

UWE Bristol, School of Creative Arts, Department of Art and Design

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Artists' Books Exhibitions in the Library, School of Creative Arts, Department of Art and Design, University of the West of England Bristol, UK

20th November 2007- 26th January 2008

Cunning Chapters

Cunning Chapters is a collaborative artist's book curated by Susan Johanknecht and Katharine Meynell. Thirteen chapters are thematically linked by ideological concerns of 'well madeness', loss and conservation in the production of artwork, using a combination of technologies.

Stephen Bury has written a manifesto for the artist's book as an introduction. William Cobbing works in 'posthumous collaboration' with Bob Cobbing using faulty photocopying techniques, burial and excavation.



Georgios Boudalis writes about repair of book bindings in his archaeological work on St. Catherine's Library in the Sinai. Stability of information is played with by Clippety Clop and deaf lead singer Aaron Williamson, this chapter accounts for acoustic information passed between the hearing and the non hearing, and consequent interpretations or reinvention of material. Redell Olson and Drew Milne (Electric Crinolines) release their first single as (non functioning) pianola roll. Retention, reproduction and modification of information is developed through technological practices; digital



facsimile or approximate reproduction. The work of Finlay Taylor uses 'snail technology', where 'text' is that which is eaten away in treated areas of paper, consumed by snails. Sigrid Holmwood works with pigments, combining unearthly colours dating from Tudor recipes to modern Day-Glo. Susan Johanknecht reworks diagrams from science text books on Bible paper and lists descriptions of armour on archival Arches pages, using staples that will rust with time. Katharine Meynell's chapter is based the life of Santa Chiara, performance artist and patron saint of television, using a combination of accurate facsimile and variable, hand made marks. Kate Scrivener began with the desire for the wild within the urban. Her prints of two painted London twigs are surrounded by a haze of digital dots, suggesting an activity or interference. Louisa Minkin handset the narrative of a clockmaker to explore experiences of time, craft and craftlessness.

In putting these chapters together their relationship to each other produces a range of concerns played out through the 'thingness' of the book. The artists' choices of technologies used here are ancient and modern, each decision made for the particular chapter.

Cunning Chapters is a collaborative artist's book curated by Susan Johanknecht and Katharine Meynell. Published by the Gefn Press 2007, ISBN 902596-30-7. It is a hand made edition of 60, of which 20 copies are for sale at £250. 142 pages, coptic binding with mill boards by Kelly Wellman, and a linen slip case. For enquiries email: gefnbooks@ntlworld.com

Exhibitions

Exhibitions of Selections from the Athenaeum's Artists' Books Collection:

Hans-Peter Feldmann - Until December 30, 2007

A conceptual artist who lives and works in Düsseldorf, Feldmann combines photographs and found materials to witty effect in his books.

Additions to the Athenaeum's Artists' Books Collection:

January 5th - February 9th, 2008

From January 5th to February 9th the Athenaeum will exhibit, in its Main and North Reading Room Galleries, works added to the permanent collection and the Fred and Erika Torri Artists' Books Collection over the past two to three years.

Artists in the exhibition include cross-border conceptual artist Marcos Ramirez ERRE, Italian sculptor Mauro Staccioli, German painter Rolf Händler, and Tijuana-based painter Alida Cervantes, who have each had solo shows at the Athenaeum in the past two years. Other artists include Lisa Ventidelli, Kimberly Tomney, and Jean Lowe.

There have been a number of additions to the Fred and Erika Torri Artists' Books Collection, including works by Ed Ruscha, Christina Boltanski, Sara Rosenbluth, Hans-Peter Feldmann, Richard Tuttle, Scripps College Press, Paul Johnson, David Wing, Lawrence Weiner, Michele Burgess, Allan Kaprow, Allen Ruppersberg, and Martha Rosler. As part of its recent historic expansion, the Athenaeum began using its North Reading Room as a regular display area for artists' books, and area in which the library specialises.

Admission to the gallery is free of charge.

Athenaeum Music & Arts Library
1008 Wall Street, La Jolla, CA 92037-4418, USA
Open Tuesday - Saturday, 10 a.m. to 5:30 p.m.
Wednesdays till 8:30 p.m.
www.ljathenaeum.org

BANGKOK

HEIDI SPECKER / GERMAINE KRULL

An artist's book exhibition at Florence Loewy - Books by Artists, until December 8th 2007

In the exhibition Heidi Specker exports her visual language to views of Bangkok's cluttered environment, pairing her own photographs from 2005 with classic images of sculpted Buddhas taken by Germaine Krull, a German war correspondent, photographer and manager of the Oriental Hotel, who lived in Thailand from 1947 to 1966. She paired her studies of oriental mouldings covered by metal grates, smog-filtered concrete motorway flyovers or layers of cables criss-crossing concrete façades with Krull's images of Buddhas, from the collection Ann and Jürgen Wilde.

Specker is bringing us closer to resurrecting the displaced Westerner in the Far East who seeks order in the rigid, anthropological archiving of the often damaged or crumbling statuettes. For the book Specker found a formal concept to bring the different languages, Krull's from the 1950s and Specker's from 2005, together.

An interview with Ankana Kalantananda, who knew Germaine Krull personally and is still living in Bangkok, and a fictional letter from the artist to Germaine Krull complete the book. The book was published in 2005 on the occasion of the exhibition in the Sprengel Museum Hannover and published by Ann and Jürgen Wilde. Texts: Ankana Kalantananda and Heidi Specker. Edition: 600 numbered copies (300 German, 200 English, 100 French)

In memory of Germaine Krull, Ann and Jürgen Wilde, along with Heidi Specker, will donate the proceeds from this artist's book to Tibetan refugees in India. For more information see: www.florenceloewy.com

Florence Loewy - Books by Artists
9, Rue de Thorigny, 75003 Paris
Tel +33 (0) 1 44 78 98 45
www.florenceloewy.com
Tuesday/Saturday 2:00 to 7:00 pm

Beneath the Tarmac; the Grass

As part of Tether Festival, 12th -16th November

Beneath the Tarmac; the Grass is an exhibition of artist made books in the Bromley House Library in Nottingham. Each book has been classified and integrated into the permanent collection, using the libraries unique classification system. Visitors will be required to search out the books using maps of the libraries layout. White gloves will be provided for handling the book. The event aims to highlight the similarities and differences between all those practitioners drawn to literary forms.

Bromley House library is an 18th Century Town House in the centre of Nottingham. It was converted to a private members library in the 19th Century, and it is rare for the public to have access to the building, let alone the books. Beneath the Tarmac hopes to use this opportunity to display a wide range of books made by artists to a literary aware audience.

Due to the nature of the venue - visitors to the exhibition are being asked to book in advance. This ensures that the library knows how many people are here to find and view the books - and so can invigilate the space, and ensure the books are looked after. The curator, Katherine Webborn will be in the space every day to help invigilate, and also to answer any questions visitors might have about the books and the artists.

The bookings number is 07792 896732 or email bookings@tether.org.uk
Bromley House, Angel Row, Nottingham NG1 6HL
www.bromleyhouse.org

CERTAIN TREES

The Constructed Book, Poem and Object

Until 4th January 2008

Van Abbemuseum, Eindhoven

Certain Trees

the constructed book poem and object
1964-2007

the library
Van Abbemuseum
Bilderdijklaan 10
Eindhoven

November 4 – January 4 2008

David Bellingham John Bevis Thomas A Clark & Laurie Clark
Les Coleman Simon Cutts Stephen Duncalf Martin Fidler
Ian Hamilton Finlay Brian Lane Robert Lax Stuart Mills
Martin Rogers Colin Sackett Erica Van Horn Stephen Wheatley

an exhibition from Centre des Livres d'Artistes St Yrieix La Perche France

Victoria & Albert Museum
April – August 2008



‘Thought is after all nothing but a substitute for a hallucinatory wish...’

The library of the Van Abbemuseum presents: *Certain Trees an anthology of artists books, poems and objects*, curated by the artist and publisher of artists' books Simon Cutts.

The presentation shows the development of the English and Scottish artists' books from 1964-2006. Artists and poets researched the possibilities of the concrete poetry, the relation between poem and object, handprinted books, word-images and projects in public space. Traditionally they presented their work and that of others in their own exhibition spaces and through the so called Small Publishers Press, an alliance of small alternative publishers. Beautiful examples are to be seen from Tarasque Magazine and the Coracle Press, from Ian Hamilton Finlay and his Wild Hawthorn Press. With works of artists and poets like David Bellingham, Simon Cutts, Stuart Mills, Thomas & Laurie Clark and many others.

For more information on Coracle see: www.coracle.ie
and on the exhibition see: www.vanabbemuseum.nl

VAN ABBEMUSEUM
Bilderdijklaan 10, Eindhoven
The Netherlands
Tel: +31 (0)40 238 1000
www.vanabbemuseum.nl

SHARON KIVLAND AT THE FREUD MUSEUM *FREUD DREAMS OF ROME* UNTIL SUNDAY 2 DECEMBER 2007

Freud Museum
20 Maresfield Gardens, London NW3 5SX
www.freud.org.uk
Weds - Sunday 12 - 5. Tube: Finchley Road

An exhibition of eleven etchings, derived from *Freud Dreams of Rome*, the first volume of the publication series, *Freud on Holiday* (Information as Material, York, 2006).

Sharon Kivland's etchings above the stairwell at the Freud Museum show us a Rome we have never seen before. Or one we never consciously recognised. Her Rome appears to be the real city, but this place is an expression of the hidden activities of the mind. These are views of the city that any tourist might see - but emptied of human activity, as if they were night scenes in broad daylight. The images are oddly cropped, with strange shadows. These empty arches and cryptic doorways indicate concealed life.

When Freud arrived in Rome for the first time in 1901 he had already been dreaming of the city for many years. Dreams are wish-fulfillments. In *The Interpretation of Dreams* four dreams expressed his still unfulfilled longing for Rome. In each of them his dream view of the city is curiously distorted - his 'Rome' is set in Alpine scenery or full of German posters.



Rome was an unreal city, made up of his fears, wishes and scraps of memories from the previous day.

The sources of Kivland's etchings are the photographs in old guidebooks of Rome, contemporary with Freud's eventual visits there, re-photographed and represented, closer to the engravings Freud collected while on holiday than to any supposed holiday snap.

Freud Dreams of Rome, volume 1 in the series *Freud on Holiday*, published by Information as Material, 2006, is available from the Freud Museum and through Cornerhouse Distribution. Price £10.00
ISBN 0 9553092 0 4, 32pp. Softback, 230mm x 145mm
Illustration 11 b&w photographs, tipped-in by hand.
For more information on Sharon Kivland's work see: www.domobaal.com

Domestic Pilgrimage - Meliors Simms

18 November - 13 December 2007

Exhibition at Yvonne Rust Gallery

The Quarry, Selwyn Ave, Whangarei, New Zealand

"A journey from Samsara to Nirvana through artists' books and letterpress printing."

<http://meliors.blogspot.com>

***Strategies for Survival: an accumulation of small gestures and details* Carolyn Lewis and Lorelei Kampe**

Until 2 December 2007, NSW artists Carolyn Lewis and Lorelei Kampe explore the connection between material and meaning through an installation of collected and constructed objects. Open Weds - Sunday, 10am - 4pm

Free entry, all welcome. Caloundra Regional Art Gallery
22 Omrah Avenue, Caloundra, Queensland 4551

Australia

Email: artgallery@caloundra.qld.gov.au

For workshop and event details please visit us online at:
www.caloundra.qld.gov.au/caloundragallery

I Can Bite You

Rachel Ortas at Permanent Gallery, Brighton

Until Sunday 11 November 2007

The Ai Ai arrive in Brighton. While the toyish candy-coloured Ai Ai might appear - to initial observers - to be red-cheeked, warm-pawed playthings, Rachel Ortas' creations from outer space are in fact extremely sharp in tooth and claw, can assume gargantuan proportions and, with childlike malevolence, wreak havoc in the classic monsterly tradition.

Rachel Ortas' dazzling screenprinted posters, books and cards show the Ai Ai running around, clambering joyously up the houses of parliament, riding atop red buses, even clutching stars and planets. The Ai Ai impart messages in clear, though occasionally mispronounced English. As one caption reads: "DO NOT TOUCH A AI AI, BECAUSE I CAN BITE YOU" - you have been warned. Visitors to the show at Permanent Gallery have the chance to dress up as an Ai Ai, by donning an Ai Ai-shaped embroidered two-coloured sackcloth.

Rachel Ortas - Formerly one half of the 80's French pop sensation Luna Parker, Rachel is currently artist in residence at St Martins College of Art & Design, having studied printing at Chelsea College, and MA Communication Design: Illustration at Central St Martins. She has exhibited in London (at the Science Museum), Helsinki, Paris and St Petersburg. Rachel is also co-editor and Illustrator of OKIDO Magazine (a new art and science magazine for 2-7 year olds).

Permanent Gallery

20 Bedford Place, Brighton BN1 2PT

<http://permanentgallery.com>

Cutting Edge Books

Juried Exhibition of works by Artist Members of Pacific Center for the Book Arts (PCBA)

University Art Gallery Cal State East Bay

28500 Carlos Bee Blvd 1233 Art & Education Building
Hayward, CA 94542, USA

Until December 31, 2007

The University Art Gallery at Cal State East Bay (CSUEB) features 31 artists, including San Diego Book Arts Member Jim Machacek, in *Cutting Edge Books*, a provocative show that pushes the conventional notion of the "book" to the limit. Tearing down the notion that books are meant only to be read, artists have freed pages from their bindings so they soar and float, combined untraditional material with text, reassembled books into sculptural objects or transformed them into interactive media that forces engagement with the viewer. Juried and curated by Michael Henninger, Professor in the CSUEB Department of Art, and Tanya Wilkinson and Priscilla Otani of PCBA, *Cutting Edge* includes works by established book artists as well as emerging artists from Arizona, California, Massachusetts, Pennsylvania and Australia. <http://class.csueastbay.edu/artgallery/>

Permanent collection display

TOM PHILLIPS: A HUMUMENT

Until 6th January 2008

Dean Gallery

Scottish National Gallery of Modern Art

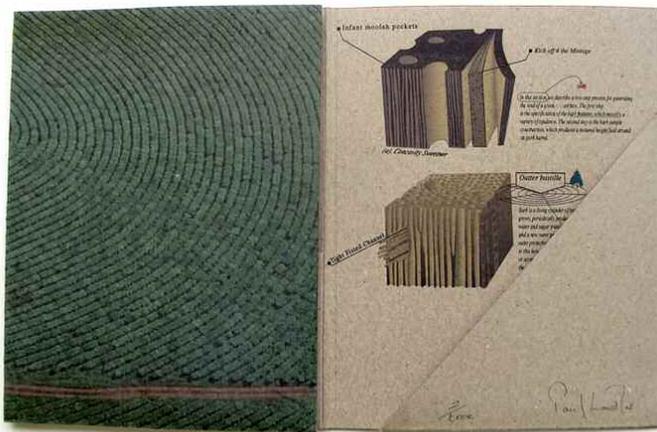
This display, curated by Scottish National Gallery of Modern Art Librarian Jane Furness, opened on 6th October and explores the work of British artist Tom Phillips, focusing in particular on his book *A Humument: a treated Victorian novel*. Phillips first conceived this long-running (and ongoing) project in the 1966, transforming an obscure Victorian novel, *A Human Document*, by W H Mallock, by excising selected portions of the text and overlaying the gaps with his own imagery. The first complete edition of *A Humument* was published privately in 1970, but since its first trade edition, ten years later, the book has achieved cult status.

With the recent publication of a fourth edition, *A Humument* has been confirmed as one of the most successful and influential artists' books of the last forty years. Phillips has continued to remake the book, and this display follows the evolution of the project from its beginnings to the present day, with different editions on show, alongside related works on paper, as well as a number of new pages of 2006 and 2007 that have not been seen in public.

The show is accompanied by a booklet featuring colour illustrations and texts by Tom Phillips, Graham Rawle and Clive Phillpot.

Dean Gallery, Scottish National Gallery of Modern Art
73 Belford Road, Edinburgh

Admission free



It Doesn't Grow on Trees Paul Laidler

Arcadia id Est touring exhibition of 120 artists' books on the themes of nature and landscape, has its final show at **The National Print Museum of Ireland** from **12th November - 21st December 2007**

National Print Museum of Ireland
Garrison Chapel, Beggars Bush, Dublin 4, Ireland
Tel: 353 1 6603770
Fax: 353 1 6673545
Email: npmuseum@iol.ie
Opening Hours (All Year)
Mon-Fri 9am - 5pm, Sat & Sun 2pm - 5pm
Admission Adults: EUR 3.50
Child/Students/OAP EUR 2.00
Family (2 adults + 2 children) EUR 7.00

Off the Page – an exhibition of Artists' Books
Friday 30th November 2007 – Thursday 31st January 2008 at the greenhouse, Guernsey
the greenhouse, The Information Centre
North Esplanade, St Peter Port, Guernsey GY1 2LQ
Channel Islands

Volume an exhibition of new works by **Sam Winston**
Until Tuesday 15 January 2008, Saison Poetry Library, Royal Festival Hall, Southbank Centre, London.
Visual artist Sam Winston explores the newly re-opened Saison Poetry Library's collection to produce a series of images and sculptures focused on how we use language.

The exhibition, *Volume* features several works including *A Full Folding Dictionary*, a sculpture using the twenty-volume *Complete Oxford English Dictionary*. Winston shaped "a new form from within the book", folding each page in on itself to create a vast, solid, serpentine sculpture that required no adhesive.

Requiring approximately 80,000 folds, *A Full Folded Dictionary* is a fine example of Winston's work, explaining his love of language - playing with its formalities and traditions - and a painstakingly intricate, hands-on, craft-driven aesthetic. *Volume* also features a series of images

comprising each individual letter from *Romeo and Juliet* and an interactive project designed by graphic design studio *A Practice For Everyday Life*.

Saison Poetry Library
Open Tuesday to Sunday 11am to 8pm
Royal Festival Hall. Free entry
Tel: 0207 921 0664
www.poetrylibrary.org.uk

Announcements

From Joanne Lee: **The next issue of THE ECCENTRIC CITY paper will be launched on THURSDAY 13TH DECEMBER 2007 7.30pm** The Anchor Inn in Digbeth, Birmingham - just behind Digbeth Coach station. (Birmingham CAMRA's Pub of the Year) **ALL ARE WELCOME!**

This year the paper is free, though there will be a special subscriber issue for those outside the UK who wish to buy a copy, which includes a CD called *The Legs and Head of a Horsefly* (material from a range of eccentrics). The launch will include a raffle for a barrel of specially brewed Eccentric Ale plus an auction of eccentric items, the proceeds of which will send copies of the mag to Outer Mongolia (seriously!?) www.eccentriccity.co.uk

The Isle of Wight Book Arts Group, will be meeting on the first Monday evening of each month starting from Monday 4th February 2008, 6.30 - 8.30pm (followed by meetings on the first Monday of each month, 6.30- 8.30pm) for demonstrations and hands on workshops, show and tell, group projects and general networking. Meetings are open to anyone with an interest in paper and book structures: printmaking, bookbinding, calligraphy, papermaking, letterpress, collage etc. The venue will be Jubilee Stores, Town Quay, Newport, Isle of Wight. 6-8pm. For information contact Ros Williams: rlmwilliams@hotmail.com

A new, multi-functional space in New Zealand:

TIVOLI books / exhibits / internet
Tivoli combines a specialist bookshop, exhibition space, internet access, mini-cinema (seats 25), and Waiheke's Documentary Lending Library.

The artists' books section has a selection of New Zealand artists' books, private press books, Japanese manga, comic books and graphic novels (plus politics and contemporary fiction). The stock will expand to include international artists soon.



The first exhibitions include an animation by Parekohai Whakamoe, a sculptural wall-piece by James Ross, called *Red Book*, and various installations in the bookshop part of Tivoli by the collective 'et al' who represented New Zealand at the

Venice Biennale 2005. These are bookworks scattered among the new books for sale and among the only second-hand section of Tivoli, old Penguins.

Tivoli, 5/143 Ocean View Rd, Oneroa, Waiheke Island
Auckland 1840, New Zealand
tivolinz@gmail.com / www.tivolinz.com

The Test Reading Series at Mercer Union continues to provide its audience with an opportunity for immersion in vital works of contemporary poetry within a context that facilitates inquiry. Held at Mercer Union, a Centre for Contemporary Art, Test also encourages mutual awareness and dialogue among members of Toronto's various arts communities.

Each monthly instalment of Test features two poets, each of whom reads for 30-40 minutes. The readings are followed by a brief question and answer period. Most readings are recorded, and sound files will be posted on the website. The site also features contextual documentation for each reader. Admission is pay what you can (\$5 recommended), all of which benefits the readers. The series also features cheap beer, the sale of which benefits Mercer Union. Test is curated by Mark Truscott. To listen to recordings visit: www.testreading.org/recordings.html or see www.testreading.org for the full programme.

MERCER UNION A Centre For Contemporary Art
37 Lisgar Street, Toronto Ontario M6J 3T3, Canada.

rich and strange: altered books
Report by Celia Jackson

The idea for *rich and strange* was born when an old friend gave me three large boxes of books that he no longer wanted. Publication dates ranged from 1949 to 2003 and most were art-related in subject. However, they covered a wide spectrum, from *The Agony and the Ecstasy* to 'lit crit', taking in Marx, Pound, Schopenhauer and kitsch along the way (and providing, incidentally, a revealing snapshot of my friend's eclectic interests over the past 40 years or so). Over 90 of these discarded books were chosen by artists eager to rework, amend, extend, deface or otherwise alter them into something new; and a number of the participants have a history of this kind of activity, so the results have been exciting and provocative as well as beautifully executed.



Celia with works by Patrick Murphy, Paul Morris, Suda Perera and Debbie Hill.

Below: *rich and strange* at flock gallery
University of Wales, Newport's Caerleon Campus



The first *rich and strange* exhibition was held in the new flock gallery space, at the University of Wales, Newport's Caerleon Campus, from 4th - 18th October 2007. It was the first in a series of research projects to be presented by staff at the University; accompanying each project is a Visiting Speaker lecture or 'in conversation', and we were delighted to welcome Guy Begbie, Book Arts Co-ordinator at Hereford College of Art, as our first speaker (on 10th October). An enthusiastic audience joined in the informal discussion between Guy and myself about the show, as we talked about a number of the bookworks submitted and about book arts more

*Liver and Lights would like to invite you
to the launch of their brand new product,
Kathy's Rock and Roll Jam
(mainly plum and blackberry)
also stalls selling books, gifts and shoes and
other sideshows including
The Daily Twits
and some sweet music from
Mathew and Hannah
after which the worldwide unveiling of
Ollie Briggs super new beat group
Billowing Silks
and a ragged rumpus called
Afterrabbit
(to which you are welcome to bring hand made
and other instruments to play along etc.)
Saturday 1st December 2007
at The Canterbury Arms
Canterbury Crescent
Brixton (behind the police station), London
8pm - 12pm
Entrance £3.00*

generally. It was a pleasure to engage in scholarly activity in the presence of the work (rather than watching a PowerPoint presentation!), particularly as these books are objects designed to be handled by the visitor to the show.

rich and strange is, in part, a public art project, as I have a personal interest in taking art to places not habitually used by artists, and to audiences who might not encounter 'art' in their everyday lives. I'm delighted to say that Newport Central Library, as well as hosting one of the *rich and strange* exhibitions, has agreed to catalogue all books submitted and make them available for withdrawal by members of the public, on an inter-library loan basis if necessary.

The books will also be available to travel to other venues for exhibition, using the same procedure. I have been running altered book workshops for children with another book artist, Becky Adams, over the summer and also during the Newport library exhibition (31st October - 13th November); we have been using library discards to make paper and altered bookworks too. All of this activity will, we hope, address people's preconceptions about libraries in particular, and books in general, and also about artists and art practice. The notion of recycling is important, too, as altered book artists share the desire to give old or discarded books new life and meaning, and to extend the books' journey through the world by rescuing them from pulping or incineration. (I will be sending an update about the library exhibition for the next *Book Arts Newsletter*, so watch this space!)

This project has succeeded due to the combined will and generosity of well over 100 people. Thank you all.

Celia Jackson, November 2007

Rich and Strange: an exhibition of altered books

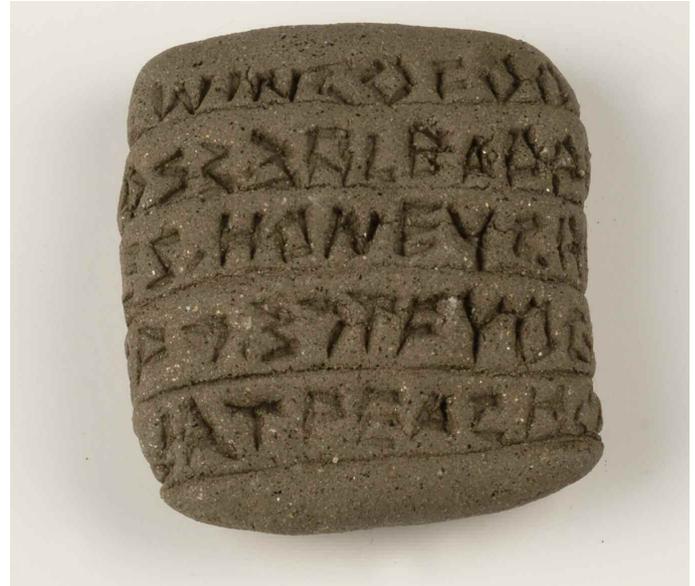
curated by Celia Jackson is at Newport Central Library, John Frost Square, Newport, NP20 1PA
Until Tuesday 13th November
Opening times: Monday - Friday, 9.00am - 6.00pm
Saturday, 9.00am - 5.00pm
<http://artschool.newport.ac.uk/richandstrange.html>
www3.newport.ac.uk/news/index.aspx

BOISE STATE UNIVERSITY CLASS CREATES: 'IDAHO IPODS' On display until 1st of December in the Liberal Arts Building

A Boise State University 'introduction to book arts' class got a chance to create an ancient form of communication, and the results will be on display until the 1st of December in the Liberal Arts Building. Admission is free and open to the public.

Professor Tom Trusky asked his students to create a "real-time, full-text, random-access, read-only information storage and retrieval device" - in other words, a tablet made from clay dug in Idaho. Trusky dubbed the tablets "Idaho iPods" and asked his students to study ancient Mesopotamian and Babylonian tablets for inspiration.

The students later took a field trip to the Idaho State Historical Society Library and Archives in Boise, where director Linda Morton-Keithley showed them five 4,000-year-old cuneiform tablets owned by the society. Mesopotamia - now called Iraq - is often credited as the birthplace of writing. The students were allowed to hold and examine the tablets, the oldest writing samples in Idaho.



Amber Trent's *Winco supermarket receipt tablet* mimics Mesopotamian tablets which are often receipts for goods or transactions.



Randy Purviance's cutting-edge tablet is "green". Its propeller is wind-powered and connected to a drive shaft that turns a spool on which a sequence of photos has been affixed (Eadweard Muybridge) that may then be viewed through a 21st century screen in the clay.

The students dug the materials for their "iPods" at sites on Cartwright Road and Bureau of Land Management property between Grandview and C. J. Strike Reservoir; the clay also came from Harris Ranch, Bliss, and Boise's Pullman Brick Factory. The resulting tablets were then fired or air-dried and are on display along with "Heritage Resource Preservation" cards produced by the United States Army.

The deck of cards has been created to help soldiers respect Iraqi and Afghan heritage by allowing them to identify structures and artifacts - including cuneiform tablets - that they are supposed to protect.

The students also wrote essays about their experiences in creating the tablets. Tom Trusky wrote an article, "Iraq in Idaho", about the number and location of cuneiform tablets in Idaho. The article will be published in the spring issue of "Idaho Yesterdays".

To see more of the students' work visit:
<http://english.boisestate.edu/ttrusky/studwork.html>

LONDON ARTISTS BOOK FAIR 2007

23-25 NOVEMBER 2007
**ICA, THE MALL
LONDON SW1**

London Artist Book Fair 2007

Friday	23 November 12.00-19.00
Saturday	24 November 11.00-19.00
Sunday	25 November 11.00-17.00

London Artists Book Fair 2007 at the ICA brings together a diverse range of international contemporary artists and publishers offering a unique opportunity to buy great book works direct from the producers.

organised by

marcus campbell art books

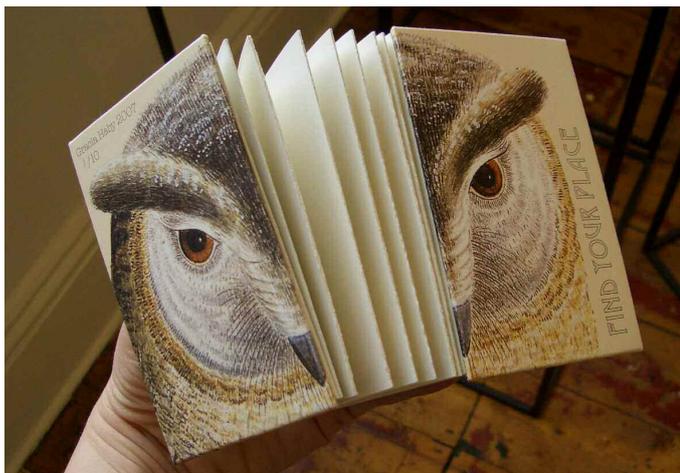
Institute of
Contemporary
Arts

www.marcuscampbell.co.uk/lab07.html

Gracia and Louise

Robert Heather emailed info on Gracia and Louise's new website, so we asked them to write a report for the BAN:

We, Gracia Haby and Louise Jennison, work together as a collaborative duo on various joint ventures, and have been doing so since 1999. We use paper as our primary medium to create an ongoing series of limited edition artists' books, several lithographic offset prints, and even sculptural objects folded, cut and molded into shape, as well as a host of zines created on the photocopier machine. We have been making artworks together, in collaboration, for close to nine years now. The majority of our artwork is both collaborative and predominately with paper, in particular books, or to be more precise, artists' books.



Find your place Artist: Gracia Haby. Colour lithographic offset print on Aquarelle Arches 100% pure cotton hot pressed 300gsm paper. 7 x 10 cm, 22 page concertina, bound by Louise Jennison. Printed by Redwood Prints. Edition of 10, 2007



We've been making artists' books since 1999, and we make them because, put simply, we love them. We are both fine art graduates from RMIT (Royal Melbourne Institute of Technology). We have exhibited together and separately, both locally, in Melbourne, and abroad, upon occasion. We were awarded the Australia Council for the Arts, New Work for Emerging Artists grant in 2000, and the Freedman Foundation Travelling Scholarship for Emerging Artists in 2002; two grants that both financially assisted and further propelled our interest in the medium of artists' books.

Our work can be found in various collections. The State Library of Victoria has a set of all of our artists' books to date, as well as several one-of-a-kind paper creations.



They also have a complete set of all of our low tech zines made on the photocopier machine, usually under the fluorescent lights of our local office supply store, Officeworks. You will also find our collaborative work, both artists' books and other works on paper, in the collections of the Print Council of Australia, Burnie Regional Art Gallery, Ergas Collection, Gold Coast City Art Gallery, Latrobe Regional Gallery, Melbourne University, Monash University, RMIT University, University of Wollongong, Warrnambool Art Gallery and many more, as well as in private collections.

Together as a team, we construct miniature worlds that seek to eke out a space removed from its original context. It is not unusual to find hidden in our work a spotted oncilla helping a woman untie her eyelashes; a red fox observing the goings on at a refractory in Beirut; or a Hector's dolphin jumping to clearer waters. Extinct and endangered species also play quite the starring role as can be seen not only in Louise's watercoloured drawings of New Zealand fur seals, Java sparrows, Snowy owls and like companions, but in our artists' books too. *The Case of the Lost Aviary* (2005), *By the Pricking of My Claws* (2005) *The Dubious Clue* (also published under the title, *Extinct animals sing the Blues*) (2005) and *Trouble at Sea* (2005) all feature heroes who are extinct... with the exception of the Ivory billed woodpecker recently rediscovered in the Big Woods of Eastern Arkansas after a 60 year absence. *Find your place* (2007) explores themes previously only touched upon in these recent collaborative artists' books. Once again it incorporates elements of collage and photomontage alongside forms both real and imagined.

In short, we plunged in knowing little and are unlikely to ever end our affair with the artist's book and all the possibilities the medium holds. The images are from our most recent exhibition 'A trapdoor in every room' at Imp Gallery in Melbourne, May, 2007
www.gracialouise.com/find_your_place.html

Recent work and all our artists' books to date can be found on our site at: www.gracialouise.com/current.html and at: www.gracialouise.com/artists_books.html

And we have a web shop with some of our books and works on paper available which you can check out at: <http://gracialouise.bigcartel.com/category/works-on-paper>

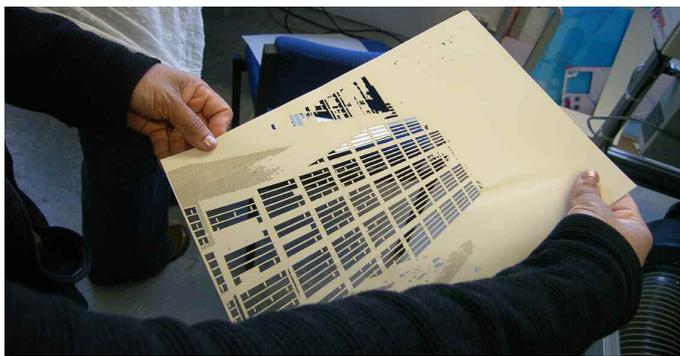
Courses

MFA Art Writing is a new two year postgraduate programme at Goldsmiths College in London, intended to develop professional and academic excellence in the field of contemporary art writing.

It is designed for students who wish to pursue the relation between writing for art, writing as art, and writing about art through practical exploration. This exploration will be supported through critical and analytical seminars in which art writing, as a vital element of the field of contemporary art production and its distribution, is debated. The programme has three Art Writing Professors, Yve Lomax, Michael Newman and Adrian Rifkin, and the Programme Leader is Maria Fusco.

For more information, please visit:
<http://www.goldsmiths.ac.uk/pg/mfa-art-writing.php>
Or contact Maria Fusco: m.fusco@gold.ac.uk

Continuing Professional Development One-day classes in laser cutting for book artists:



Laser Cutting Master Class for book artists Led by Claire Humphries

Tuesday, 22nd January 2008, 9.30am - 4.30pm
Price £100 (includes lunch)
Laser-cutting can produce delicate imagery or text cut outs through most paper/material surfaces, for prints, altered books, paper structures and overlaying pages of text and image. The course is designed to be appropriate for people with or without previous experience, as a chance to see the possibilities and experiment with laser cutting.

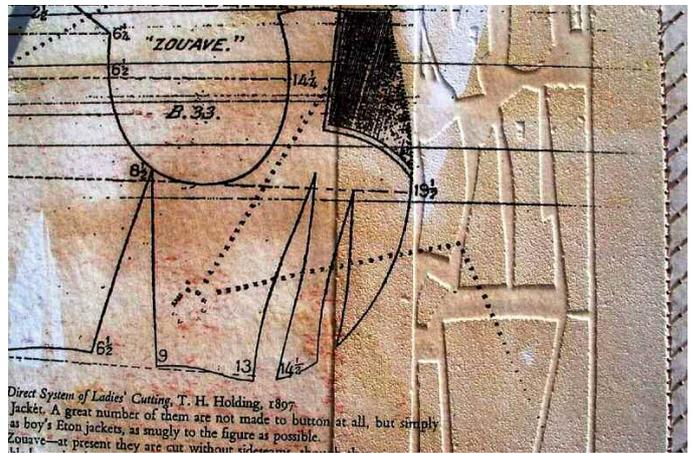
Limited to 8 participants

Laser Cutting Master Class for book artists Led by Claire Humphries

Wednesday 5th March 2008, 9.30am - 4.30pm
Price £100 (includes lunch)
Laser-cutting can produce delicate imagery or text cut outs through most paper/material surfaces, for prints, altered books, paper structures and overlaying pages of text and image. The course is designed to be appropriate for people with or without previous experience, as a chance to see the possibilities and experiment with laser cutting.

Limited to 8 participants

To book please download the form at:
<http://amd.uwe.ac.uk/index.asp?pageid=1042>
The Research Enterprise and Outreach Office
Bristol School of Creative Arts
UWE, Bristol Bower Ashton Campus
Kennel Lodge Road, Bristol BS3 2JT
Tel: 0117 328 4810 / Email: amd.cpd@uwe.ac.uk



PROCESS & PRACTICE, an Artist Book Workshop
run by Sumi Perera, explores how text and the visual narrative develops in artists' books.
Ochre Print Studio, Guildford, Surrey
12th - 13th January 2008
<http://www.ochreprintstudio.co.uk/courses.html>

Opportunities

Submit your books, postcards, badges, multiples to Leeds based Opera North gallery 42 New Briggate
a space set up by Lucy Gibson and Yvonne Carmichael in conjunction with Opera North Projects. The gallery is situated next to the Grand Theatre, on a busy street in the centre of Leeds. It has played host to five exhibitions that coincide and connect with Opera North's Productions. In addition to this, during the summer break between Opera seasons, the gallery ran an independent programme of experimental events and exhibitions featuring regional artists. The summer team consisted of three curators; Eva Rowson, Victoria Lucas, and Yvonne Carmichael. Alongside these events a small shop was created, which now contains a wide range of artists' multiples, including Badges, Greetings Cards, Miniature Sculptures, published and Handmade Artist Books, Audio CDs/DVDs, Postcards, and Zines. The shop is not connected specifically to the Opera theme, and works can be of any concept.

Due to the success of the shop we would like to expand the stock, and are currently welcoming submissions to fill a room allocated at the back of the gallery. All works are for sale, and a commission rate of 20% will be deducted from any sales. If you think you have something that would be suitable to display then please get in touch with some images and information about what you'd like to sell - email:
enquiries@42newbriggate.co.uk
Deadline: 5th December 2007

New publisher looking to be astounded

White Winter Publishing is a small independent publisher that is looking for proposals for books to publish to launch the company. We are looking for exciting ideas that leave us fired up and wanting more: books that encourage the development of laughter lines and books that make one aware of themselves and their surroundings. We are particularly keen to support artists that need a little push into the world of publishing.

Your submission should include a 'one-pager' - a document that clearly explains what the book is about, how it was derived, some idea of production method (if that is important): effectively a summary of the concept of the book. The document can include images where appropriate. Some of the books will be created through negotiation, so the proposals need not necessarily present a finished product - a compelling idea is much more likely to be pursued.

Please send your submission to:
bianca.weasel@googlemail.com

Exhibition opportunity in 2008

To coincide with the Bath Literature Festival in February 2008, the Chapel Row Gallery in Bath is planning an exhibition for bird and book lovers titled 'Birds, bird books and book bindings'. The gallery is on the lookout for recently produced prints and books with an avian theme.

Exhibition 23 Feb - 18 March 2008.

Contact the gallery owner, Josie Reed, at:
josie.reed@chapelrowgallery.com.

Global Arts Village

Call for Fellowship Applications 2008

We are an emerging multi-cultural residential art center located in New Delhi, India. We are a community of creative individuals celebrating life through art and heart. Our international arts center is unique because it combines artist residencies with Indian traditions such as yoga and meditation in a village community setting. In our 3-acre village, you can walk amongst the tranquil gardens and ponds, see and listen to exotic birds while living and working in artist studios that are an organic blend of contemporary design and traditional bamboo-mud-thatch construction.

Creative people of all types including fine artists and craftspeople, writers, designers, performing artists, architects, curators, musicians and art administrators can apply. All of our programs are designed to foster awareness and enhance your creative process.

45-Day Fellowships

Global Arts Village offers full and partial fellowship opportunities. All fellowships include furnished room, three vegetarian meals per day, laundry service, private or shared workspace, welcome celebration, work presentation and group exhibition opportunity and other benefits dependent on the fellowship programme. Applications are accepted on a rolling basis and can be submitted via email or post.

For complete details about Fellowship opportunities, visit Global Arts Village's website at:
www.globalartsvillage.org.

From Book to Book

an exhibition of artists' books

This is an open invitation to all artists in the UK and abroad to participate in the exhibition of artists' books, *From Book to Book*.

The exhibition is one of a number of events presented by PAGES, an ongoing project of artist book related initiatives which includes the International Contemporary Artists' Book Fair and will take place in Leeds, UK during Spring 2008.

Artists should submit a new book work created specifically for the show. The theme will be a response to books themselves. This could be to the form of a book, to the physicality of volume and content, of paper and printing, of structure and sequence, or may be to reading in general, a distinct piece of writing or the presence of books, whether on home bookshelves, in libraries or in specialist collections.

Gathered together in the exhibition, they will present a consideration and celebration of the book and an acknowledgement of the connections from book to book.

**Participation in the exhibition is free, a fully illustrated catalogue will be published.
For further information and submission form please email: j.mcdowall@leeds.ac.uk**

Deadline for receiving book works: 18 January 2008

Call for Submissions *PRESS & RELEASE*

26th April - 7th June 2008

Phoenix Gallery, Brighton, England

A series of small spaces within the gallery will be transformed into environments created by artists working in books/independent publishing. We are looking at ways of presenting books and related work beyond the conventional glass case, using walls, installation, improvised cabinets and other approaches.

The exhibition will provide an opportunity to encounter a wide range of visions arising out of the world of artists' books, and a place to explore books and related objects and ephemera. It takes place during the Brighton Festival within a large artist-led organisation that also runs studios, workshops and other activities.

A focal point of the exhibition will be the work of artists' publishing houses Le Dernier Cri and Extrapool/Knust, who create intense, often disturbing images using vivid silkscreen, offset and stencil printing, and drawing upon the work of outsider artists, underground comics, performance and animation.

There are two ways in which artists can participate:

a) Up to 6 artists will be invited to design and create special environments within the individual spaces (ranging from approximately 4' x 6' to 8' x 10')

b) There will be a sitting area within the exhibition space where individual artists' books will be on display or available for handling and browsing

Artists are invited to contact the gallery with an expression of interest. Please submit the following information:

1. Option a and b (above): Up to 8 images of recent work (either printouts or jpegs) with title, date, media and size, OR your website address
2. Option a): please provide a brief outline of up to 300 words on how you might approach a space, and whether you are able to travel to Brighton to set up
3. State whether your books and materials can be handled or must be protected
4. Any additional background material about yourself or your work
5. Your contact details

Send by email to:

gallery@phoenixarts.org (maximum 3 MB per message)
Subject: "Press & Release"

or by post to: "Press & Release" Phoenix Gallery
10 - 14 Waterloo Place, Brighton, BN2 9NB, UK

Please send only copies or digital files, as we cannot return materials.

Deadline: Applications will be viewed on an ongoing basis until 21 January (the earlier the better). You will be contacted if we wish to pursue your application further.
www.phoenixarts.org

CALL FOR PAPERS:

Society and Sensoria: Books at the Speed of the Senses

"...for the skin is faster than the word" -
Brian Massumi, *Parables for the Virtual*

The 10th Biennial Pyramid Atlantic Book Arts Fair and Conference

NOVEMBER 2008, IN THE WASHINGTON DC AREA

The intent of this conference is to advance a critical language for artists' books that emphasises both sensory-based and social perspectives. Considering our societal trajectory for electronic communication, as well as the increasing speed through which we correspond by electronic means, we see the field confronted with the following questions: What is artistic communication, and what is its place or role in society? Are the uses of slower, "handmade", or historical processes, often involved in the production of books, an emerging form of protest or a simple refusal of technological change? How are books resisting or embracing the rapidly paced exchange of information? What do the often slow, time-consuming methods surrounding the production and reception of artists' books mean for an electronic society where the distribution and intensity of sensory stimuli appear to be shifting? How is the reception of artists' books, and the literacy they promote, affected by a potential sensory shift into areas beyond the visual, in a society still dominated by visual imagery? Are artists' books a reaction against, or a reinforcement of, what we might call an overly visualised society? How does our sense of touch relate to the predominately visual language of artists' books? What is our phenomenological understanding of artists' books into a context of an expanded sensorium?

We are looking for papers and creative panels committed to rethinking artists' books as socially synthesized media devices with themes that foreground speed, touch and rhythm. We invite artists, writers, critics, publishers, activists, students, and educators, to articulate how we experience books under the particular conditions of handling, reading, and viewing, in a context of social interconnection and difference.

We encourage presentations from, but not limited to, the following areas: artists' books, visual and performing arts, visual and cultural studies, visual anthropology, cognitive science, sociology, analytic philosophy, comparative literature, literary theory, linguistics, political science and activism.

The following are examples of potential topics. Presenters, however, are in no way limited by them:

Speed of space and rhythm in books
Haptic interface and books
Phenomenology of artists' books
Embodiment and books
Devotion to craft as content
Time-consumption and memory
E-flux versus paper permanence

Techno culture as a site of confrontation with books
Synthesis of electronic information into non-electronic books

The conference runs in tandem with a biennial fair for well-known and emerging artists, publishers and dealers in the field of artists' books. We intend to create synergy between the fair and conference by extending lines of communication between the various parties involved in the fair and will make special effort to link books exhibited in the fair to the conference presentations. We encourage conference presenters to consider such a link as they develop their papers.

Please send abstracts of no more than 500 words by JANUARY 15, 2008 to:

Tate Shaw and Ward Tietz
pyramidatlantic08@gmail.com

With your proposal, please include a current CV.

The conference will provide a modest honorarium, though we strongly encourage participants to apply for funding in their home regions and/or through institutions with which they are affiliated. Please do not hesitate to contact us if you have any questions.

Pyramid Atlantic Conference Committee
<http://www.pyramidatlanticartcenter.org>

CALL FOR ENTRIES:



'we love your books' holds an annual open exhibition of experimental and altered artists' books

weloveyourbooks
Our theme for 2008 is 'Re:' Choose any word beginning with the letters re as your theme (eg: release, rejectamenta, reverse, research, review etc.)

The exhibition will be held 12th-30th May 2008 at The University of Northampton Gallery, UK.

Work will be selected for exhibition by the curators: Emma Powell, Melanie Bush and Louise Bird.

Deadline for receipt of final book entries is 28th March 2008

Selected work from the exhibition will go on tour to 'artworks mk', Milton Keynes from 5th July - 8th August 2008. This will also provide an opportunity to attend workshops/talks or for our exhibiting artists to deliver workshops/talks.

If submitting books from abroad please email us photos rather than sending the actual book and we will make a selection based on these.

Please go to our website: www.weloveyourbooks.com for more details on how and where to submit and to see our previous exhibitions. You can also email us: curators@weloveyourbooks.com

We look forward to receiving your entries which will creatively challenge/push the boundaries of book arts.

Re: Choose your own re word(s). For example: release, remote, reject, reassemble etc.

Create an experimental book based on your chosen re theme and send it to us.

Collaborative label

There will also be a small collaborative element that you can submit. This will take the form of a return luggage label (they are often brown card with a small piece of string attached) embellished as you wish.

Book selection

As with our last exhibition books will be selected prior to (by email) or after submission (by post). To be considered for inclusion in the exhibition your book must relate to the theme and be well crafted, original and creative. To avoid wasted postage email a photo of your book in advance - this is especially important if you are sending work from abroad.

A5 statement - preferably submitted as an emailed pdf
Please also submit an A5 landscape artist's statement with borders all around of at least 1.5cm.

Please include in this an image of your book, a brief explanation of how it relates to the theme, your 're' word and any contact details. We will use this as labelling in the exhibition and also as a page in the catalogue. Please include your full contact details elsewhere if you do not want them to be made public.

Email pdf to - curators@weloveyourbooks.com

Books/collaborative labels/A5 statement/return postage to be received at the venue by 28th March 2008.

Send to: Melanie Bush & Louise Bird
The Gallery, The University of Northampton,
Avenue Campus, St. George's Avenue,
Northampton, NN2 6JD, UK

Exhibition dates: Monday 12th - Thursday 29th May 2008 (open weekdays 10-4, closed Bank Holiday Monday)
Selected books from the exhibition will also go on tour in June 2008 to Great Linford Arts Workshop near Milton Keynes. If anyone, who is planning to exhibit with us, would like to run a paid bookmaking workshop during this period please contact us as soon as possible.

Important small print

Photographs of your books may appear in publicity, the catalogue and our research projects. Your submission of work is seen as agreement to this. Whilst we will take as much care as possible your work will be returned via Royal Mail and it will also be on public display for people to handle so it is submitted at your own risk.

More info at www.weloveyourbooks.com

scissorspaperstone



scissorspaperstone, London
Saturday 12 April 2008

A one-day, subsidised artist's book and multiples fair offering artists, book artists and small presses an exciting opportunity to display and sell work directly to the public. The fair will showcase a range of vibrant and innovative contemporary artists' books and multiples in two venues close to londonprintstudio. The fair will be supported by a programme of workshops and demonstrations, and an exhibition at londonprintstudio exploring 'the book' as subject, form and inspiration.

The event is organised by londonprintstudio in partnership with Book Arts at the Centre for Fine Print Research, University of the West of England.

Approximately 60 tables are allocated for hire in advance. In addition, a small number of tables will be released on the day of the fair for students and recent graduates (details below). scissorspaperstone will be marketed widely to galleries, established collectors and creative professionals. All events will be open to the public and visitor admission will be free.

Artists (individuals and groups) and small presses are invited to submit proposals (no submission fee) to take part in this not-for-profit event. Exhibitors will be selected by a juried panel of artists and curators in order to allocate the stands on a fair basis, tables are subsidised and will cost £100 for exhibitors. Reduced-priced tables for students and recent graduates.

The book fair will take place from 11am - 6pm Saturday 12 April 2008 at the following venues close to londonprintstudio in West London:

Avenues Youth Club, Third Avenue, W10
Queen's Park United Reformed Church, Third Avenue/Harrow Road, W10

COST: Free submission to juried panel
£100 table charge for artists accepted for the fair or £25 three-hour morning or afternoon session, reserved for students and recent graduates (graduating 2005 or later) to hire on a first-come first-served basis on the day

HOW TO APPLY: Application forms available from:
londonprintstudio, 425 Harrow Road, London W10 4RE
t: +44 (0)20 8969 3247 f: +44 (0)20 8964 0008
textphone: +44 (0)20 8969 8271
Email bookarts@londonprintstudio.org.uk

See www.londonprintstudio.org.uk for a downloadable application form (Word document and PDF).

DEADLINE FOR SUBMISSIONS:
Friday 14 December 2007

Successful applicants will be notified by 31 January 2008.

FURTHER INFORMATION:
Book Arts Co-ordinator, londonprintstudio,
425 Harrow Road, London W10 4RE
phone: +44 (0)20 8969 3247
Email: bookarts@londonprintstudio.org.uk
www.londonprintstudio.org.uk

PROJECT PARTNERS: londonprintstudio is an educational charity. Established in 1975, and housed in a purpose-designed facility, the studio has gained an international reputation for excellence in providing education and access to resources to artists and the public. londonprintstudiohouses a gallery, a traditional printmaking facility and a digital arts resource.
www.londonprintstudio.org.uk

Book Arts at the Centre for Fine Print Research, UK: CFPR investigate many aspects of the book arts: from the conception and history of the artists book, to creative processes and output, current developments and critical assessments of the subject. Through research projects, practice, publications, partnerships and collaborations, they aim to widen critical discourse within the book arts field. www.bookarts.uwe.ac.uk

Paddington Development Trust: PDT is a community-led organisation with social objectives and is actively engaged in the economic, environmental and social regeneration of the north Paddington area. www.4paddington.com

Glasgow International Artist's Book Fair 2008
The Glasgow Royal Concert Hall, Glasgow, UK
Friday 25th and Saturday 26th April 2008
11:00am - 6:00pm

2008 will be the first year in which Glasgow is host to an International Artist's Book Fair. The book fair will be held in April when there is a greater chance of good weather and also allowing enough time between other artist's book fairs. This year the Glasgow International Artist's Book Fair is part of Glasgow International (GI), a highly regarded International biennial arts festival based in Glasgow. Our involvement in GI will attract international audiences as well as local Scottish audiences and the Glaswegian public that are very welcoming of contemporary art.

As event co-ordinators, our mission is for the event to have a friendly ethos, emphasising the qualities of the city in which it is being held. It is therefore our priority to make the event accessible, both to participants and to visitors. We aim to make the book fair enjoyable for the participants as well as the audience, allowing fellow artists, bookmakers and publishers to interact.

Accordingly: Admission to the Glasgow International Artist's Book Fair is FREE for visitors

The fee to participate is a reasonable £60

It is possible to participate in the Glasgow International Artist's Book Fair even if you are unable to attend the event, as we will provide manned tables and return any unsold items (£90)

A catalogue will accompany the event, including information about all participants. Each table will receive a free copy.

The venue is in a prime location on Sauchiehall Street in the heart of the city

There will be a constantly updated website with information about how to participate, the event itself and the participants

The event will feature in GI marketing, will be on the Glasgow Royal Concert Hall website and will be entered into the *What's On* guide.

There will be local, national and international advertising and media coverage.

Services will be provided for participants such as the option of 'table relief' enabling participants to look around the other stands whilst somebody else manages your table.

We are hoping to provide the option of having a day trip on Sunday 27th April 2008 to allow participants to properly interact and see a bit of Scotland. The feasibility of this will depend on the number of those interested. Please indicate on the booking form whether you would be interested in the day trip. Further information, including cost, will then be given once we have an idea about numbers.

To participate in the Glasgow International Artist's Book Fair, please request and return the booking form and payment before MONDAY 31ST DECEMBER 2007 and email the information for the catalogue by the same date.

If you require any further information please contact Helen Shaddock
Email: glasgowartistsbookfair@googlemail.com
or tel: 07845 579706

Please feel free to pass on this information to any other interested parties.

We look forward to receiving your booking, and will keep in touch throughout the organisation of this exciting event.

Helen Shaddock and Harald Melrose Turek
Glasgow International Artist's Book Fair Co-ordinators

h&s letterpress workshops

1 or 2 day workshops can be booked for the first Monday, Tuesday or Wednesday of every month excluding August. (Other days can also be arranged, depending on our other commitments.) The price is £125 a day, which includes all materials and lunch.

We will cover the following aspects of letterpress printing with one-to-one teaching:

- Introduction to design, typography and the point system
- Hand-setting metal type and locking up in a chase
- Printing on an Adana 8x5, Farley proofing press and treadle press
- Simple bookbinding and finishing depending on your project

We have a range of text typefaces as well as a selection of wooden type. You may have a specific project in mind such as a business card, personal stationery or postcards, or you may want to come and just experiment. You could aim to finish the day with a completed edition of, for example, business cards or letterheads.

For further information, please contact Chrissie Charlton or Vicky Fullick

harrington&squires
letterpress printers & designers

The Corridor
136a Fortress Road
London NW5 2HP
Telephone 020 7267 1500
info@harringtonandsquires.co.uk
www.harringtonandsquires.co.uk

Internet Updates

Gerhard Multerer has a newly updated website with images/info on his artists' books at: www.bookart.info

The Centre des livres d'artistes has a new website designed by Christian Nolle: www.cdla.info

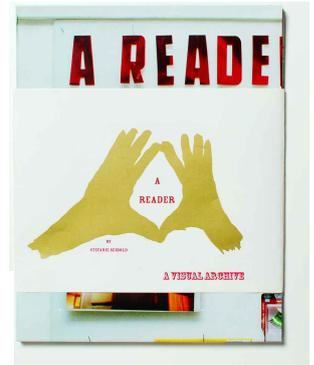
The John M. Flaxman Library at the School of the Art Institute of Chicago has recently introduced a new digital library interface for the **Joan Flasch Artists' Books Collection**: <http://digital-libraries.saic.edu/jfabc>

The Joan Flasch Artists' Books Collection includes close to 5,000 artists' books, multiples, video and audio recordings, periodicals, digital works, reference books, ephemera, exhibition catalogs, and examples of experimental art practices, all created over the last four decades by artists of local, national, and international significance. Renowned and unique in its vast scope and easy accessibility the collection is housed in its own study room on the fifth floor of the School's Sharp Building. Students, faculty, and the general public are welcome to drop in or to arrange in advance for formal presentations. The Flasch Collection also hosts readings, performances, seminars, and other campus events addressing the production, use, or context of experimental art practices.

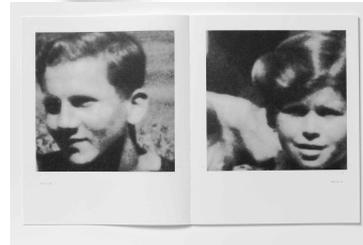
Our new digital library allows worldwide access to our growing catalog, provided for educational and research purposes. Powered by CONTENTdm software, it currently contains descriptions and discovery images for approximately a third of the items in the Joan Flasch Artists' Books Collection, with more added continuously. A richly indexed online collection, the new catalog can be searched and browsed by criteria such as artists, titles, and terminology specific to our holdings. The site also includes a growing list of links to artists' books resources world wide, as well as a calendar for exhibitions and events occurring in the book room.

Doro Böhme

Abbey Hendrickson's book *The Bird Feeder*, published by Preacher's Biscuit Books NY, has just been listed on <http://www.book-by-its-cover.com> the link includes an interview with Abbey on her working practice and ideas behind the book.



Now you can enjoy RikArt webgallery in English! You do not have to study Finnish any more, if you want to get acquainted with the RikArt webgallery! RikArt introduces artists' books collected in Rikhardinkatu Library in Helsinki, Finland. English and Swedish versions of the webgallery have newly been published. Take a look at: <http://rikart.lib.hel.fi/en-GB/>



Jan van Eyck publications are not only unique when it comes to the variety

of subject but also in terms of the forms they take - inspired design. Publications are in English.

The Bonefolder Volume 4, No. 1, Fall 2007, is online now for free viewing and download at: www.philobiblon.com/bonefolder/vol4no1contents.htm

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The Bonefolder (online) ISSN 1555-6565

New Artists' Publications

Presenting Jan van Eyck Publications

The Jan van Eyck Academie is a post-academic institute for research and production in the fields of fine art, design and theory, based in Maastricht in the south of The Netherlands.

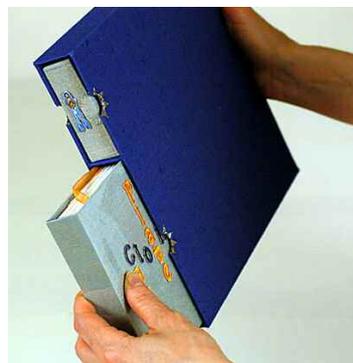
Researching artists, designers and theorists have the opportunity to create their own publications. The academy does not have an editorial board that states thematic or disciplinary guidelines to establish a publisher's list nor does the academy's publishing policy contain official recommendations with respect to content. Our publications are characteristically multi-disciplinary; They range from an artist's book of experimental typographic poetry, to a collection of essays exploring the relationship between art, architecture and air, to a richly illustrated magazine looking at drawing as an art form, and many subjects in between.

To view the full list of publications and to place an order please go to our website: www.janvaneyck.nl and click on bookshop.

Clothespin Tarot

By Catya Plate, New York, 2007
Edition of 50

Clothespin Tarot is published by Catya Plate in 2007 in a limited edition of 50, signed and numbered by the artist. Consists of an artist's book with text and illustrations, a deck of cards, and an original "Clothespin Freak" doll embedded in a secret compartment of the slipcase. All elements of the work are hand made and housed in a cloth-bound slipcase. The cloth-bound book is decorated with an embroidered appliqué featuring one of Plate's "clothespin Freak" designs on the front and the spine of the book as well as on the spine of the card tray. The book has color reproductions of the artist's original drawings printed, one-sided, on 87 pages on Somerset Book Wove, acid-free paper using an Epson Inkjet Printer and Epson Inks.



Unlike other decks, this one is distinguished especially by its subversive principal characters rebelling against the establishment of the "suits". Instead of swords, wands, coins and cups, the 56 Minor Clothespin Freaks make use of hatpins, darners, buttons and thimbles, alternative implements characterised by their intrinsic femininity.

The instructions on how to use the deck are simple; after shuffling it well, one selects a card, turns it over and consults the text on the page for that card, taking into consideration the card's orientation. No particular spread

is required; the participant is invited to use spreads associated with other decks or to make up his or her own.

The text accompanying each of the 78 drawings is an exercise in art interpretation arranged in three parts. The first part is simply a description of the corresponding picture. The remaining two parts are the interpretation for normal and inverted orientation of the image, delivered to the reader by the whimsical, often two-headed Clothespin Freaks. After all, two heads are better than one. Their serio-comic advice, colored by wordplay, double entendres and idiomatic expressions, is influenced by cultural, psychological and other references to produce open-ended, amusing and thought-provoking allegories.



The Clothespin Tarot promises to enlighten and entertain the reader by emphasising the importance of one's imagination in a world where thinking big while considering the fine detail has become a freakish exception. Price: \$850.

Contact for purchase: catya@catyaplate.com
www.catyaplate.com

Stepping Out of a Box (2007)
Eri Funazaki and Danny Flynn

Edition: 15/signed
Price: £350.00

Stepping Out of a Box is another joint venture of artists' books and bookbinding. Working backwards as some might say, the eleven mono coloured line illustrations that appear as a sequence of individual psychological narratives by Eri Funazaki were completed first and the text by Danny Flynn was written to suite. As Eri had always thought the life of her troubled 'little man' that started with *Life in a Box* in 2001 could be a trilogy we decided to continue with *Stepping Out of a Box*.



This double concertina paged book is housed in a brown full leather flat back drop-back box measuring 11.5cm square by 5cm in depth. The text by Danny was handset and printed in letterpress onto handmade Fabriano



Roma paper measuring 9cm square. The illustrations by Eri were also hand printed in letterpress, half onto Somerset 250gsm Antique (CP), and half onto Arches Aquarelle 185gsm (HP), these incorporate additional hand gold tooling and blind tooling. The object that was included in the form of a 'survival kit' this time was a tea bag with the recommendation 'Always drink alone'.

Gold tooling, blind tooling, ink-in, and inlays fashion the contemporary design and layout on the box itself, while at the same time the outlined figure resembles that of a prehistoric cave painting that says 'look at me, this is where I was and this is the direction that I moved in'. For more info contact: dannyamosflynn@hotmail.com

The thinking man smokes peterson
A selection of my father's pipes & some of his other smoke utensils, Ton Martens, The Netherlands

When my father died, at the age of 93 years, he left behind dozens of pipes which he had used for several years. I made 8 dry-point etchings on acrylic plate of some of them. These etchings are reproduced and printed with an Epson inkjet printer in an edition of 15 copies.



Size of book: 185 x 273 mm, size of box: 190 x 330 mm
 Glue binding, interior: black and white.
 price: EUR 175,- [exclusive of packing and postage]
 The book can be ordered by emailing:
info@artistsbooks.com or tonmartens@xs4all.nl

Bracketpress are pleased to announce their involvement with the Idler. Now free of art directors and graphic designers, the forthcoming issue of the Idler, typeset by Christian Brett, sees the introduction of fine typography, much in the spirit of Eric Gill.

With its mix of savage humour, warm wisdom, radical thought and uncompromising art, the Idler will amuse, instruct and delight and bring the pleasure back into everyday life.

The Idler Issue No.40 - Carnal Knowledge

For many, sex today seems too much like hard work, turning something which should be playful and fun into a boring competitive sport. The Idler's sex issue features an exclusive cover image provided for us by Damien Hirst and we get intimate with New York sex-therapist Esther Perel, whose book *Mating in Captivity*, became the inspiration for Hirst's *Love's Paradox*. Michael Bywater condemns the rise of frantic sex, whilst Neil Boorman asks whether he is the only one who's not doing it all day every day, and attacks the adman's commercialisation of sex. Jay Griffiths argues that the real spirit of Christmas is bawdy, raucous and naughty. Sarah Janes reveals her sex-dream diaries, and Nicholas Lezard wonders where all the fun went. We talk to Kevin Godley of 10cc fame about life on the road, the smoking ban and five-a-day. We have a new series of collages by Gee Vaucher and a twenty-page, illustrated extract from Penny Rimbaud's *This Crippled Flesh* (thus adding fuel to the rumour of Rimbaud's planned coup d'état [speculator's estimate twelve months hence the Idler will be two-hundred pages of Rimbaud and just two of gardening]). Elsewhere there are contributions from Mark Manning and Jock Scot, along with all the regular practical tips for those in pursuit of the idle life. The new Idler also features illustrations by Alice Smith, Lindsay Brunnock, Ged Wells, Gwyn, and a selection of photographs by Tom Beard.

The Idler is a sport-free publication that celebrates freedom, fun and the fine art of doing nothing.

Smoking is permitted (indoors).

Published by Ebury, ISBN 978-0-091-92300-6, £10.99
Please support your local independent bookseller
www.bracketpress.co.uk www.idler.co.uk

Also from Bracketpress

a new handmade pamphlet *SMILE OR SMIRK?*
The da Vinci mode
An essay by Penny Rimbaud

'To see is not to look. We are born with the capacity to see, we simply can't help it, but to look you need firstly to know who you are, and then, and only then, what it is you are looking at or for. Whereas seeing is a passive function, looking requires mental engagement.

"Look at me when I'm talking to you."

While we might, for example, go to 'see' the Mona Lisa, we would almost certainly go to 'look' at the work of Jackson Pollock. We go to see a movie, but we look at a landscape. The difference? Movies and the Mona Lisa do not question our perceived place in time and space, indeed they confirm it, whereas, both in their very

different ways, a landscape or a Pollock challenge the consensual, demanding an involvement outside and beyond the predictable. But how did that come to be?'

Originally commissioned and published in the programme for the fifteenth Raindance Film Festival, 25th September - 7th October 2007

The text for this Bracketpress edition has been relayed and typeset by Christian Brett and features a frontispiece photographic colour print collage by Gee Vaucher

210mm x 136mm, 20 pages, laser copy print on Strathmore Writing Natural 118gsm wove stock, tipped-in photographic print, 3-hole sewn with coloured flyleaves, black card jacket with Zerkall Ingres wrapper and letterpress printed bookplate.

Hand numbered edition of 100 copies
£5 - inc. P&P

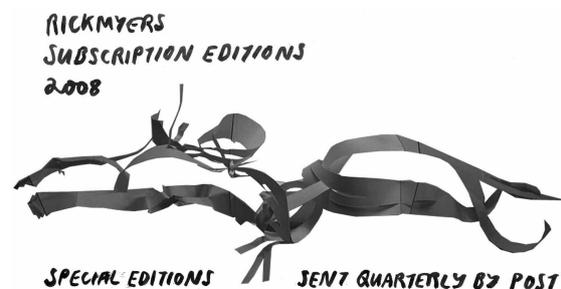
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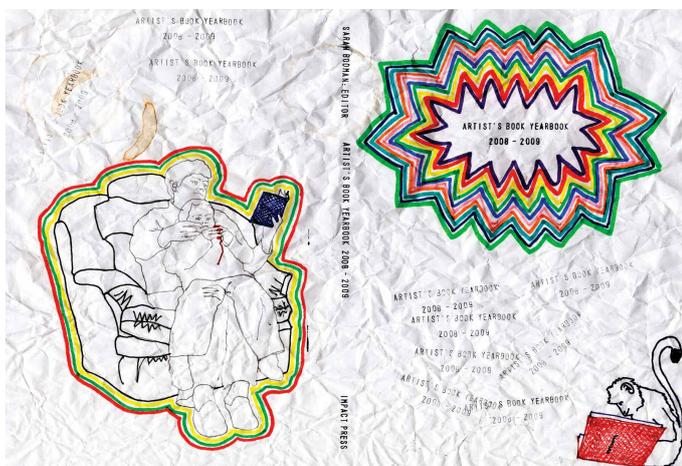
Rick Myers www.footprintsinthesnow.co.uk

The new *Artist's Book Yearbook 2008 - 2009* is now available:

(ISBN 10) 0-9547025-6-5 (ISBN 13) 978-0-9547025-6-4

In the 2008-2009 issue of the *Artist's Book Yearbook*, we have new writers' contributions from the UK, Mexico, France, Germany and the USA, and artists' pages by contributors from the UK, Canada, Germany, Mexico, Chile and the USA.

Essays by: Colin Sackett, Martha Hellion, Heather Hunter, Luci Gorell Barnes, John Bently, Richard Price, Stephen Bury, Gabriel Gbadamosi, David Ferry, Kristin Miller, David Faithfull, Spy Emerson, Sally Alatalo, John McDowall, Meeloo Gfeller and Anna Hellsgård, Tanya Peixoto's bookartbookshop bi-annual update, and a report on the First CODEX Foundation's Symposium and Book Fair in Berkeley, USA.



Artists' Pages by: Paul Laidler, Hilary Judd, Louise Best, Mike Nicholson, Tortie, Sumi Perera, Gray Fraser, Ivonne Murillo, Andrés Gatti, Earle D. Swope and Ahlrich van Ohlen. Cover design by Tom Sowden.

Information and listings sections of: book artists, book organisations, collections, book fairs, centres, bookshops, events, bookbinders, typeset and design services, print studios, courses and more...

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The Blue Notebook: journal for artists' books new 2007-8 issue: Volume 2 No. 1 is now out and includes essays by: Melanie Bush and Emma Powell: *Meeting in the Middle - A Book Arts Collaboration*; Alan Halsey: *IN THE ABSENCE OF BLANCHOT: Nick Thurston's Reading the Remove of Literature*; Sarah Jacobs: *Readers 2*; Mike Nicholson: *STAND WELL BACK - Notes from the Locus position*;



Tate Shaw: *Walking Through Walls: Meditations on Recto/Verso*; Chris Taylor: *The Top 100, National Gallery of Canada*.

Artists' pages by: Amin Musa, Joan Ainley, Jackie Batey and Many Donaque

Cover and subscriber's badge design by Helen Murgatroyd

To subscribe to the October and April issues, please fill in and return the form at:
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or email: Sarah.Bodman@uwe.ac.uk for an electronic subscription form for credit card or official invoice payments.

The annual subscription includes two issues, online access, and a lovely badge specially commissioned for *The Blue Notebook*.

The journal is published in two formats: an electronic colour version to be accessed at any time online, and a paper, black and white version. (Print) ISSN 1751-1712 (Online) ISSN 1751-1720. Subscription covers both formats at 10 GBP per annum - UK and international.

We welcome submissions of writing on contemporary artists' books for future issues of *The Blue Notebook*. For more information please contact Sarah Bodman or see the submission guidelines at:
www.bookarts.uwe.ac.uk/guidbnb2.htm

***Shoe Journal* by George Saia A General Idea Production AN OLD BUT NEW BOOK LAUNCH**

Art Metropole is pleased to announce a book launch for its newest publication, General Idea's *Shoe Journal* by George Saia, with an inserted introduction by Robert Fones.

George Saia, one third of General Idea, and better known as Jorge Zontal, was a compulsive doodler. He employed a curvilinear style compounded with obsessive repetition and elaboration. The *Shoe Journal* explores the shape of the stiletto shoe, later to become a General Idea motif. As Robert Fones writes in his introduction: "At last, in its bound form, *Shoe Journal* can be read as it was intended: as a consecutive series of drawings and images constituting a journal of the first six months of 1971. The text is not a chronology of events but a chronology of experience. The first found illustration triggered a frenzy of drawing as Jorge Zontal searched for the ideal graphic form of the shoe motif, and then repeated the icon page after page with minor variations. His alphabet had one letter but each version recorded the nuance of the moment and the progress of Zontal's inventive mind. On the last page of the book the

configuration of shoes suggests the format of a letter, each shoe assuming the role of a word in an esoteric shoe language, and ending with a shoe signature.”

Shoe Journal was originally printed in 1971 by The Coach House Press, Toronto, as one of their “Snore Comix” series, edited by Michael Tims (later AA Bronson, also of General Idea), but was never bound or released. The loose signatures (originally about 200, of which 120 remain), hung around General Idea’s studios for decades. More recently, artist Robert Fones proposed to complete the project as an Art Metropole publication. Under his direction, *Shoe Journal* has been hand bound in a letterpress foil-stamped simulated leather cover by Reg Beatty, twenty-six years after it’s original printing. 1971/2007, Offset, black and white, 64pp, plus hand-bound simulated leather cover, foil stamped, with letterpress inset: 15.6 x 10.9 x 1cm
Contains insert by Robert Fones, “Reading Shoe Journal,” 2007, photocopy on paper: folded, 15.1 x 10.3 cm; unfolded, 15.1 x 41.2cm
Rubber-stamp signed, numbered, edition of 100, plus 18 APs and 1 PP (one unbound set of signatures remains in the General Idea Archive)
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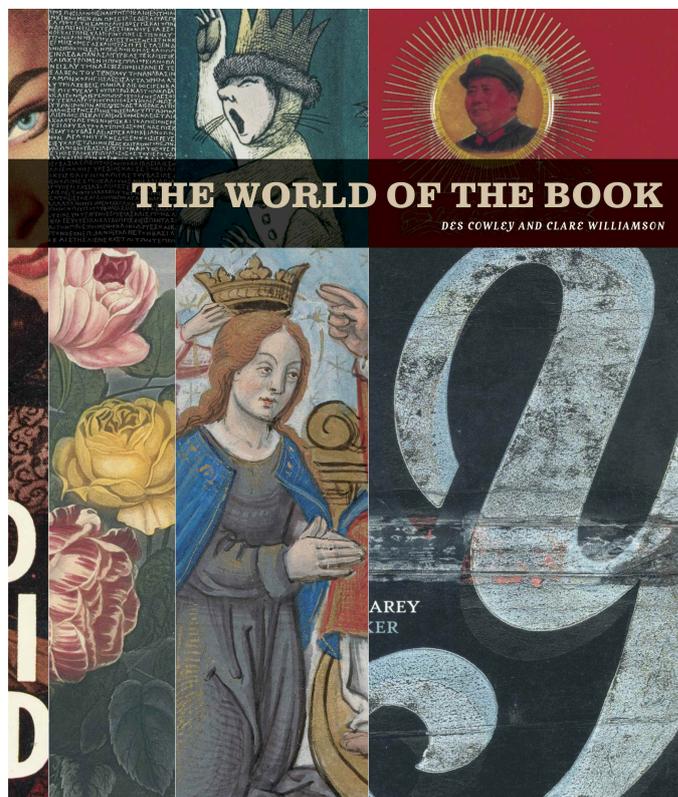
THE WORLD OF THE BOOK
DES COWLEY AND CLARE WILLIAMSON
Co-published by The Miegunyah Press and the State Library of Victoria

“All earthly existence must ultimately be contained in a book.” Stéphane Mallarmé

French poet Stéphane Mallarmé understood that books hold the world’s stories. From the earliest known myths and legends to postmodern fictions, books are mirrors of real worlds, windows into imagined worlds and keepers of powerful ideas.

Beautifully illustrated, *The World of the Book* is a celebration of this age-old tradition drawing largely upon the rare collections of the State Library of Victoria. A journey through time and across the globe, this volume features great books and publishing innovations of the past and present. It also revels in the sheer beauty of books as objects to be desired and treasured.

Within these covers you will discover an illuminated manuscript created for the Medici family of Florence in 1479; masterpieces of early printing, such as Gutenberg’s Bible and Aldus Manutius’s *Hyperotomachia Poliphili*; books recording the scientific discoveries of Copernicus, Galileo and Newton; atlases and illustrated accounts from the great age of travel and exploration; works by the great botanical and natural history artists, such as



Redouté, Audubon and Gould; the woodblock books of Japanese artist Hokusai; the lavish productions by William Morris and the Kelmscott Press; literary greats from William Shakespeare to Virginia Woolf; children’s books, Beat literature and pulp fiction, graphic novels, artists’ books and contemporary graphic design. *The World of the Book* pays homage to our love of books, and demonstrates the book’s long and rich traditions and its great contributions to modern life.

Des Cowley is Rare Printed Collections Manager at the State Library of Victoria and has more than twenty years’ experience working with the library’s Rare Books Collection.

Clare Williamson is Exhibitions Curator at the State Library of Victoria and was previously a curator at the Queensland Art Gallery and the Australian Centre for Contemporary Art in Melbourne.

RRP \$59.95 AUS. Publication Date: 1 November 07
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Book Review:

The Wayzgoose Affair by Jadwiga Jarvis
The Wayzgoose Press, Katoomba, 2007
Reviewed by Carolynne Skinner

Has there ever been a book like *The Wayzgoose Affair*? I doubt it, or if there will ever be another like it. Until now, books written by small press printers about the practice of book making have been few and slight - largely because most productions from the traditional private

press fraternity are not much to write home about, particularly concerning their literary, historical or visual significance. Similarly, books written by private press biographers - whether about individual presses or the movement as a whole - have lacked colour, life and typographic spirit. Until the *Affair*.

Historically, private printing has been a leisurely pastime, the province of the dilettante in that it has rarely been their sole activity and almost never their only source of income. Establishing the Wayzgoose Press in late 1985, Mike Hudson's and Jadwiga Jarvis's rationale was to dive straight into production without a life belt. So this copiously illustrated book, with its episodic narrative, details the day-to-day engagement of two bloody-minded individuals who were determined not to sink, although treading water would be necessary from time to time.



A double spread and cover of *The Wayzgoose Affair*

In her Foreword, Jadwiga Jarvis rationalises the purpose and the theme of *The Wayzgoose Affair*: "This book is the record of the joys and frustrations of utilizing the creative potential of a technology which, since its invention 560 years ago, has been put almost exclusively to commercial use. It is a record of an unusual activity which, in spite of being carried out at the wrong time and in the wrong place, has been successfully sustained for two decades."

The only book on this subject previously published in Australia was Geoffrey Farmer's *Private Presses and Australia* in 1972 - a slim un-illustrated volume, dealing with bibliographic values, in the form of a checklist, of the few local practitioners from the late nineteenth century until the book's publication. From an unpromising historical precedence the Wayzgoose Press has emerged as an international favourite with individuals and institutions alike.

The text describes various creations of the press interspersed with letters to and from other printers, collectors, artists, poets, librarians, booksellers et al from around the world, whose own experiences serve to deflect the often fraught events occurring in the alternatively freezing or boiling tin shed in the Blue Mountains, only 50 miles west of Sydney.

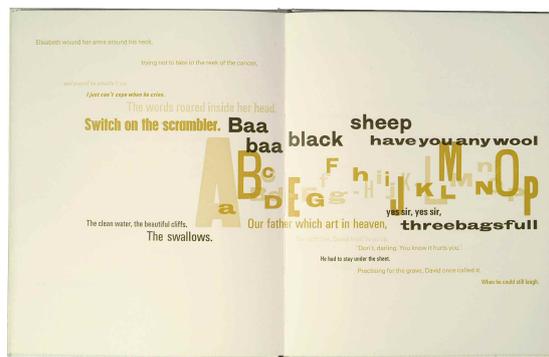


Illustration from *The Wayzgoose Affair* showing a double spread from a Wayzgoose Press book entitled "The Cure"

This "biobibliography" of an active and original printing adventure is enjoyable on many levels. There are humorous descriptions of the many exhausting craft skills required to render Hudson's and Jarvis's unique interpretation of a contemporary poet's offering into print - added to which are the taxing and not at all funny dealings with the author, by mail, so as to ensure the correct transition from manuscript to final printing.

Weaving the narrative around correspondence with other "bookish" individuals in what is essentially a biography of the press provides an alternative commentary while giving the book a universal appeal and relevance. In her Foreword, Jarvis weighs up the pros and cons of her chosen literary form and concludes that "an event written down as it happened and as it was experienced, when put in context, maintains its currency. Events related solely with the benefit of hindsight run the risk of being nostalgic, over-rationalised or skewed to suit a new reality, in the process losing their original spirit". The *Wayzgoose Affair* is an honest exposé of how it happened - no idealisation here.



A double spread from *The Wayzgoose Affair*

Hudson and Jarvis - both uncomfortable with being pigeonholed in the private press or book artists category - have consistently produced highly original, creative and technically flawless books and broadsides for two decades. They use the entirety of a fine printer's and book artist's armoury: typography, layout, design, colour, letterpress printing, linocuts, wood engravings, monoprints, collographs, calligraphy, textures, and binding. The choice and mix of their creative tools is tailored to the specific requirements of the text in hand.

Jarvis explains in a letter to Richard Brown in 1996: "... Because we are entirely self-contained we have the freedom to indulge in designing our books and their

bindings purely from the creative perspective. Frequently in order to be put into practice, the ideas require technical feats of a totally unorthodox nature and we invent/improvise as we go along. This is relatively easy for us since neither has had any formal training in printing and so we are unencumbered by preconceptions of trade traditions.”

This autarkic standpoint has resulted in a pronounced sui generis style. Clearly, each text has been rendered into print from a totally different aesthetic, but each text is equally identifiable as from the Wayzgoose Press. There are no formulaic solutions to this press’s oeuvre; each interpretation is intended to reflect the author’s individual creative effort.

Not content with the irreverent unorthodoxies of their bookmaking, the partners instituted, or one might say resurrected, a series of regular socio-political graphic/typographic commentaries under the rubric of the Wayzgoose BroadSides. Freedom from the concerns of due diligence (as when transcribing another’s manuscript to print) has produced some classic graphic critiques of modern dilemmas. No holds are barred with Jarvis’s text, and Hudson’s visual comments take no prisoners.

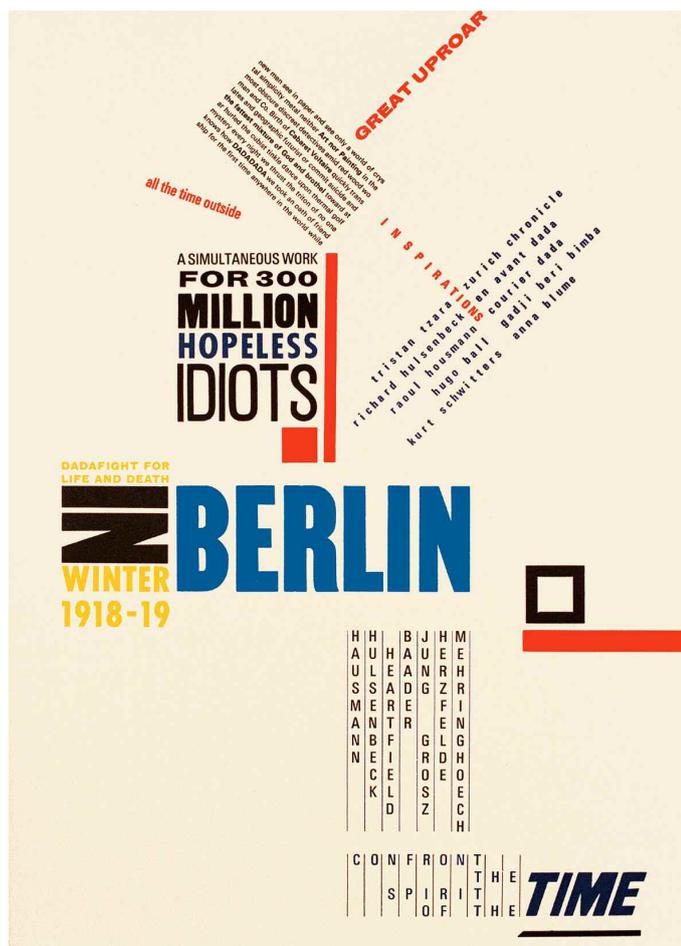


Illustration from *The Wayzgoose Affair* showing a page from a Wayzgoose Press book entitled “Dada Kampf um Leben und Tod”

The Wayzgoose Affair is a delight to behold with their handmade, limited edition books and broadsides described and displayed in full colour. The powerful black and red dust jacket, an ink splat resembling an exclamation mark, gives the reader a taste of things to

come. Printed using a stochastic screen, the illustrations are sharp and rich in detail. Different typefaces for the narrative and the letters visually enhances the on-going long-distance conversations between the author and her numerous correspondents.

Throughout the book are scattered photographs from the pre-computer graphic designer’s toolkit (in constant use at the Wayzgoose Press). Pastels, crayons, felt-tip pens, airbrushes, pen nibs, drafting tools, brushes, etc, etc, plus the paraphernalia of book binding, typesetting, wood engraving and the mainstay of cost-effective relief printing: the ubiquitous linocut. These give balance and variety to the page, and, as Jarvis says, “are included here as a historical record”.

This is a book which is not just an authentic account of a particular press but is a lasting memorial to all such endeavours that are sadly, in the face of the omnipresent digitalization, running out of practitioners.

The concerns of the craft worker about methods of production have led to memorable artistic consequences, dramatically evident in this elegant production. There is a directness about the imagery that only the hand worker is qualified to make. Today’s design is too often at the mercy of overworked sophistry, technical gee-whizzery in the hands of stylists rather than innovators.

The Wayzgoose Affair is an admirable compilation of an extraordinary effort, maintained against the odds and for a time span that is all the more remarkable because it straddles the period that has seen the digitised typesetting and printing revolution establish new parameters of design thinking. Although this edition of 500 copies was printed commercially, it has all the hallmarks of a private press visualisation. Conceived and designed entirely “in house” on a PC, in its generous proportions, dramatic layout and idiosyncratic selections it pays homage to the pioneers of the manuscript book, when time and money were emphatically not the desiderata of production.

Carolynne Skinner is an Australian-based publisher and arts promoter.

The Wayzgoose Affair by Jadwiga Jarvis
The Wayzgoose Press, Katoomba, 2007
192 pages with over 300 colour illustrations
Hardback with a printed dust jacket 360 x 294 mm
ISBN 978-0-6464714-1-9

Black cloth boards with illustrated endpapers. Black and red dust jacket. One in an edition of 500 copies. Signed specially for Joshua Heller Rare Books by Jadwiga Jarvis. \$250.00 (£125.00) plus postage, etc.

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This is the last newsletter for 2007, so Tom Sowden and I would like to take this opportunity to thank some people who have collaborated with us over the last year:

Linda Newington and Catherine Polley for co-organising the *Artists' Talks on Artists' Books* symposium at Winchester School of Art this summer, which was great fun, and to John Bently for all his work and *Afterrabbit* for their finale performance. Thanks also, to all the speakers, participants and contributors to the day, we hope to do more events like this in the future.

Julian Warren, Peter Begen and staff at Arnolfini in Bristol for co-organising *BABE* the first *Bristol Artist's Book Event* this April, which we really enjoyed and look forward to doing it all again in 2009! Many thanks to all the artists who supported the event by taking part; we hope to see you again next time.

Kathy Walkup and her book arts students at Mills College in Oakland, who invited us to visit them on our way to CODEX this February, we very much enjoyed our day with you all! Also thanks to Peter Koch and Susan Filter for the invitation to present at CODEX in Berkeley and all their hard work in making it such a great event.

Guy Begbie, Book Arts Coordinator at Hereford College of Arts, for all his work on the artist's book reviews for the *Book Arts Newsletter*.

Gray Fraser - our BAN correspondent in Montreal for his regular reports for the *Book Arts Newsletter*, which we hope to have more of next year, thank you Gray!

Many thanks to Robert Heather from State Library Victoria for forwarding all the book arts news from Australia.

All of the contributors to the *Artist's Book Yearbook* and *The Blue Notebook*, for their brilliant essays and artworks, and to all the artists and interviewees who contributed to the new *Artists' Books Creative Production and Marketing* guide in 2007.

All of the artists who contributed such beautiful works to *Regenerator* and *Bookmarks V* this year.

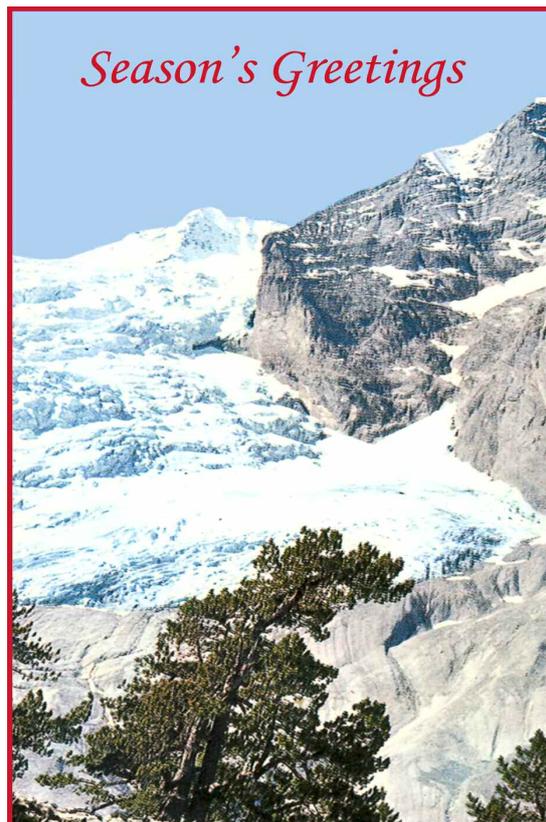
The host venues for *Arcadia id est*, especially: Jana Harper and Erin Davis in Washington, Laurie Whitehill Chong in Rhode Island and Maryke Stagg, Deirdre Brollo and Nicole Green in Noosa for organising all the events around the exhibition.

Our fabulous summer intern Leonie Lachlan for all her work on the *Artist's Book Yearbook*, thank you Leonie!

Many thanks also to our webmaster Ivan Eastwood for all his wonderful work on the www.bookarts.uwe.ac.uk website, and for the tireless uploading of all the colour versions of the *Book Arts Newsletter*.

And thank you - our readers and contributors for sending in all your news, I know it is a bit early but I have seen Christmas trees for sale in the supermarkets already so I think it is okay to say; we wish you all a very Happy, Healthy and Peaceful 2008. Keep your news coming in; next deadline is 14th January 2008...

Sarah Bodman



UWE Bristol Exhibitions - Library/Exhibition opening hours in term time for visitors:

Mon - Thurs 08.45 - 20.00

Friday 08.45 - 17.00

Saturday 09.30 - 13.00

Please call to check opening hours before travelling as times vary during inter-semester weeks and vacation periods (usually Mon - Fri 09.00 - 17.00 and closed Saturdays). Library issue desk Tel: 0117 328 4750

If you have any book arts news, please email items for inclusion in the *Book Arts Newsletter* to:

Sarah.Bodman@uwe.ac.uk

NEXT DEADLINE: 14TH JANUARY 2008

FOR FEBRUARY NEWSLETTER

(GOES OUT 24TH JAN)

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