately after the Christmas holidays as the retail focus shifts. This evocative image carries us away to the desert island of our dreams where the sea is warm, the sky azure blue, and the balmy southern breeze gently wafts the pendulant fronds above as we sit below in the shade, staring out to sea. Our worries are forgotten.

Visitors who know their art history may well enjoy running through connections to other works, as the palm tree is a kind of leitmotif in contemporary practice: we could think of Rodney Graham's seminal 1997 video *Vexation Island* with its looping narrative of a coconut falling onto the head of a seventeenth-century sailor as he stands beneath a palm; Eva Rothschild's *Wandering Palm*, constructed of jesmonite, aluminium and leather for the opening of The Hepworth Wakefield in 2011; or Anselm Kiefer's 2006 monumental installation *Palmsonntag* (Palm Sunday) in which a 30-foot long palm tree cast in fiberglass and resin lies prone on the gallery floor at the centre of a cycle of 44 framed paintings, also of palms. Palms resonate strongly in Christian imagery and some still carry palm branches during processions on the Sunday before Easter, recalling Jesus' triumphal entry into Jerusalem.

Roger Palmer cites two other works as important in formulating *Winter Garden*: in 1966-67, Hélio Oiticica made *Tropicália*, in which visitors are invited to enter spaces that form part of a 'tropical' installation referencing Brazilian favela architecture and including live parrots as part of the work. And in 1974, Marcel Broodthaers made an installation titled *Un Jardin d'Hiver* (A Winter Garden) for a group exhibition at the Palais des Beaux-Arts, Brussels. *Un Jardin d'Hiver* comprises framed 19th Century prints of animals and insects in their native habitats, a group of potted palms and several fold-up chairs. A closed-circuit monitor and camera were installed in a corner of the gallery with each visitor appearing as an image on a tiny TV screen.

These are merely a few examples of individual works featuring palm trees, but Palmer has focused on them in a more sustained way through recent photographic projects. For example, in 2014 Palmer spent 18 days as a visiting artist on Nauru, the world's smallest island nation, lying 60km south of the equator in the western Pacific Ocean. A resulting series of 47 colour images was published in book-form later that year as *Phosphorescence*³ (included in this exhibition) and in only six of the images are palm trees, or parts or reflections thereof, not visible. In one of these six, palm trees still conspire to make an appearance, in a crudely-painted mural within a building interior. Palms also grace the front and back covers of the book and these images form part of the series *In the First Hour of Daylight* (2014-16) showing here at The Tetley. The island and its palms are one and the same it seems, intertwined and inseparable from each other.

Elsewhere in Palmer's oeuvre, palm trees crop up frequently. In the photo-book *Circulation*⁴, published in 2012, palms and their painted alter egos appear regularly in images from Egypt, Malaysia, Panama, Brazil, Namibia and South Africa.

In common with many of the works by other artists listed above, Palmer's tree may hint at dystopian as much as utopian visions. His palm tree is an incongruous visitor from another land, making an unexpected appearance in the midst of a northern hemisphere winter. What wind, favourable or ill, blew it hence? Its presence may remind us of colonial pasts and increasingly globalised futures, sounding a warning cry about environmental crisis, the continuing destruction of native habitats, and the effects of global warming on the world's climate. It is surprising to learn that palms, which we probably view as commonplace and abundant, are now endangered in the wild in some places due to deforestation.

Not far at all from The Tetley where this palm stands, unprecedented flooding has very recently devastated large sections of Leeds' city centre. The River Aire broke its banks just after Christmas 2015, reigniting heated political debates about flood-alleviation schemes and North-South divides. The clear-up operation in Leeds and many other places across the north and in Scotland will continue long after the end of the exhibition.

In Palmer's series from Nauru, there is everywhere reminders of the island's industrial past. The discovery of rich phosphate deposits there in 1910 led to decades of mining and the generation of considerable wealth before the exhaustion of these natural resources and post-industrial decline. Here too, at The Tetley, the tree may serve to recall the decline of the once-thriving centre of industry in the area now known as South Bank Leeds, exacerbated by the closure of the Tetley Brewery in 2011. The building that this gallery inhabits is one of its last-remaining vestiges, and casts a rather lonely presence, stranded as it is next to a gigantic surface car park.

The Tetley is a reminder of the richness of Leeds' industrial past. Not far from the gallery is the start of the Leeds-Liverpool canal which heads out west from the city centre, past still-standing textile mills, now mostly converted for office or residential use. Following the canal path, one reaches Armley, where there is a work by Roger Palmer, created in 2007. At first glance, the black letters on a small white panel installed on the canal wall opposite make no sense. Only the inversion of the letters reflected below (when still waters permit) allows us to read:

**THE REMAINS OF A
WOODEN ICEBREAKER
LIE SUBMERGED**

The work references the nickname given to this spot on the Leeds-Liverpool canal, where the first shipments of raw wool from Australia were unloaded in 1808. The Reverend Samuel Marsden, a Leeds émigré who worked as Chaplain at the penal colony at Botany Bay in Australia, was the first Australian sheep farmer to export wool to the Yorkshire woollen mills. To celebrate the 200th anniversary of the completion of the canal in 1816, Palmer has issued a limited edition photograph of the work, available from the exhibition⁵.

Despite the vanishing of Leeds' proud industrial past, perhaps this visiting palm also brings hope for the future – renewal and rebirth are afoot in this post-industrial wasteland. The gallery acts as a temporary winter garden, a hothouse for the careful cultivation of new ideas.

The tree that Palmer has chosen to represent is based on a specific source rather than the generic idea of a palm tree. It is based on an engraved illustration of a palm found in the book *Horticulture, A Guide for the Garden*, by Smith Bros., Uitenhage, South Africa, published by H. M. Pollett & Co, London, circa 1915, which the artist purchased in Johannesburg some years ago. The same book provided a source for the artist's work *Banana in its Native Habitat*, another wall work created for NYLO in Reykjavik in 2013.

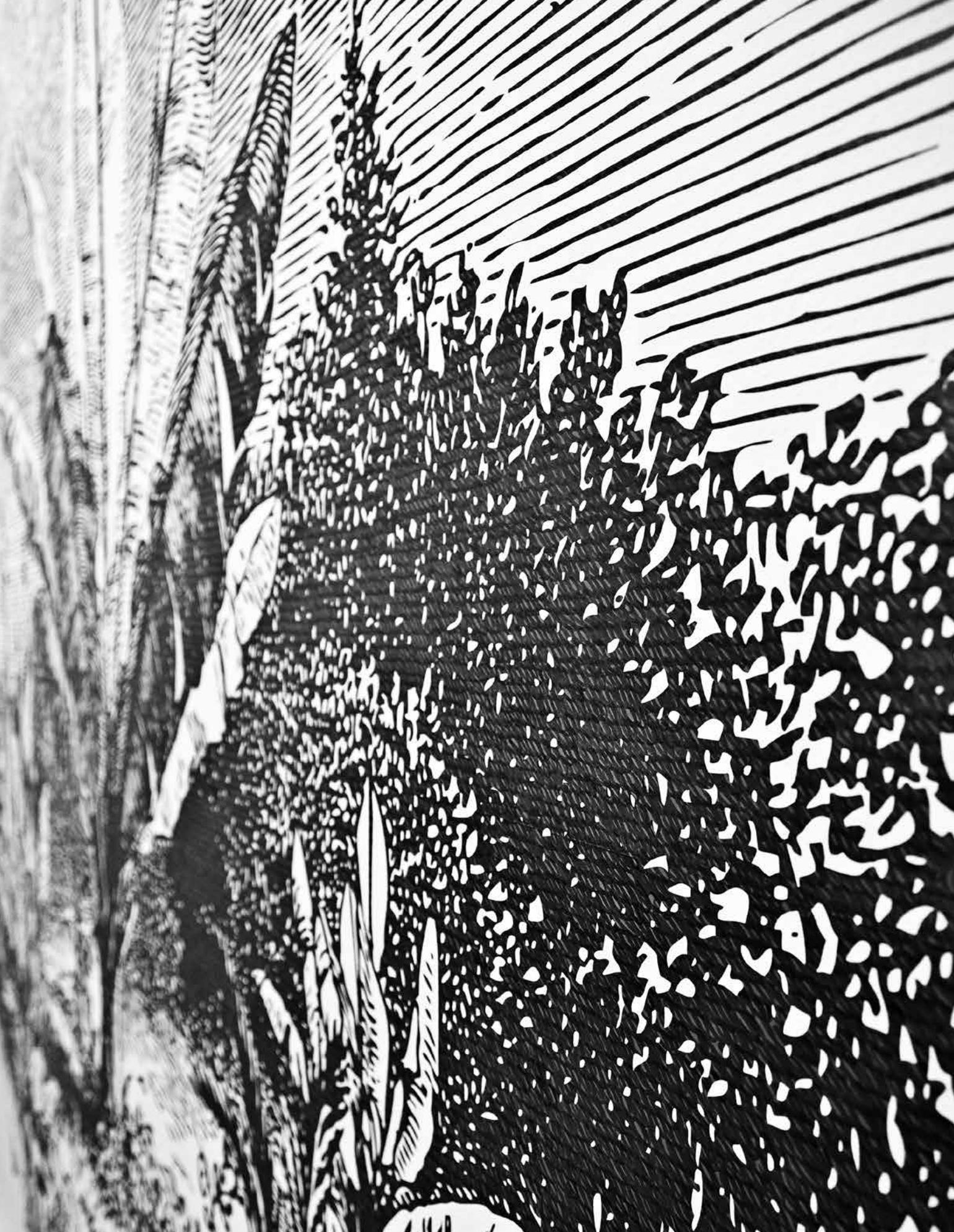
Both of these temporary works have adapted a technique of applying cut vinyl to the wall. The laborious process that Palmer has employed at The Tetley is worth consideration, as the resulting work presents a seemingly effortless apparition that belies its more complicated construction. Production of the vinyl began months ago. The illustration of the palm tree (itself a translation into engraving from a source likely to be either a drawing or a watercolour by an unknown artist) was painstakingly scanned and retouched to create a black and white image with crisp edges and the right 'weight' for the artist's purpose. After scaling up, the image was divided into sections and each manufactured in cut silver vinyl. But crucially the process of 'weeding', whereby the vinyl supplier removes the undesired 'negative' sections to reveal the image, was postponed. First, vertical lines had to be drawn by hand with grey marker pen across the face of the vinyl sections. Only then was the weeding process slowly and carefully completed using scalpels and with assistance from The Tetley's programme team.

The installation of the vinyl sheets onto the gallery wall is an equally exacting process requiring a scaffolding tower to be erected within the atrium. The vinyl image is sandwiched between layers of watery silver acrylic paint poured down the length of the atrium wall: the first layers were poured and allowed to dry, before the cut vinyl was applied in huge sticky sections. Further layers of the silvery acrylic wash were then encouraged to cascade down the surface of the tree from above, but this time they interacted with the vertical lines drawn onto the vinyl, taking a meandering path across the micro-landscape of hills and valleys, persevering to the gallery floor below. Is the resulting artwork a wall drawing; a painting; a mural; a picture or an image? Is it a messenger, a warning sign, a mirage or a doppelganger? The effect of the three textured, shimmering layers of silver is an apparition of something tenuous and shifting, never fixed. It has a bloom akin to the 'silvering' on the surface of a very old photograph and in this sense may just be a residue of something that existed here before.

There is an obvious synergy, given the source for *Winter Garden*, between Palmer's exhibition and this year's PAGES 'Picture Book' theme. Palmer has published many picture books – mostly photographic projects – during his career and these are included in the exhibition, giving the visitor an opportunity to view them all together here for the first time. Where does the artist stand on picture making? Well, Palmer's photographs certainly demonstrate a consistent engagement over many years with the traditional pictorial value of composition within the picture-plane: specifically, a relationship between foreground and background to create the illusion of depth; the location of the horizon line and vanishing point; placement of objects within the frame in relation to each other and to the frame of the picture itself. In his photographs, there are very often pictures within pictures: murals on buildings, advertising hoardings, place signs. Palmer has this to say on the subject of his picture making:

In recent years I have come to recognize particular circumstances in which I make pictures. In the case of the image [that is being discussed], which was made in Malaysia, my intention was not to bring back a photograph that is a representation of a specific time and place. Instead, I am seeking to construct a picture plane that holds attention through its own properties, a set of visual circumstances. The way that this place has been represented... is, I hope, of sufficient sophistication and complexity to invite viewers not only to look but to consciously reconstruct the original act of looking by making sense of the visual information.⁶

Framed here within the galleries at The Tetley, *Winter Garden* presents an opportunity to think through,



in depth, picture making within one artist's practice, and I for one will enjoy the process of making sense of the visual information presented to us.

Roger Palmer, artist and Emeritus Professor of Fine Art at the University of Leeds, lives and works in Glasgow.

Kerry Harker is Co-curator of Winter Garden, Co-founder of The Tetley and Interim CEO of The Art House, Wakefield.

Notes

1. The title is borrowed from that of a group exhibition by young Albanian and Kosovar artists at Neurotitan, Berlin, 7-28 November 2015, and references both the widespread mosaics of palm trees created on the facades of Kosovar homes, as well as the painting by René Magritte, *The Treachery of Images* (1928-9), which itself includes a representation of a pipe and beneath it the words 'Ceci n'est pas un pipe' ('This is not a pipe').
2. *Roger Palmer: Winter Garden*, co-curated by Kerry Harker and Zoë Sawyer, The Tetley, Leeds, 22 January – 6 March 2016.
3. *Roger Palmer: Phosphorescence*, co-published by WAX366, Glasgow, and Fotohof edition, Salzburg, 2014, ISBN 978-3-902993-08-3.
4. *Roger Palmer: Circulation*, published by Fotohof edition, 2012, ISBN 978-3-902675-65-1.
5. *Botany Bay*, framed C-type print, edition of 16; photograph by Jim Brogden, 2007. The work in situ on the canal was realised as part of 'Situation Leeds: Contemporary Artists and the Public Realm 2007' in conjunction with Leeds City Art Gallery, Armley Mills Industrial Museum and British Waterways.
6. 'Looking at Pictures: A Conversation between Roger Palmer and Lisa Le Feuvre, Leeds, November 2011' in *Roger Palmer: Circulation*.

Opposite: *Banana in its Native Habitat* (detail), Roger Palmer, wall work created for NYLO in Reykjavik, 2013
(Photo: R. Palmer)

Following pages (14-15, 18-19 and 22): *A Bathymetric Atlas of The English Lake District* by Christian Barnes in production at Book Works Studio, London, 2014 (Photos: Christian Barnes)

Christian Barnes: A Bathymetric Atlas of The English Lake District

Jack Chesterman

Jack Chesterman (JC)

The fact that *A Bathymetric Atlas of The English Lake District* doesn't carry any obvious signifiers connecting it to, say, an OS map or a book or a sculptural object is for me where it draws its force from. Do you think your previous roles as a curator have equipped you in a particular way to form views about cultural categorisation and perhaps also about the nomenclature related to your bathymetric mapping project?

Christian Barnes (CB)

When I worked as a curator I did so within a particular tradition, Museums. As such I didn't really prioritise a role in relation to any contemporary critical discourse in the arts which is not to say that as a former sculpture student I wasn't interested, just that it wasn't my job. Museum curators have responsibility for the care and management of objects not necessarily as art, but as part of our material culture as it enters the time machine that is the museum. One of the aspects of the work I particularly enjoyed was how indiscriminating it was. For me this led to greater insight into the products of cultural enterprise. I held and hold the view that everything made or otherwise holds propositions of interest and the quality and nature of the objects I curated or perhaps more properly 'kept' was fascinating, especially papers. Paper is a fantastic material and before one has used it for any purpose it already says so much. The means of its conservation regarding handling, acidity, humidity, temperature, particles and ultraviolet degradation not to mention the management of risks associated with fire is already determined. Every second it is exposed to light it degrades and the proper concern of a curator is to extend its life. Paper is particularly hard to look after and the effort required is a measure of the cultural significance of the things made from it. Proper curators like me (I say this to be as annoying as possible to improper curators who bother with exhibitions and so on) are more concerned with extending the life of the objects than the construction of any cultural narrative. It is the material that matters and in this I think there is a synergy with and development of, the experience and practice of sculpture. The intrinsic value of objects is something both felt and rationalised.

The collection at Abbot Hall Art Gallery where I worked 1989-99 contained a large group of watercolours of the Lake District largely assembled by the late Mary Birkett. With a few notable exceptions they were in the most part by minor artists of dubious quality and limited importance. Most of these were painted from 1750 onwards and bore a relation to the picturesque discovery of the Lake District. However to me it was just as interesting to note the changes in forestation they recorded over 250 years in places I personally know well as to see those places manipulated as scenery within the Classical, Picturesque and Romantic traditions; similarly to see images of the landscape prior to its re-engineering. The two basins of Leathes Water for example still sit below what is now named Thirlmere after being changed into a reservoir by the Corporation of Manchester in the 1890's and it is in such changes that the modern narratives of this landscape can be clearly observed as a result of its management by United Utilities, the Forestry Commission after WW2 and the attack flight training carried on by the RAF during and towards the end of the Cold War all in parallel with the development of the nuclear power industry (though the heritage industry and the National Park does what it can to obscure them from the palimpsest that is the landscape itself).

The form of the Lake District itself has also been explored in the modern era through other means





such as the creation of models and through the use of aerial photography and motorised vehicles. In its day, the 1870's, Flintoft's Model of the Lake District was considered a spectacle by, amongst others, Ruskin who took an interest in its development and manufacture. It was enough of a spectacle to be placed at the heart of the floor plan of the newly constructed Keswick Museum in 1905.

To return to the question of nomenclature it is perhaps in modelled visualisations such as these that I see a precedent for the Bathymetric Atlas. To me it has a model rather than a map at its core and its life is connected only to its ability to describe something else – something too big and too obscure to be imagined or visualised without a tool to do so. The book functions as a heuristic device whose purpose exists only in relation to the description and articulation of something else, an aquatic landscape that could not otherwise be comprehended or seen, interpolated from soundings and plumbings rather than observation.

The 'model' itself is a computer generated three-dimensional model. For the book it has been output as a contour map at a scale of 1:41000, each page thickness is equivalent in scale to 1.7 metres of altitude (or in this case, depth of water).

Early maps of the Lake District such as those attached to Gilpin and West's guides or Crosthwaite's maps made no attempt at the standardised vocabulary of signs and symbols attached to the contemporary OS and as such they allow the exploration of the landscape as an emotional and aesthetic territory that would be familiar to psychogeographers. I wanted the book to have relevance within all these cultural traditions and artistically to proceed from the practice of sculpture.

JC From our conversations I am to an extent informed about the multiple agencies that you worked with in the production of the map. Locus+ as the commissioning agency was clearly part of the initial stages. It would be interesting to hear more about the work the engineering firm undertook in relation to establishing the mapping data including the contour lines and how a scale was decided upon.

CB I like engineers; they always ask how a thing can be done and never ask why! The fact is I didn't have the technical knowledge or skills to execute the concept and needed technical assistance. Price and Myers were a referral from a company of architects I occasionally work for. I was determined not to work with a University and the idea of working with professional geotechnical expertise against a production timescale was reassuring to both me and to Locus+. The depth surveys were researched and collected over several years and include surveys made with irregular contour depths in imperial measurements taken from a wetted hemp rope from a rowing boat with a compass as well as acoustic and electronic surveys reconciled to GPS.

Reservoirs were built on a foundation of depth surveys of the waterbodies upon which they were constructed and where no surveys existed (Wet Sleddale) were entirely extrapolated from the OS surveys carried out prior to their flooding.

Surface altitudes were taken from OS's Landform Panorama open source data set and are fortunately an exactly recorded data within that otherwise rather crude interpolation.

The task of entering all this data into one model and then using software to reinterpolate it and resection into the scale required to match the vertical scale of the model was beyond me and indeed anyone without sufficient computer expertise.

I was struck by how much use was made in the office of Google Earth and open access Satellite imagery as a reference tool. The scale was ultimately decided by the width of the paper selected which was 1.2m. The colophon is an important part of the book and is conceived as a literal description of process and materials as well as the provenance of all the intellectual property amalgamated in the model by Price and Myers.

To go back to the earlier question about the 'found objectness' of the model, clearly the model was made, not found, but it was made by a pre-determined process which meant that I couldn't manipulate it for aesthetic effect other than in choosing and cropping its parameters of altitude and width and by not including every piece of water (there are over 4,200 of them) in the Lake District.

In this respect the inclusion of Wet Sleddale was intended to act as something of an underwhelming overture whose smallness was intended to be challenging relative to the overall scale of the book.

I remember a particular moment of tension and excitement for me at Locus+ when this page was eventually turned for the first time and they saw what they had paid for!

JC Dating back to cave art, cooperative authorship is as old as the production of imagery itself. Moving forward to the Middle Ages more formalised cooperative activities in Renaissance studios saw master and pupil working on the same painting or sculpture. In our own time Damien Hirst has employed scores of people to help in the production of artworks and has been quoted as saying that you wouldn't expect an architect to lay bricks. In relation to your map a strongly personal gestation period arose from long held and intense interest in and knowledge of the Lakes. You have spoken, though, of how later decisions were to some extent process driven. The relationship between the making and doing and the creative bit may even be a central element in the project in that one must closely inform the other in the journey towards realising the concept. The physicality of the map and its production are obviously closely related but it would be interesting to know more about this in detail, for example how the concertina form of the book was arrived at, the process of cutting the pages and the nature of the binding. Did your past experience of bookbinding influence how you approached this?

CB It has always been extremely difficult for me to call myself an artist and I think most of my life I haven't really deserved the title or presented myself as such. My working life as a project manager in a public art setting which followed my stint as a curator has been dominated by white collar working practices divorced from the personal exercise of any craft skill and although I'm not a digital native I don't think that anything I do or think at the moment could happen without a knowledge of digital technology.

The work I have done with others has often been in a professional creative context where production has been secured by instruction and contract and largely driven by the duties associated with the instrumentalism that has funded the opportunities I have been able to develop.

This experience has informed the way I work and it allows me to discover and observe the work independently as if I am a participant rather than a maker. I really like that and I think it provides opportunities for thought and reflection that would not arise otherwise. Other people's assumptions and mistakes are always revealing.

In the case of the *Bathymetric Atlas* crucial aspects of the project and of the concept are the creative work of others and would not be present were it not for their input in resolving the work. I believe Jon Bewley, Hannah Kirkham and Jonty Tarbuck at Locus+ who have a background in the commission of live and performance art understood the performative potential of the book far, far better than I did. It was only when I saw the pages turned for the first time and the element of theatre as people crowded round that I fully understood the depth of the curatorial and creative contribution they had made to the project. Likewise, Rob Hadrill at Book Works Studio first suggested the idea of a 'spineless book' after the first dummies or prototypes which I had made revealed mechanical problems in the displacement and distortion of the model arising from the page bindings when the pages were manipulated.

These and the numerous ideas contributed by Price and Myers formed part of a discursive circle from which the concept was finally resolved.





I think it is crucially important to recognise the limits of one's own ability and experience and to work with people who are more experienced and expert than oneself to extend the range of one's own limited expertise. To me that should be the norm for creativity, but for some reason it isn't always seen that way.

Prior to the final proof of concept I had set up a 'ning' (an online private social network), now archived, that consisted of amateur freshwater divers, fellow lake sailors, art collectors, artists as well as others to develop a resource of ideas that fed into the project. Most notably the photographer John Darwell, whose partner, then working for the Freshwater Biological Marine Research Station at Ferry Nab, Windermere first pointed out the perhaps deservedly neglected publication, *Depth Charts of the Cumbrian Lakes*, by A. E. Ramsbottom. A lot of the thinking around this project - much of it still untreated and unprocessed – was effectively 'crowd sourced' or at least 'crowd validated'.

However, the single eureka moment came from a piece of work I did for Cumbria Tourism. They had hired me to investigate the feasibility of producing some kind of picturesque interpretation on the sites of Thomas West's viewing stations and the concept came into being as I drove round the lakes with a disintegrating copy of West's Guide on my passenger seat looking for the 'stations' and armed with a folder of John Darwell's brilliant photographs made over the course of many years which attempt to situate Farrington's suite of engravings made to illustrate the guide.

The thing I came to understand in this process was that West's invention of the 'Viewing Station' as a device around which the elements of a picturesque composition could be assembled in the eye of the viewer was not that they were a singular point but a suite of views taken around a water table that occupies the middle ground of the composed view and reflects the distance or some effect of the weather. It was therefore a middle ground that one never actually looks at and which Mark Haywood memorably and elegantly described as a 'sutcher' that draws all the elements of the composition together.

The chapters of the book are named after the principal lakes and describe the routes taken to get to the stations and that, with the benefit of a bit of lateral thinking, was where the idea for *A Bathymetric Atlas* came from.

JC The fact that the pages carry no pictorial or textual information can provide an imaginative spur to what could be there as well as promoting focus on the developing spaces of the lake shapes. The "purity" of the object provides a quiet certainty that I think prompts thoughts about what other information the project might promote. We spoke briefly on this subject envisaging an accompanying textual supplement. Have you had any further thoughts about this? The geological and scientific subject matter you have researched could make a strong accompaniment to the map, forming a parallel publication or artwork to the map as, indeed, could the natural history, cultural and anecdotal material that you have also gathered. I could envisage a film of the turning of the map's 80 pages being a strong ancillary art object as well.

CB Yes, a lot of material was gathered in the 'ning' I mentioned earlier and the idea of developing written content was foremost in my mind when considering the idea of making a series of publications as a part work rather like Wainwright's guides... The North Eastern Lakes, The Southern Lakes and so on. My idea had been to 'exhibit' pieces of text that linked to the character of each waterbody, each one so different. For example I recently story boarded a comic strip illustrated by Peter McGlynn about the manslaughter of Margaret Hogg. Hogg had cuckolded her husband Peter who killed her and disposed of the body in Wastwater sometime in 1976. Her corpse was recovered eight years later after an accidental discovery by an amateur diver. However the fats in her flesh were subject to a process

known as adiolocere in which they were effectively emulsified. This was possible only because there is insufficient oxygen in the lake to support the micro-organisms that would have otherwise rotted her body tissues. Her eyebrows hair and skin were still in place and she was identified by witnesses. The coroner's report would have been one of a number of perfect texts for a 'partwork' of this type because it illustrates a particular quality of that lake water, its lack of oxygen.

A lot of the lakes are actually SSI's (Sites of Special Scientific Interest) and although now environmentally stressed by leisure users, still have environmental links to the last Ice Age in terms of their living populations of fish and so on. Strange though it seems to me, most people do not seem able to think of water as an environment or a place and yet the water in each lake is so visibly and physically different. Bassenthwaite for example is a peaty bourbon while Wastwater is crystal clear.

I am personally uncomfortable with the idea of an animated film, I'd prefer just a few people to see the pages turned and talk about it. The fragility of this experience and its rarity is important to me. In fact it would be very easy to make a stop frame animation from the computer model but I feel this is a temptation that should be resisted. As it is I really enjoy the juxtaposition of the highly crafted nature of the object and the digital and automatic processes of 3D modelling from which it is derived.

JC The display of books – not available to be leafed through – can present a problem in terms of their mediation. The inherent fragility of the map is a counter-intuitive part of its strength. However the turning of the pages does present a problem which you are fully aware of. The danger of a page being "kinked" as it is turned is real. Page turning, an essential function of the book form and also the progressive/sequential nature of the map concept, is available to the audience in very controlled circumstances. It takes two well-briefed people to turn a page. Thus the matter of mediation could be seen to present interesting issues, and no doubt you have given these much thought during the conceptualisation and production of the map. Ideally how best might the project be read?

CB I'm quite happy for people to see the book closed and to have described to them what goes on inside it. I don't care if that is annoying because I think a part of me dies every time a page is turned. I think an artist has an absolute responsibility to control every aspect of their work and for me the book is a live experience, a prop in a performance, and as it is leafed through it establishes a whole series of transactions between the people who are present. It doesn't need to be seen to be understood.

A description of its function and contents will do and perhaps this is why so much thought went in to the wording of the colophon.

JC It is clear that your extensive and long standing experience, research and passion of the Lakes has provided powerful drivers for the map project. The object you have finally fashioned is remarkable in its purity, yet it implies a backstory that is not readily visible. How has your direct experience of living and working in the Lakes and, in particular sailing, developed your knowledge and understanding about the bodies of water depicted in your *Atlas*?

CB When I returned to the area to live I started racing sailboats on the weekends firstly at the Royal Windermere Yacht Club which I left around 2004. When yachts race they sail diverging and converging courses around a series of turning marks where they come tightly together at which point the sailors judgement in taking the most efficient course is proved and places can be given. On Windermere these courses take their names from the land to which they are adjacent such as 'Graythwaite', 'Temple', 'Storrs', 'Rectory', 'Red Nab', 'Swans Nest', 'Adelaide' and 'Henholme' – many sharing their names with West's 'Viewing Stations' – although I don't suppose anyone stops to think of this as they pass them taking a transit on the next.



My first experience of the lakes as a child was essentially a recreational one. I was taken on the lake steamers for outings and when I was about 10 years old I received a little sailing boat as a gift. My father spent a lot of down time from work at the lake and I spent hours paddling around the shores and beaches. I also had a canoe and would love to push the canoe into the reed beds looking for moorhens on their floating nests. I have a vivid memory of how cold and clear the water was there and how my refracted hand and arm seemed so much brighter beneath the surface.

Children have a habit of seeing the microcosm around them in a very vivid way and this feeling and sensibility has always stayed with me, but at each stage of my life it has stretched. For example, the first time I encountered the lakes as a cultural proposition (and fully realised that) was as an art student while living away from the area. It would have been the mid-1980s and I was spending a lot of time reading critical essays. Rosalind Krauss' masterful essay *The Originality of the Avant Garde and other Modernist Myths* contains a passage relating some correspondence between William Gilpin and his son. Gilpin's *Guide* circulated in manuscript for years before it was published. Gilpin Jnr. writes home while touring in the lakes with the manuscript that 'everywhere I beheld a drawing of yours' and refers to his father's 'system of effects'.

Krauss' argument that an underlying condition of an original experience is the existence of its copy and the language in which to recognise that experience is exquisitely formed. That we cannot see what has not been framed by cultural expectation and given context, that we live in a cultural environment, that the place I am from has that life too. I am still astonished that my introduction to Gilpin came from an obscure publication at the Massachusetts Institute of Technology, but it did.

I think models are exciting things, they are like museums. I have also heard them described as 'time machines' of a sort. They can be used to predict change and they are as much about the future as the past.

Christian Barnes is exhibiting as part of Picture Book, The Tetley, 21 January–6 March 2016.

Jack Chesterman is a painter, printmaker and sometime sculptor and teacher who studied at Leeds College of Art and the Royal College of Art. His practice relates to history, journeying and loss which are explored through maritime and landscape imagery. Through sailing and fell walking he has developed a strong affinity with the Lake District.



David Barton: Instead of Me

Chris Taylor

In the early 1960s David Barton moved from the self-assured Lancashire mill-town of Bury to the melting pot of cosmopolitan London to study at Goldsmiths College School of Art. Here, he was to meet the renowned artist, educator and writer, Anton Ehrenzweig, author of *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination* (1967), whose tutelage and influential study of the psychology of creativity would have a long-lasting and profound affect on Barton's future artistic and teaching career. In 1977 Barton published his first collection of drawings, brought together under the title, *Vulnerable Supplicant*, and has since produced a further 250 books, either as individual publications or several within a series, each perfect bound.

Preferring to draw in isolation, he has worked in collaboration on the rarest of occasions.

Barton draws every day of the year. He draws in his studio, perched upon a makeshift stool, the loose seat tilting forward till it settles into its optimum angle for the hand-eye relationship. The drawing paper (always foolscap) rests on a cascade of other sheets that have come to rest across his desk in a perfect landslide. The cast of north light through the sash window frame melds with the glow of the fluorescent bulb hanging above his head, falling onto the exact same spot which it has illuminated for the past 38 years in Hither Green.

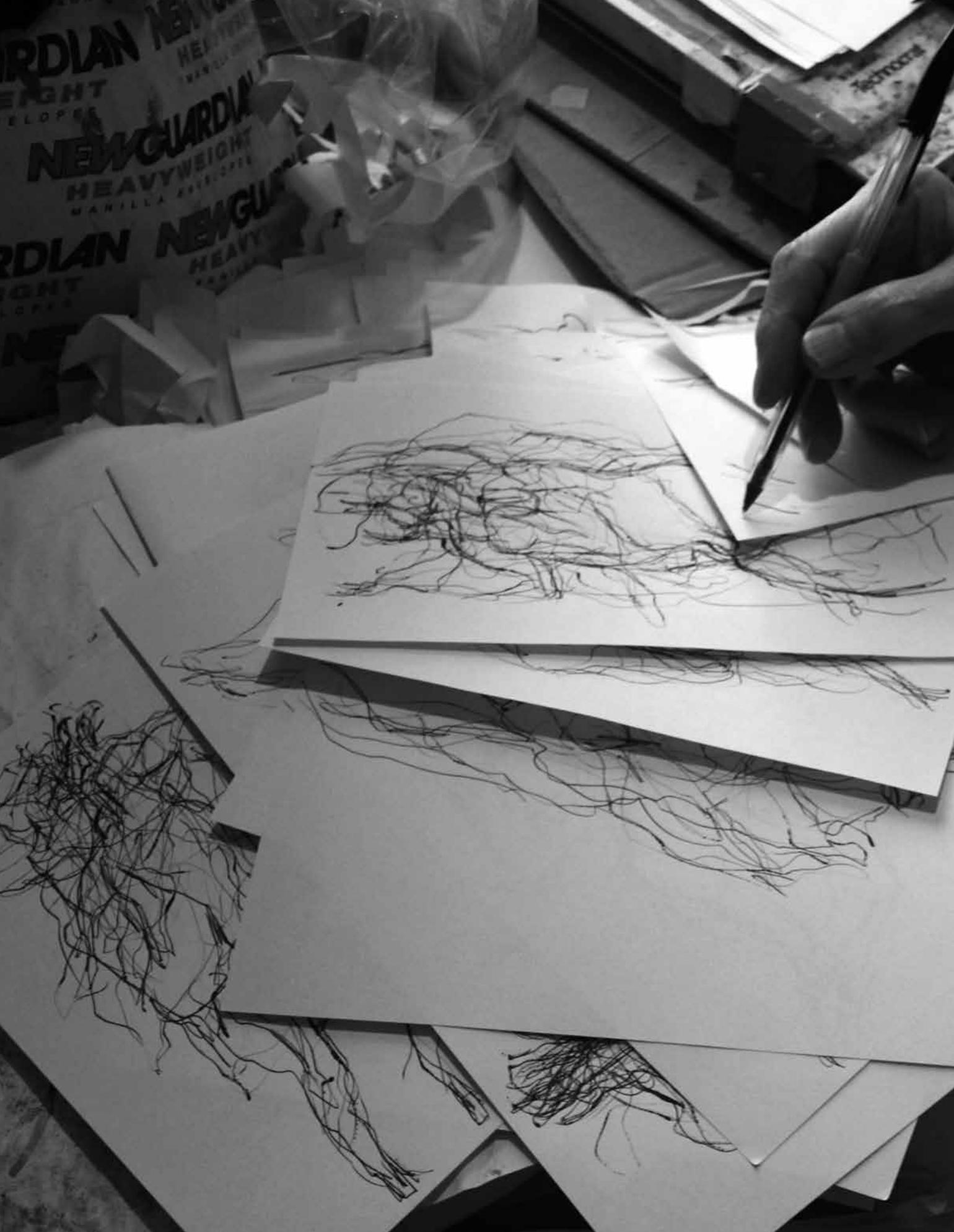
In this room we find ourselves surrounded by books and boxes of books, reams of paper, and an archive of sorts of all the drawings that have gone towards making up these books, bundled together and tied with string. Over time, this mass of material has come to inhabit his workspace, office and store. With one wrong move this towering library of works on paper, the pictures that make up the books, wedged between floor and ceiling, could come tumbling down.

The artist picks up his Bic Cristal pen and begins to draw... and continues to draw until the dialogue between artist and image has run its course or the ink runs out, whichever comes first. The nib of the pen is attached to a new refill, never discarded, the continuity of line quality being all important to the flow of the picture making. Even a tiny dot or increase of pressure or hesitation can bring a drawing to life or destroy it.

At certain times a theme or idea will continue through several books, grouping them together, but I think of each drawing or painting or days work, or each book, as just glimpses of the best I could achieve (or rather the best that I deserved to be given) at that time - on that day. So I see my work not just as unfinished but as NOT YET STARTED. Every day I start again. I begin again from nothing.

Barton's continuous urge to draw – to make pictures on a daily basis – is fed by a willingness to learn, and as long as there is something new still to be discovered through the act of drawing the artist continues to immerse himself in a process that ebbs and flows between hand and paper, paper and mind, pen and paper. The random associations which invade and disrupt the visual images he creates are seen as spontaneous interventions from “that other consciousness” and he makes further countless studies and experiments to “test their strength and ability to reveal more”.

Opposite: David Barton in his studio, Hither Green, London, December 2015 (Photo: Chris Taylor)







I am a pleader, asking the work to respond and reveal something to me, and I am a searcher looking to find and understand what I have been given. In this way, perhaps my work presents the continually shifting glimpses of my predicament as a human being and as an artist. In this dialogue, I am an obedient limb, picking up the pen or brush and making necessary marks.

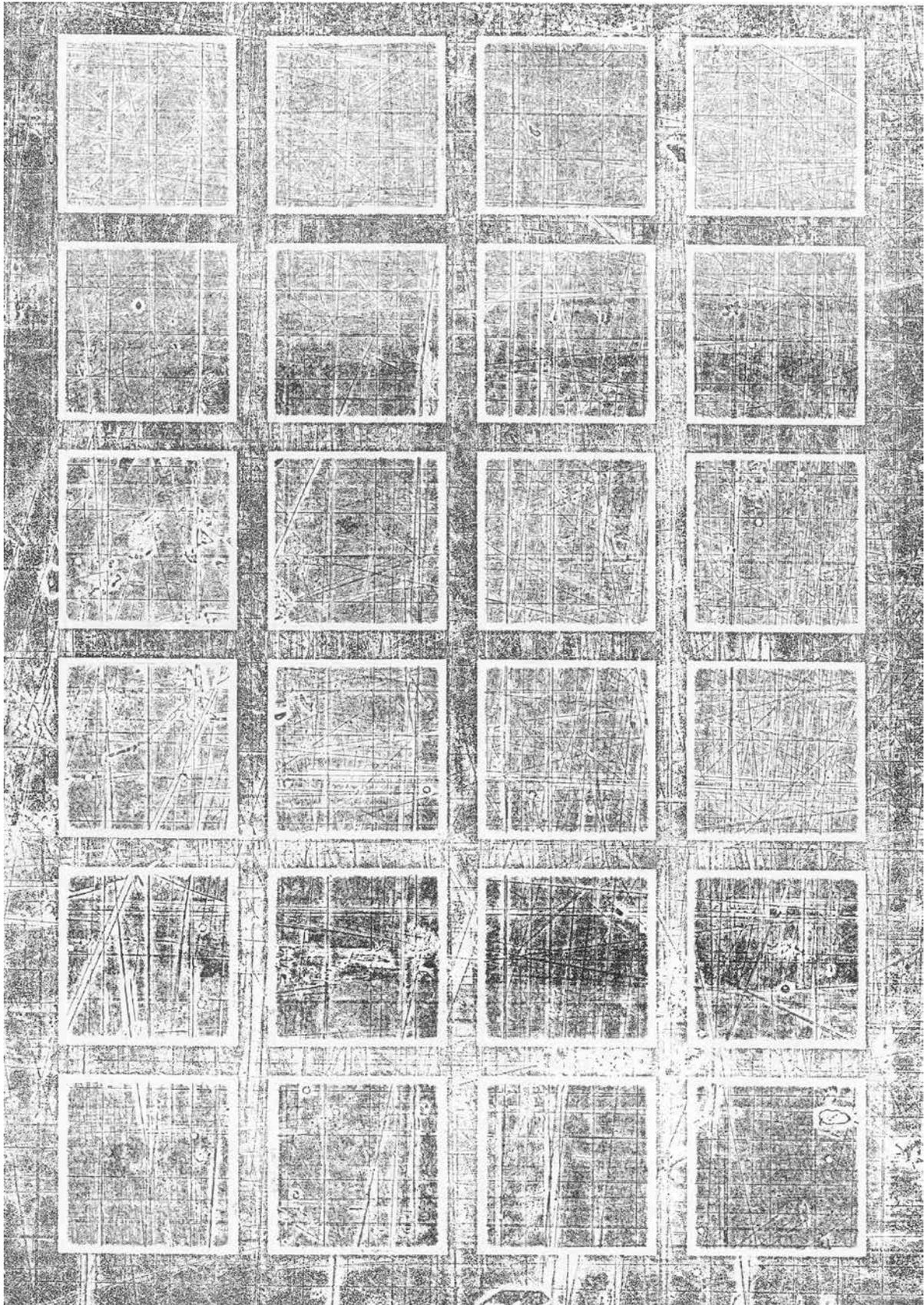
Through a “conversation” with the work, lines, spaces, forms, colours and patterns relate and interact by association and meaning to create images which may reveal what Barton believes to be a fundamental unconscious existence, shared by all but buried beneath the debris of everyday life.

He takes a clean sheet of paper and a new drawing is begun.s

For Barton, the book becomes a holding device in which a particular period of activity is stored – images collated in order of production, with a beginning and an end that are neither a start nor a finish, but rather, act as temporary breaks and space for consideration within the research continuum.

For his solo exhibition at The Tetley, Barton presents us with 250 such periods of interaction and response – a multitude of drawings ‘instead of me’.

David Barton, exhibiting as part of Picture Book, The Tetley, 21 January–6 March 2016.



Blue Books

Mick Welbourn

Mick Welbourn often makes work about swimming pools.

These swimming pool works are often blue.

Much of his work that is not about swimming pools is also blue.

People often mistakenly think this work is also about swimming pools.

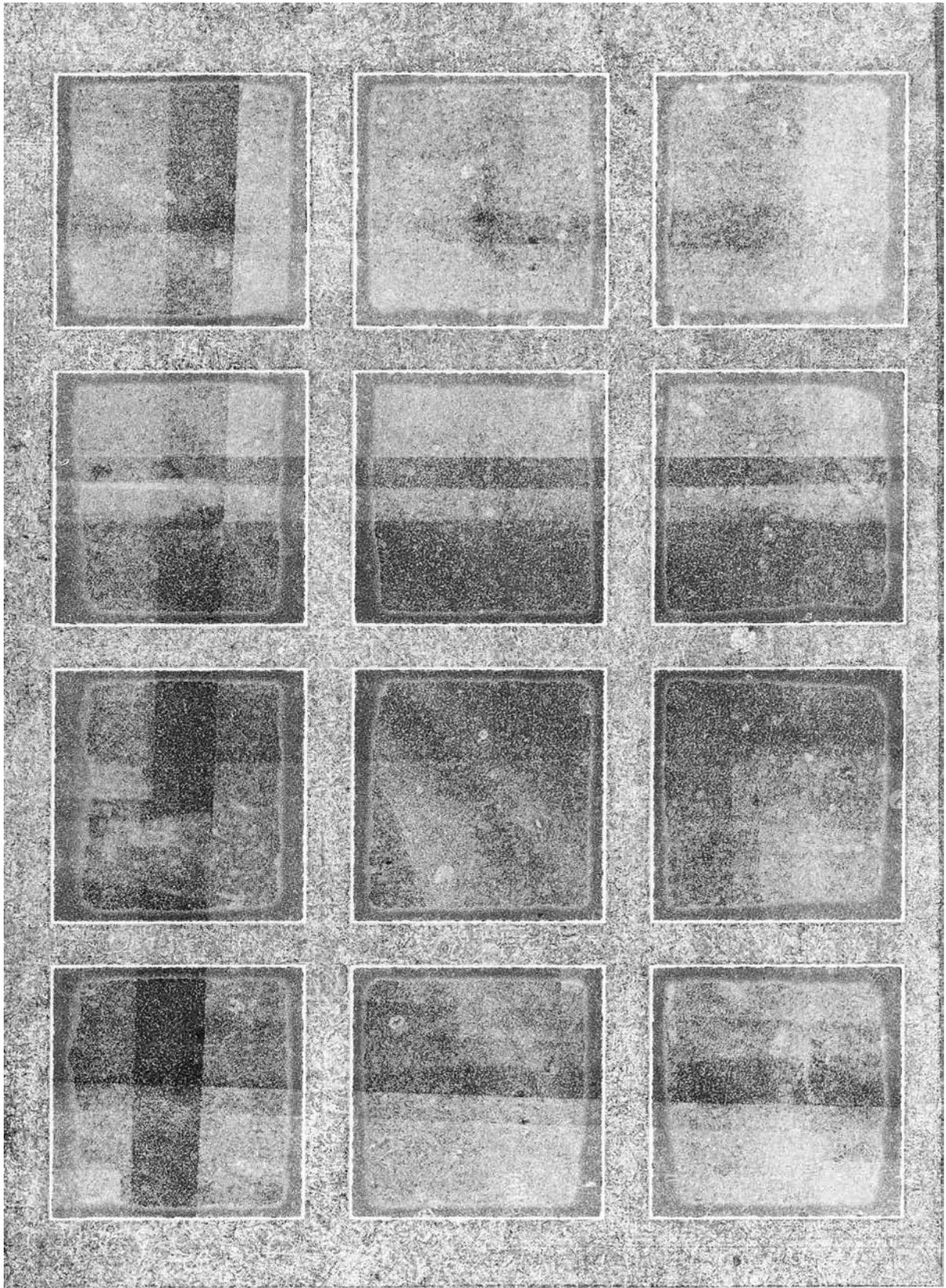
These blue books are not about swimming pools.

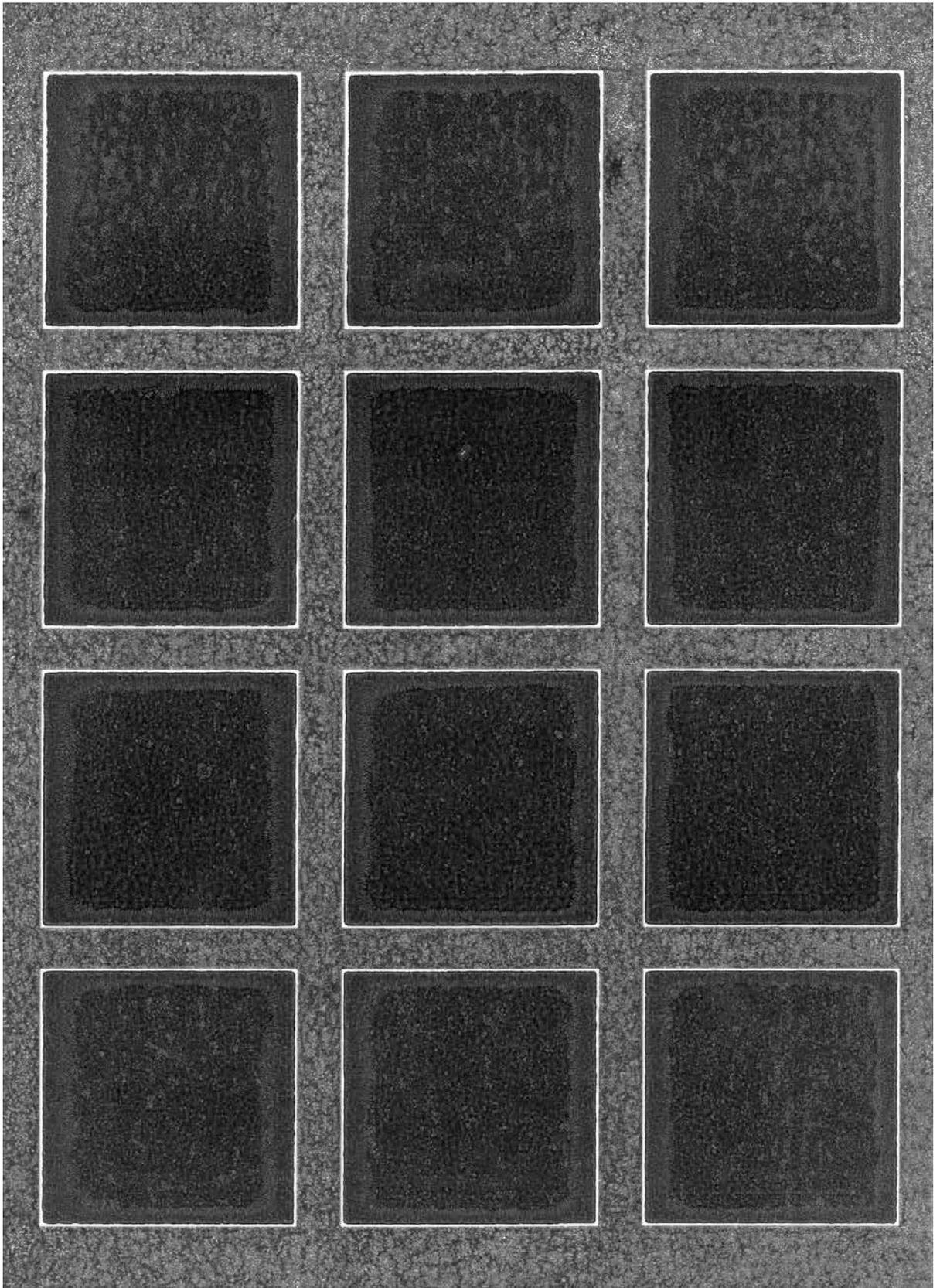
The series of pictures that make up *Blue Books* originated from the experimentation and production of numerous monoprints (unique printed images) developed by Welbourn without any particular objective other than a curious interest in the process itself and the distinctive qualities that can result from this very basic printmaking technique.

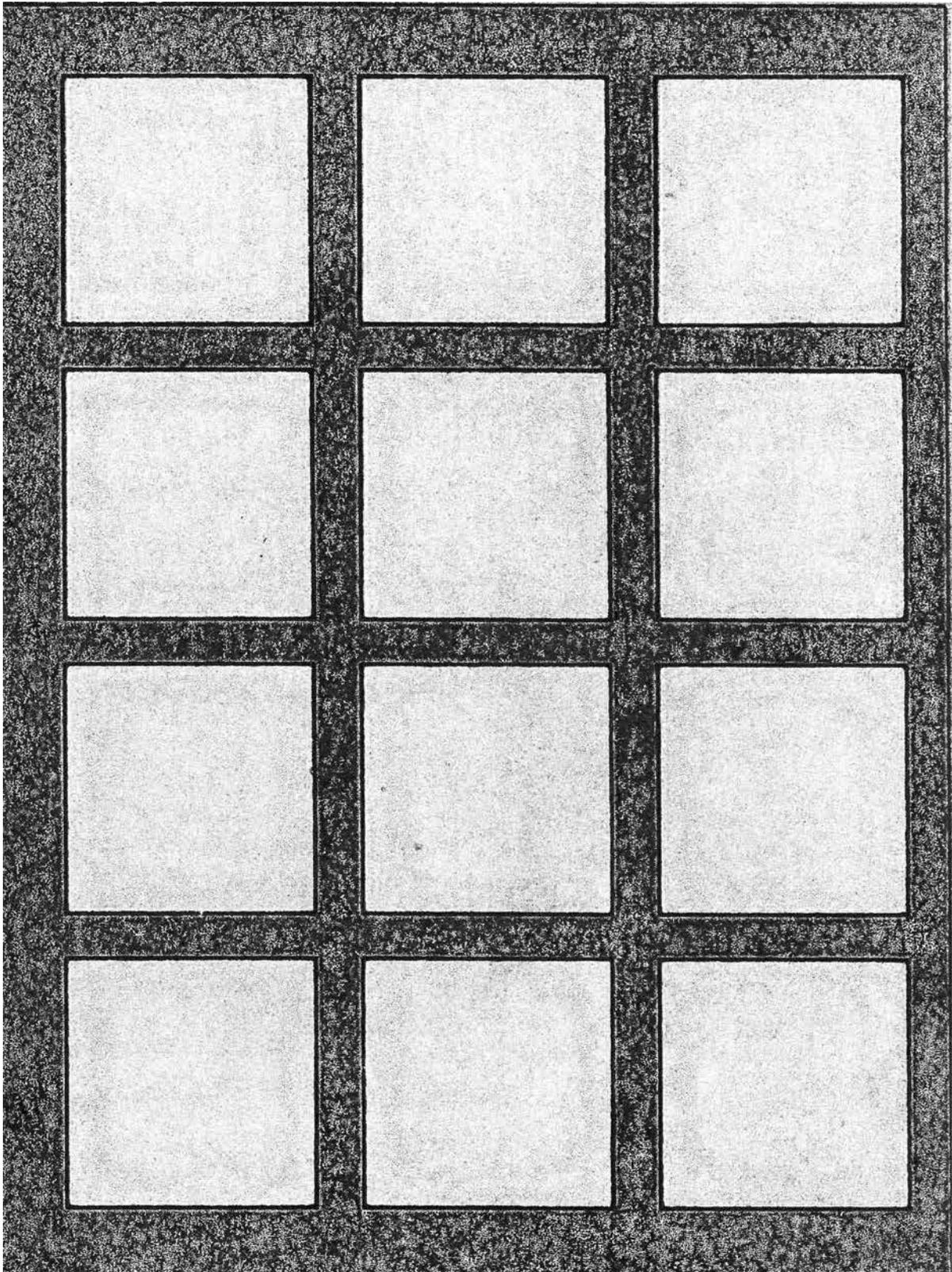
In considering how to move the work forward, beyond that of a random collection of outcomes, Welbourn decided to edit and order the images, employing the formal structure of the folio and codex in creating the linear sequencing that is afforded by the book.

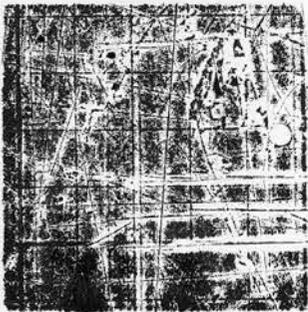
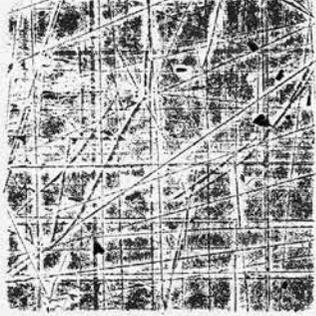
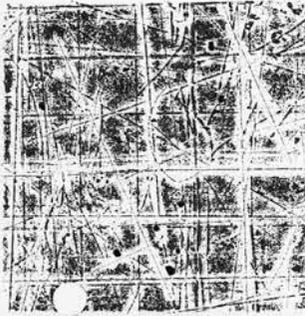
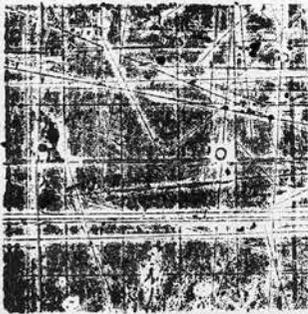
Being printed from exactly the same colour ink, the work contained within *Blue Books* functions as a complete body of work rather than disconnected objects, allowing them to be displayed together as a 'surface' rather than individual units.

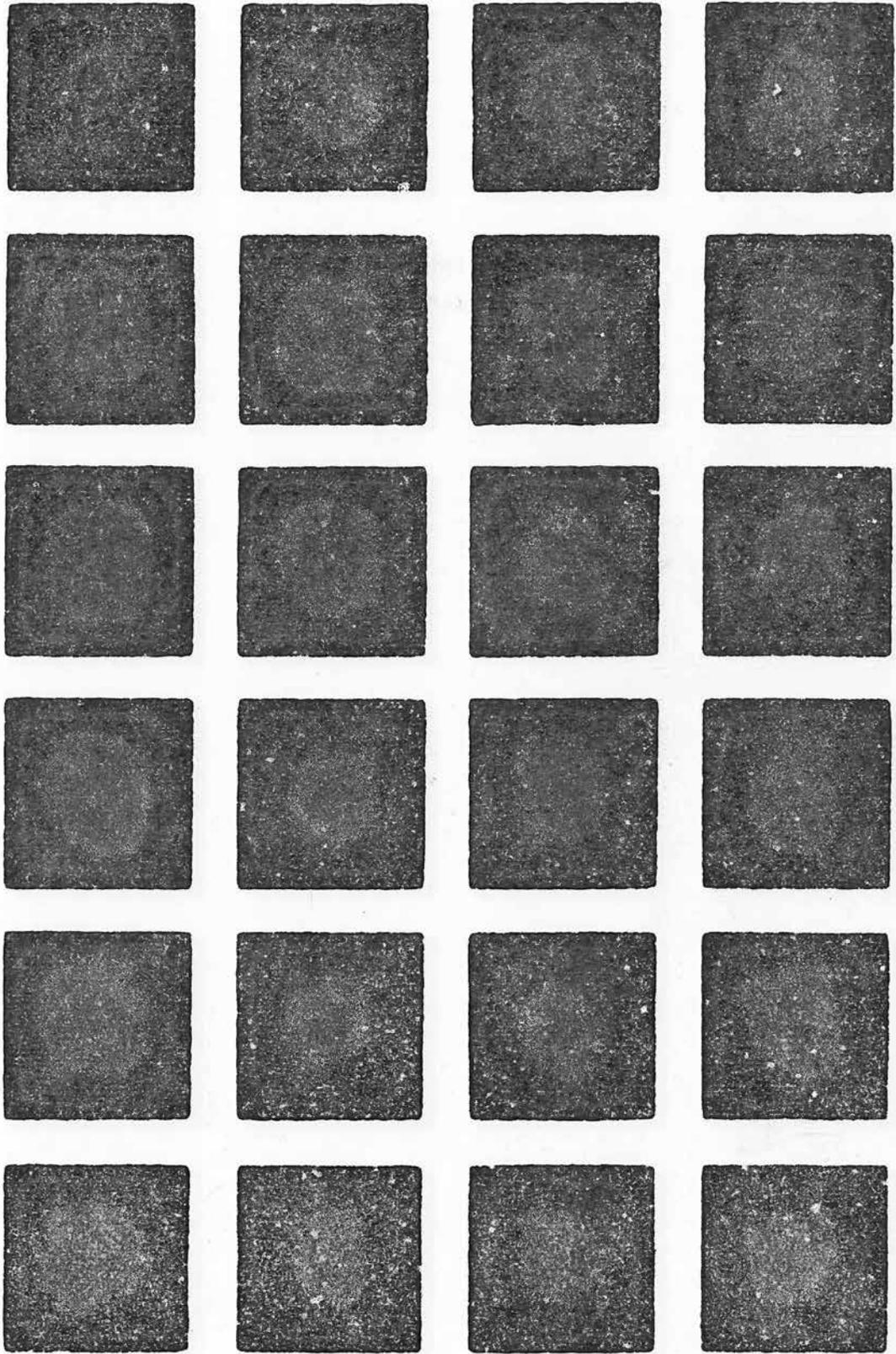
As part of PAGES Picture Book Mick Welbourn's Blue Books will be on display in the Wild Pansy Press Project Space in the School of Fine Art, History of Art & Cultural Studies, Old Mining Building, University of Leeds, 4 February – 18 March 2016 (curated by Chris Taylor and Simon Lewandowski).

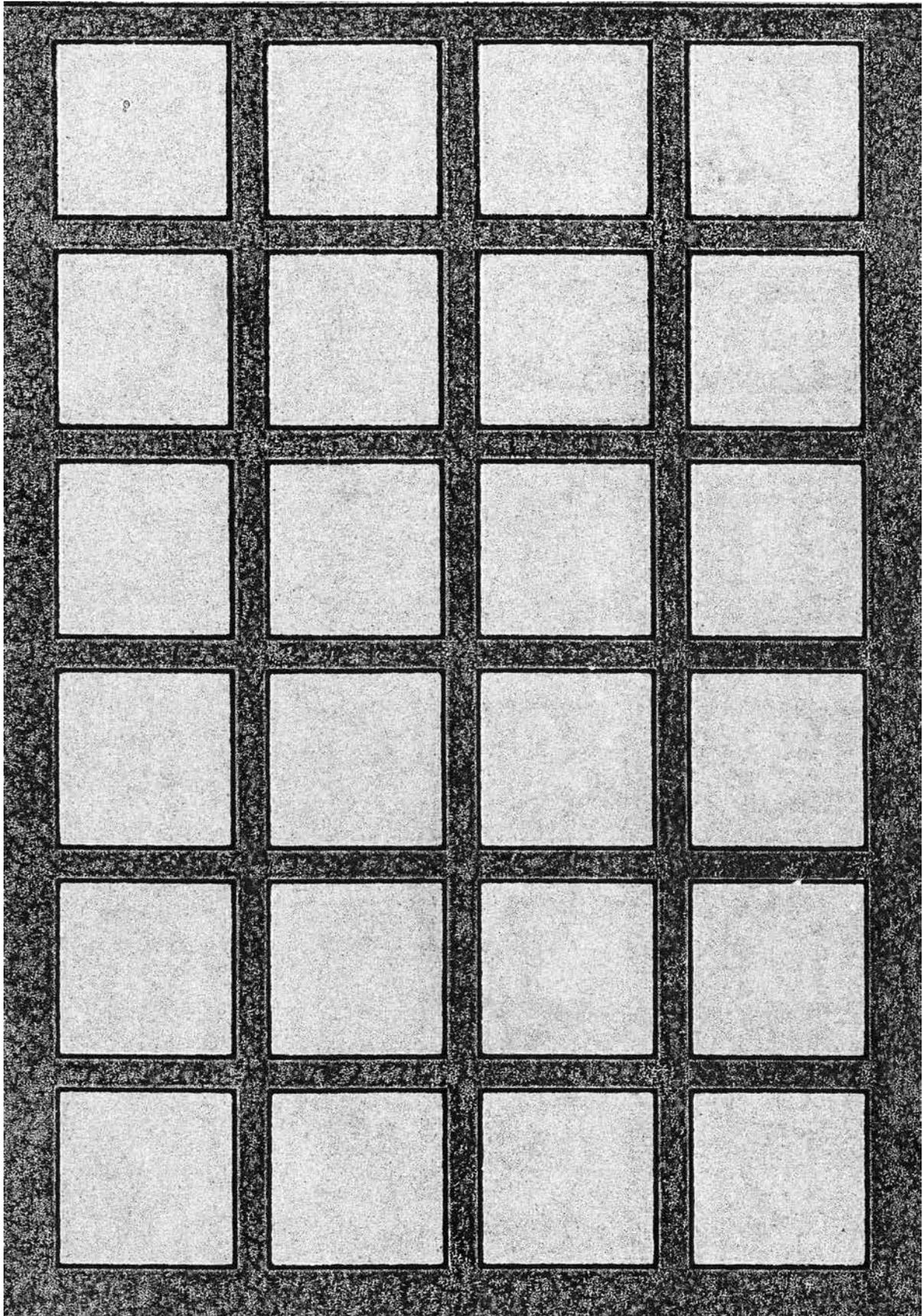












Preceding pages (30, 32-37): A selection of monoprints from *Blue Books*, Mick Welbourn, 2015