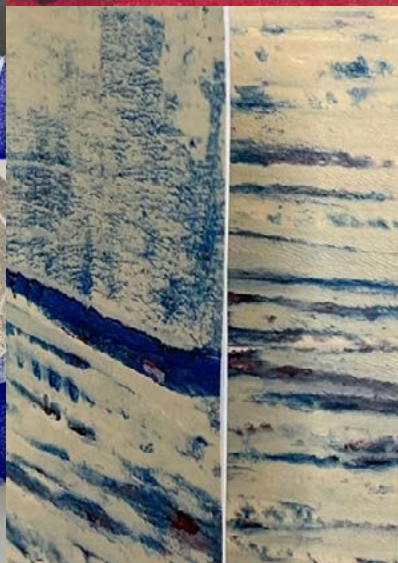
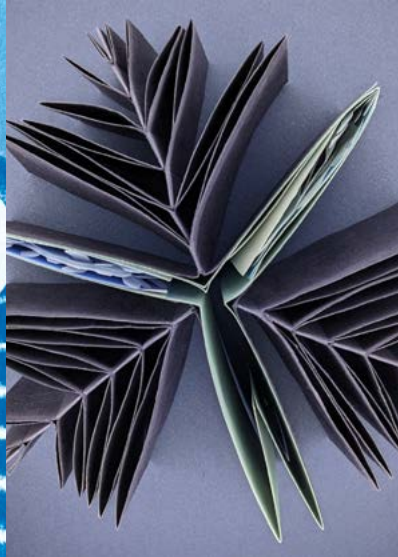
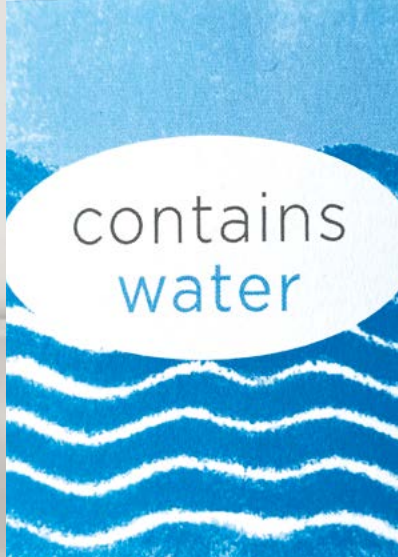


Making Waves





the sound of the rain
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Making Waves

"When the well is dry, we know the worth of water."

Benjamin Franklin

Transparent, tasteless, odourless and colourless. Necessary for drinking, washing, transportation, farming, rituals, recreation – the list is endless. Almost literally everywhere, covering about 71% of the planet's surface. We can't live without it and yet we are prone to take it for granted.

The water we use today has been circulating through the planet since the beginning of time and must sustain us for as long as we live.

Artists have been representing water for centuries. Botticelli's *The Birth of Venus*, Hockney's *A Bigger Splash* or *The Great Wave off Kanagawa* by Hokusai are but a few famous examples. Water has been depicted to represent change – forever flowing and changing course. It has symbolised purity and cleansing. It is used to frame a sea or landscape or be the focal point of a painting such as Frida Kahlo's *What the Water Gave Me*.

In the summer of 2023 artist book makers were invited to submit artworks on the theme of water. 42 artists were selected, producing over 80 books that are representational, abstract, polemical, thought provoking and beautiful.

The exhibition was co-curated with Edinburgh based artist bookmaker and tutor Susie Wilson.

Ian Farmer
December 2023

UPRIGHT
GALLERY



All artworks are for sale.

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ian@uprightgallery.com

If you would like to be on the gallery
mailing list please email:
ian@uprightgallery.com

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Alastair Noble

Onomatopoeia: For Apollinaire 2023

This one word pamphlet pays homage to the French poet Guillaume Apollinaire, whose *Calligrammes: Poems of Peace and War 1913-1916* – a collection of visual shaped poetry where the words followed the form of an object or action. The artist overlaps, stretches and changes the point size of the word Onomatopoeia into vertical bands making the word illegible although its visual appearance implies rain which alludes to Apollinaire's poem *Il Pleut* (It Rains), in which the words of the poem flow diagonally down the page. The fragmented word in this case, which is about the sound of words, when read out loud suggests a rain storm.

Interior 4pp, inkjet on archival 120gsm Ivory Wausau.

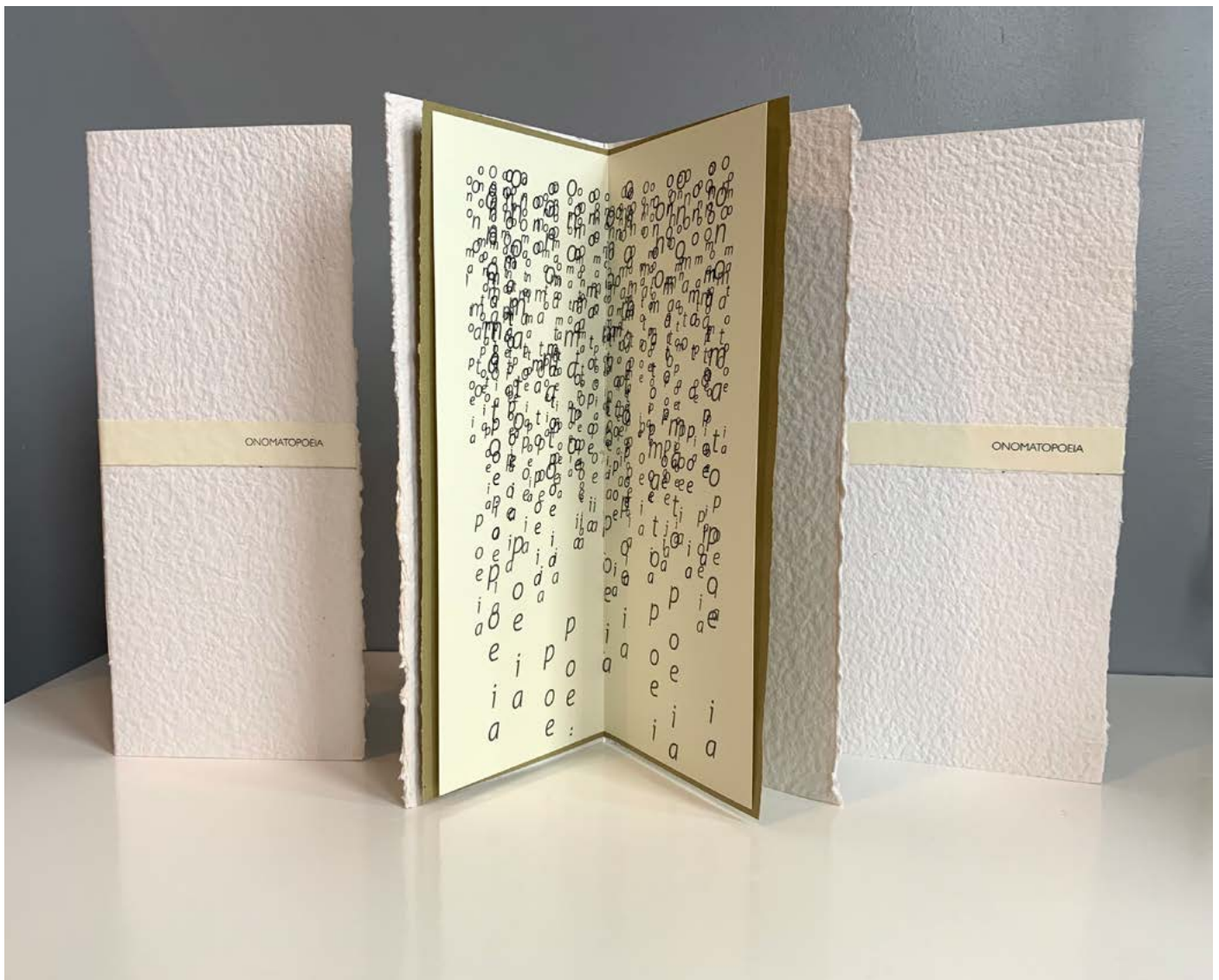
End papers 160gsm Fern Green, high rag content, acid-free.

Cover boards HMP 100% acid free cotton.

Open edition.

290 x 420mm (closed).

£15



Angela James

Boxed

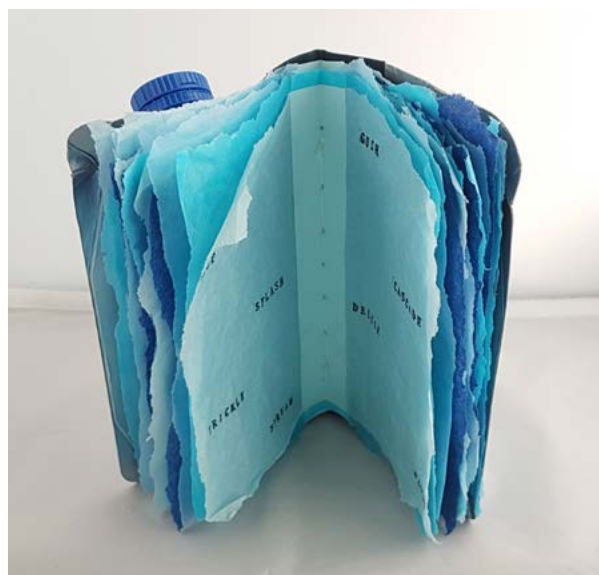
Single-signature book made from an empty carton of water.

Pages made from 16 folded sheets of tissue paper in shades of blue. Centre page stamped with words describing quantities of water.

Bound with a 'dot-dash stitch' and beads.

10 x 17cm.

£15





Christine Sloman

Saltwater Memories

Hardbacked cover containing watercolour monotypes made from Japanese paper soaked in sea water and watercolour.
14 x 10.5cm (closed).

£150





Christine Sloman

Spring Tide

Hardbound cover containing watercolour monotypes made from Japanese paper soaked in seawater and watercolour. The water was collected from the Sound of Raasay this spring.

Varied edition of three, two available.

15 x 11cm (closed).

£85



Christine Sloman

Tumult

Soft cover concertina style book with watercolour monotypes made from Japanese paper soaked in sea water and watercolour.
15 x 11cm (closed).

£55





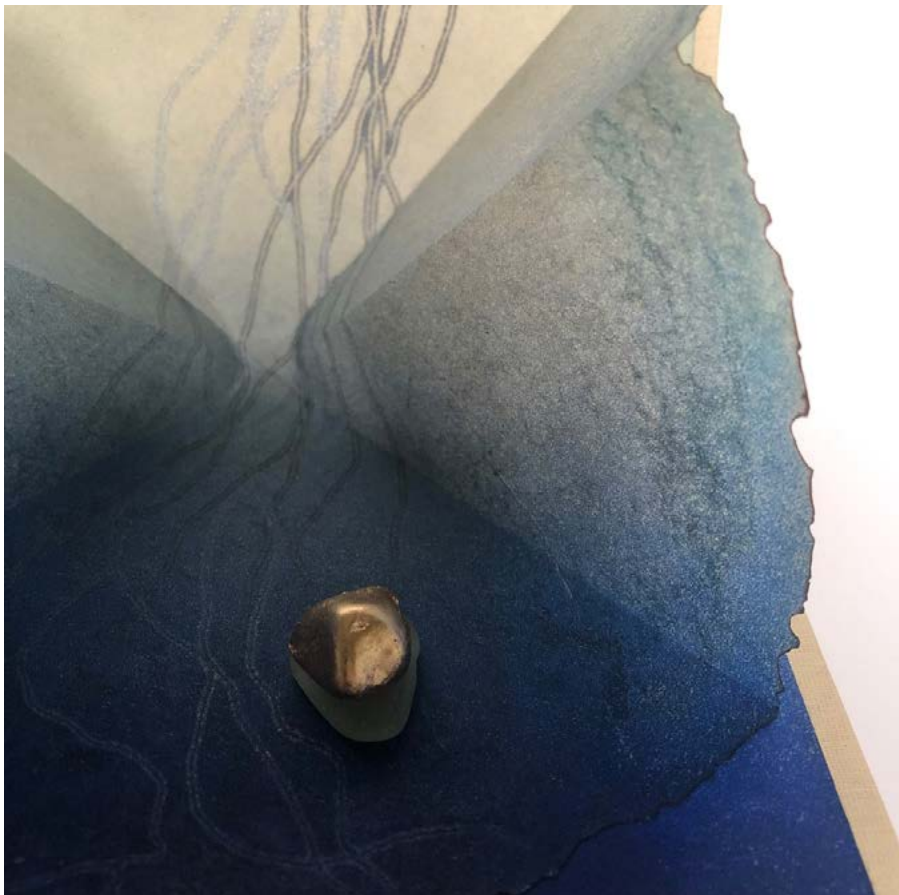
Christine Sloman

Silent Tide

Hardbound cover containing watercolour monotypes made from Japanese paper soaked in seawater and watercolour. The water was collected from the Sound of Raasay this spring.

Varied edition of two.
15 x 11cm (closed).

£85



Clare Revolta

Behold the sea itself

The sea unknowable, the horizon unreachable and half remembered poetry.

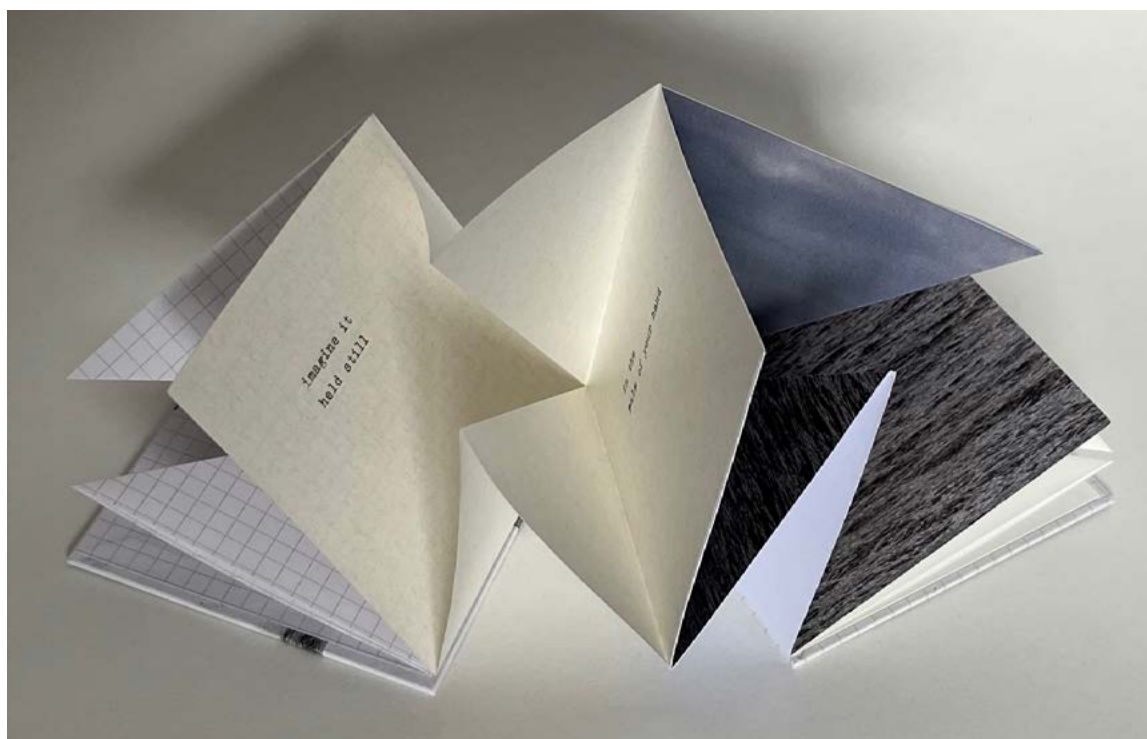
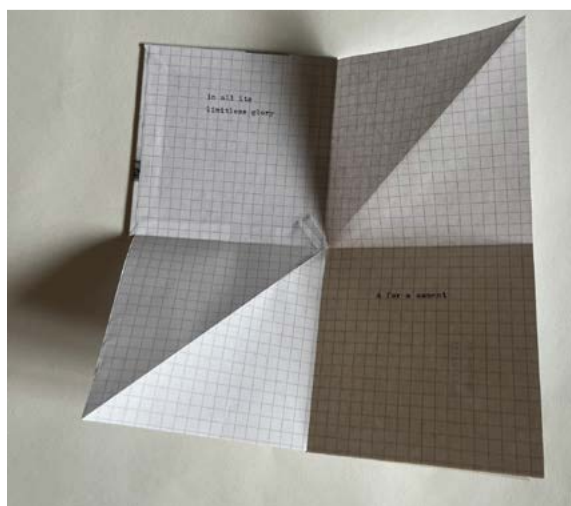
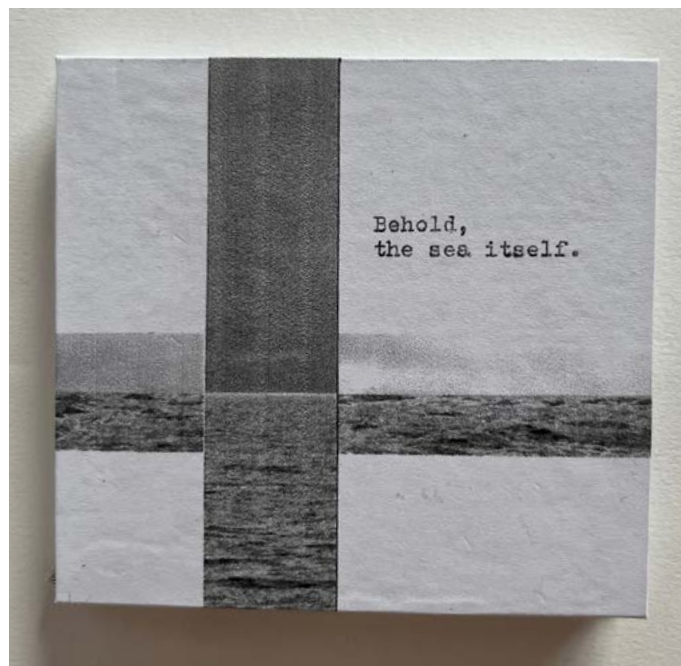
Lotus fold book, mixed papers, typewritten and digital print.

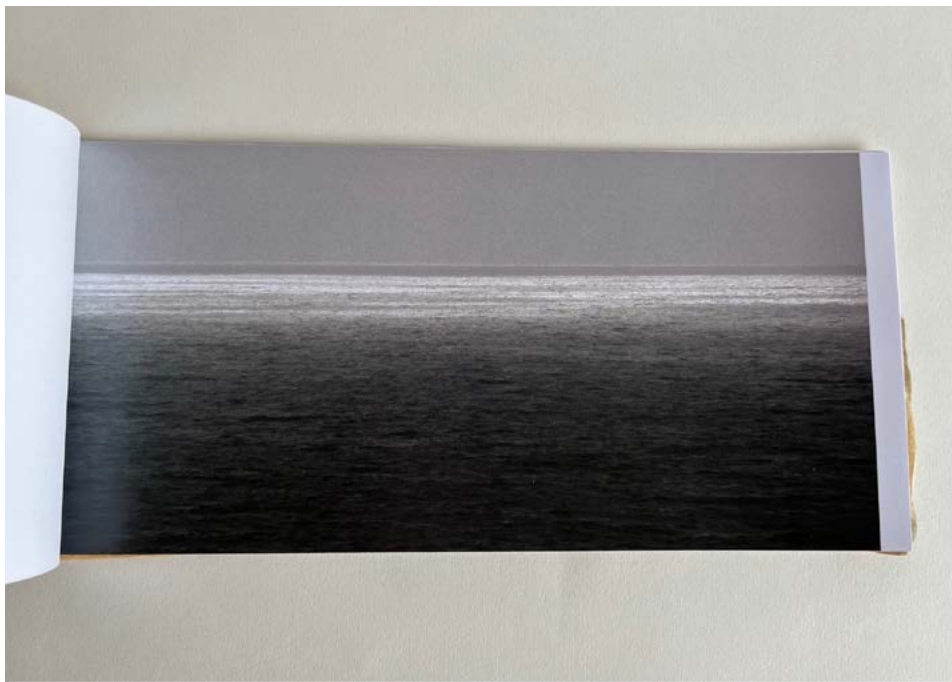
Three editions available.

9.5cm sq (closed).

18.5cm sq (open).

£25





Clare Revolta

Great fortune

Documentation of a walk between two seas. The title from the name of the traditional book form used.

Soft cover eco printed paper. Inkjet printed words and digital image.

Two editions available. 30 x 13.5cm (closed).

£15



Constanze Kreiser

Meer/Sea

German texts on seaside topics.

Paper and cardboard. Lino and woodprints, digital print of text.

21 x 30cm (closed).

£250



Constanze Kreiser

*Wellen und Wolken/Pink
Clouds and Waves*

German texts on seaside topics.

Paper and cardboard.
Several hand drawings,
digital print.

21 x 21cm (closed).

£300



Corinne Welch

Explaining Raining

Inspired by the richness of our language to describe the reliable dampness of our country. This book is an illustrated record of various terms for rain common to different parts of the UK.

Drawings created with watercolour, wax crayon and coloured pencil.

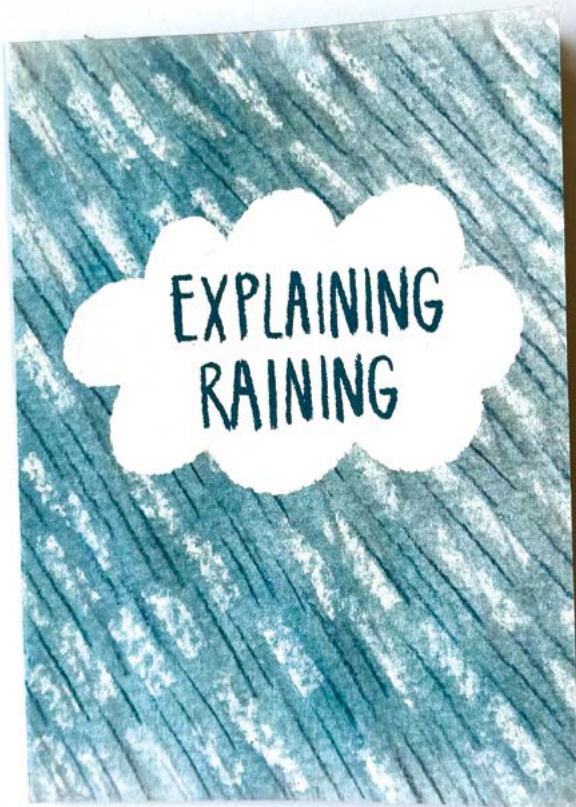
10pp folded trouser book with paper spine.

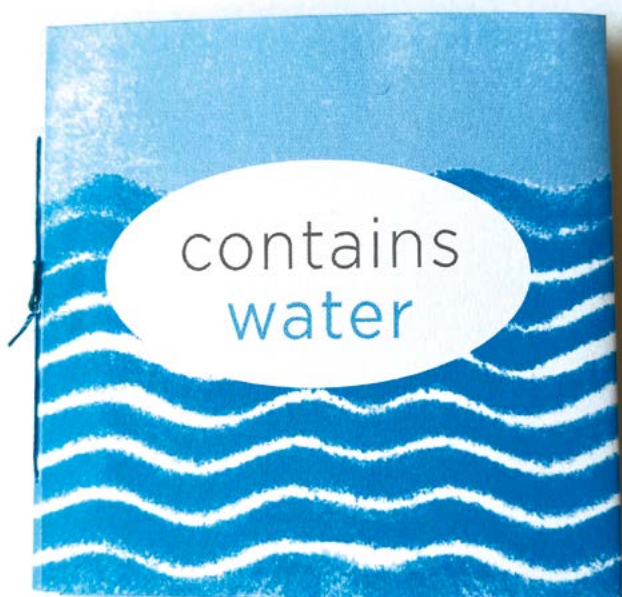
Digital prints of mixed media drawings.

Open edition, 10 available.

7.5 x 10.5cm (closed).

£10





Corinne Welch

Contains water

In the days before digital printing was widely available, one of Corinne's favourite challenges, when she first started working as a graphic designer in the mid-1990s, was illustrating with a limited colour palette. The illustrations in this small book are made up of hand-printed foam shapes in cyan and black. This catalogue of words containing the word water has both a restricted palette and a simple style of 10pp folded trouser book with paper spine.

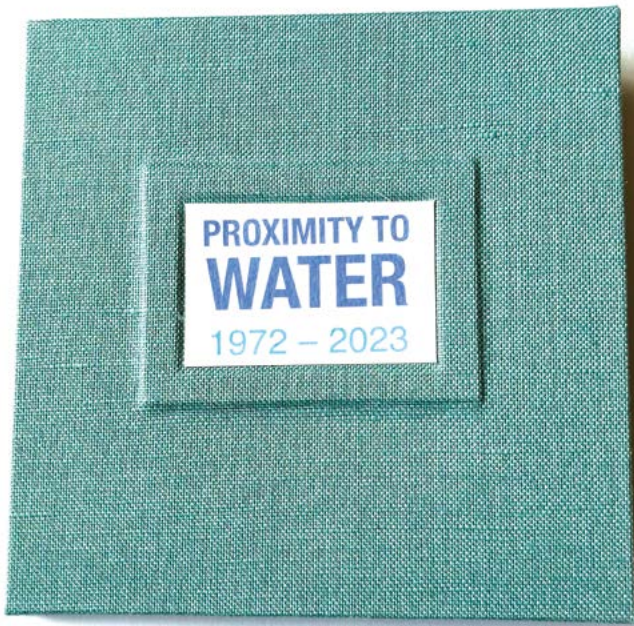
Digital prints of mixed media drawings.

Open edition, 10 available.

7.5 x 10.5cm (closed).

£12





Corinne Welch

Proximity to water 1972 – 2023

Corinne was born on the Hampshire coast – her very first words were an attempt at “hello boats”. Although she had lived inland since the age of two, she remains drawn to water. This illustrated map charts the various watercourses she has lived close to over the past five decades. From the Grand Union canal in Hertfordshire via a small pond in a Birmingham Park to the River Thames at the end of her road in Oxford, her proximity to water is always something that has been important to her.

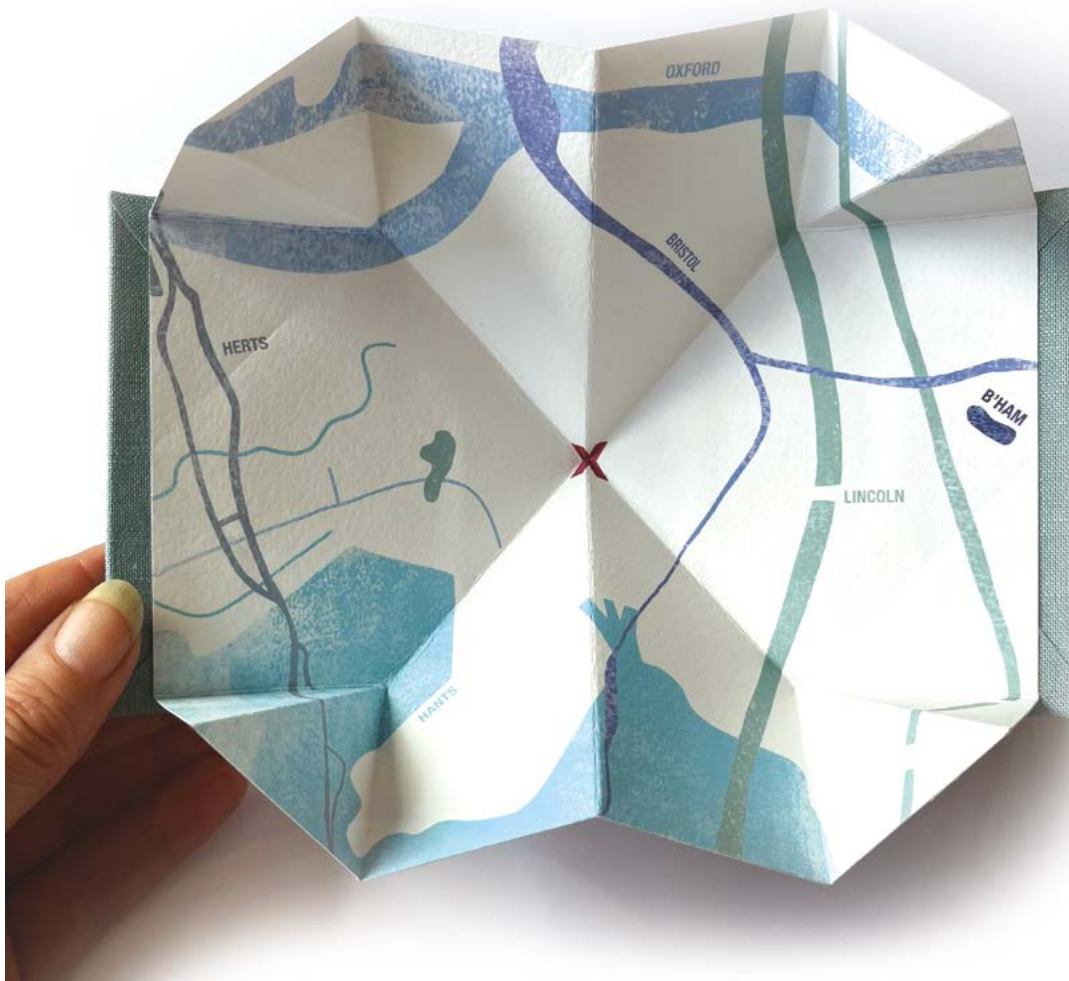
Turkish map folded single sheet with Japanese linen bookcloth bound hard covers.

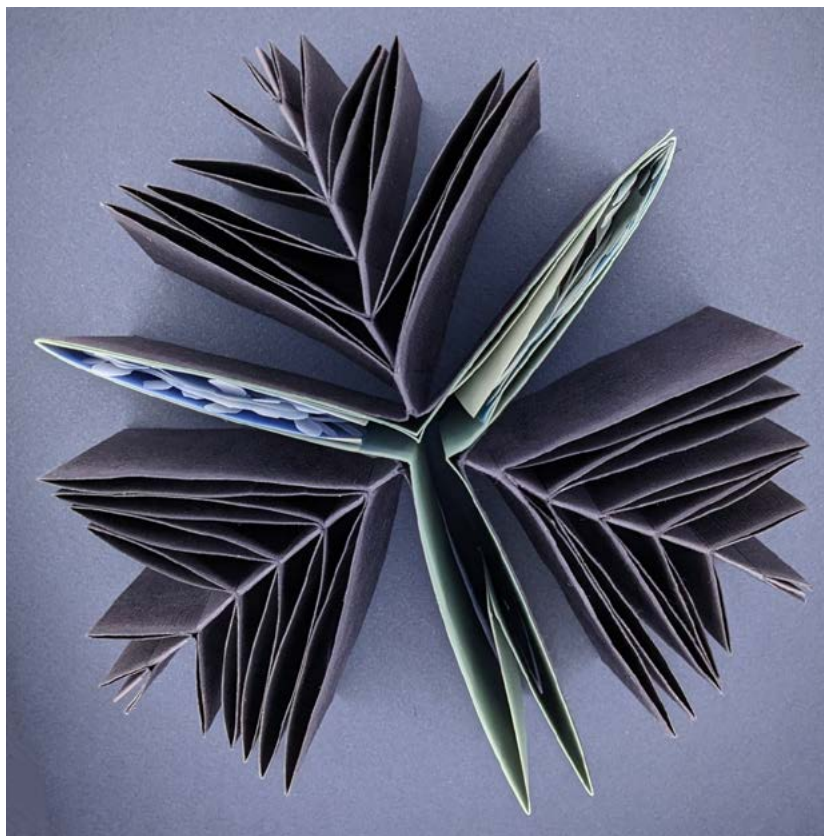
Digital print on gesso paper.

Six editions, three available.

10 x 10cm (closed).

£18





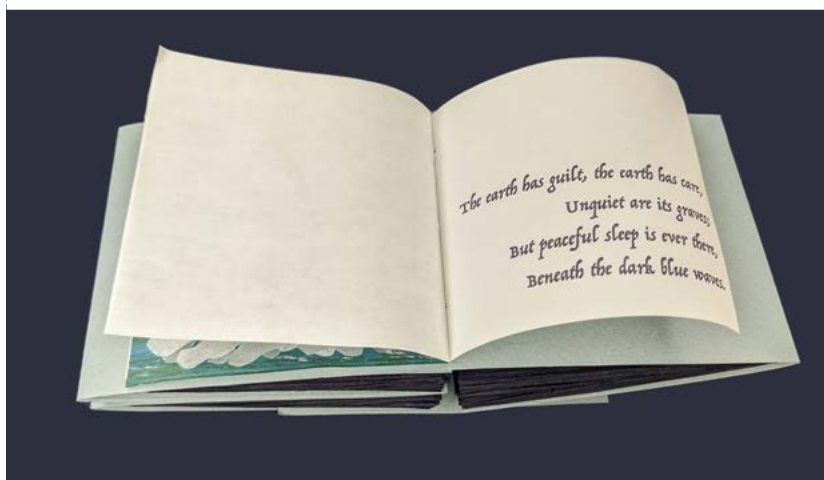
Elaine Robson

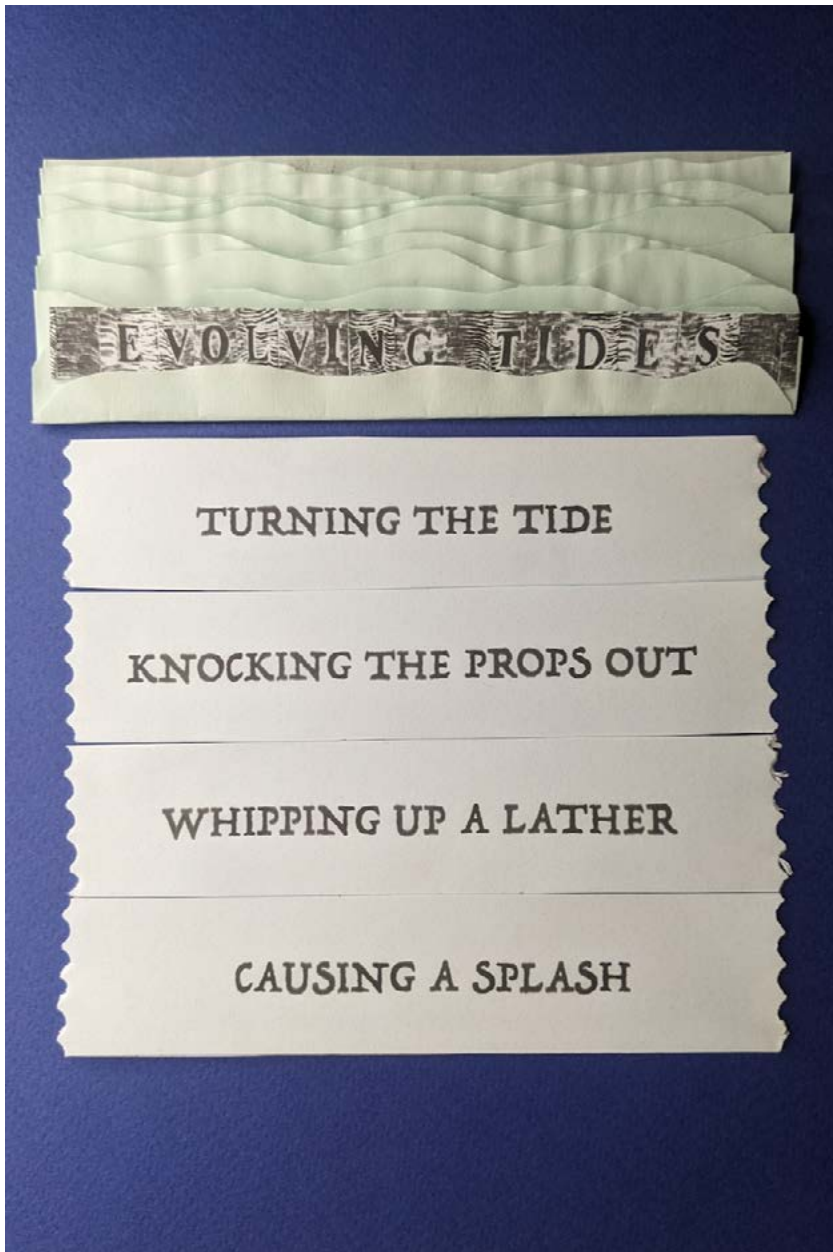
The Ocean

A concertina book with additional stitched pages – fishbone folds and tracery seaweeds combined with images of the Firth of Forth and poem text by Nathaniel Hawthorne *The Ocean*.

Handmade paper, Murano paper, tracing paper. With packing box. Approximately 10 x 10cm (expanding on opening for linear or circular display).

£150





Elaine Robson

Evolving Tides

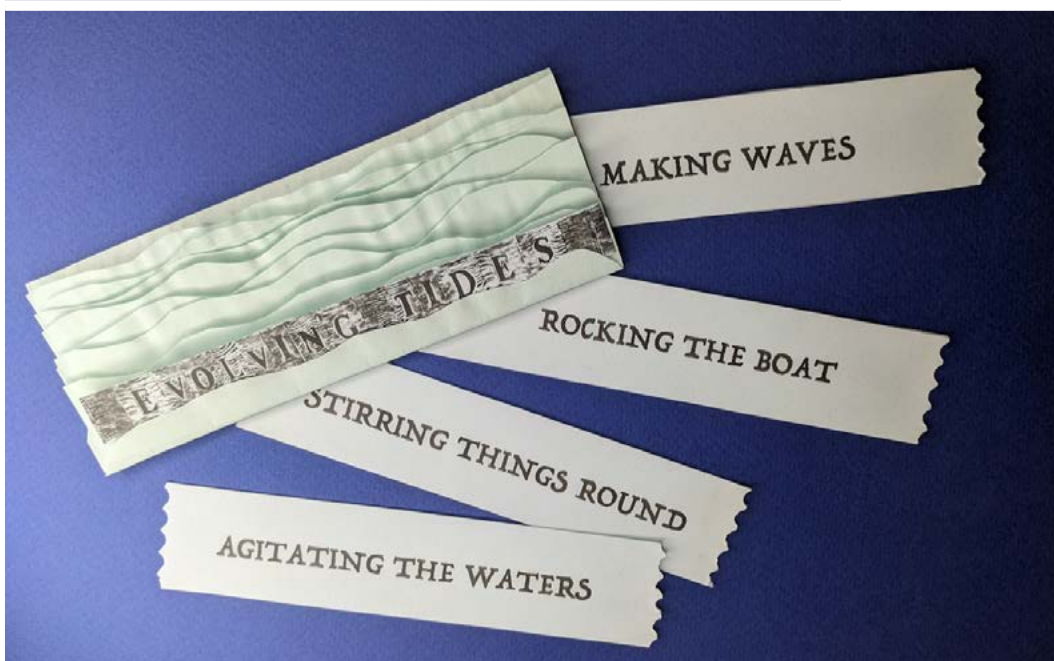
A folded zine with pockets containing provocative puns with a nautical theme.

Cartridge paper. With envelope.

Edition of 10.

Approximately 5 x 12cm.

£10



Elaine Robson

Collaboration with Catherine Marshall

Cast/Lure

Swiss cross flexagon combining recent coastal photographs with ideas of changing seafaring traditions and spirit of place. Fishing, knitting and fairgrounds twist through the Swiss flexagon form allowing the texture of gansey knits and stitch names to mingle with examples from pier entertainments. Different tides wash together, then part, as the flexagon is manipulated round and round.

Recycled cartridge paper. With envelope. Edition of 10. Approximately 15cm sq.

£10



Elaine Rutherford

*The Salt of Absence and
The Honey of Memory*

These books are meditations on the sea as a space which both separates and connects. A sublime space of passage and boundary. The title comes from the last line of the Norman McCaig poem, *Between Mountain and Sea*.

Each book is contained inside a small tin. Inside is a accordion style book which unfolds to about 81cm long. Both can be displayed laid flat as waves or cascading from shelves as in waterfalls. Hand drawn graphite on Arches paper. Scanned and printed drawings on vellum.

5 x 3.5 x 1.5cm (closed).



Ella Martin

Coming home is to taste salt

A book that charts Martin's response to the coast where she grew up. Made in-situ, while watching the swell, the imagery reflects the mesmerising flux of sea and shore.

12pp hand bound book using the Japanese stab binding technique.

Seawater, ink, rock pigment charcoal, compressed charcoal, watercolour, acrylic, coffee, and soya wax on paper.

45 x 25cm (closed).

£95



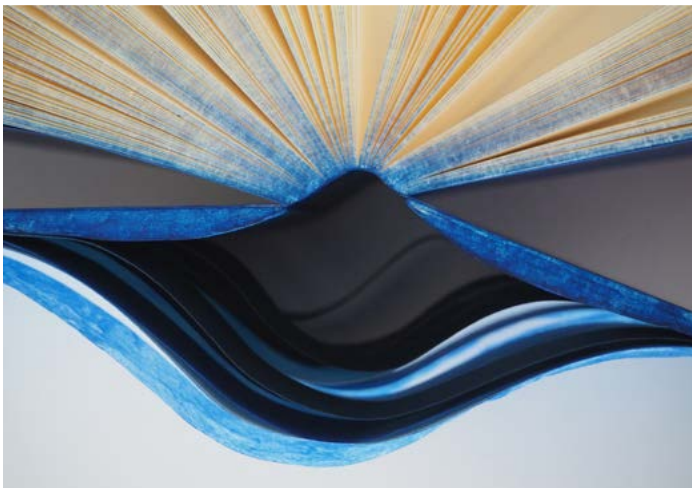
Emmy van Eijk

Breaking Waves

This book represents the stillness as well as the movement of water. When closed, it's one simple curved book block, showing every shade of blue. But when opened the multi-layered book cover opens up to display a waving landscape. The transparency and always changing character of water translates to an outer layer of dyed, translucent tracing paper.

Paper, thread, tracing paper, whiteboard, acrylic paint, chalk, ecoline.
14 x 14 x 4cm (closed).

£550



Fenneke Wolters-Sinke

Flowicity

The design of this print is inspired by the constant change in the flow of water in rivers. Wolters-Sinke has lived near the River Dee in Aberdeenshire for almost 20 years and especially in the last decade, she has witnessed very low and high levels due to more extreme weather patterns. This seems very poignant with the recent October flooding. The accordion structure of the book corresponds with the increased/decreased size of rivers.

Panorama book structure from an original collagraph print with slipcase.

10 x 20 x 2.5cm (closed).

45 x 20 x 8cm (open).

£375



Fenneke Wolters-Sinke

Coastal Cadence

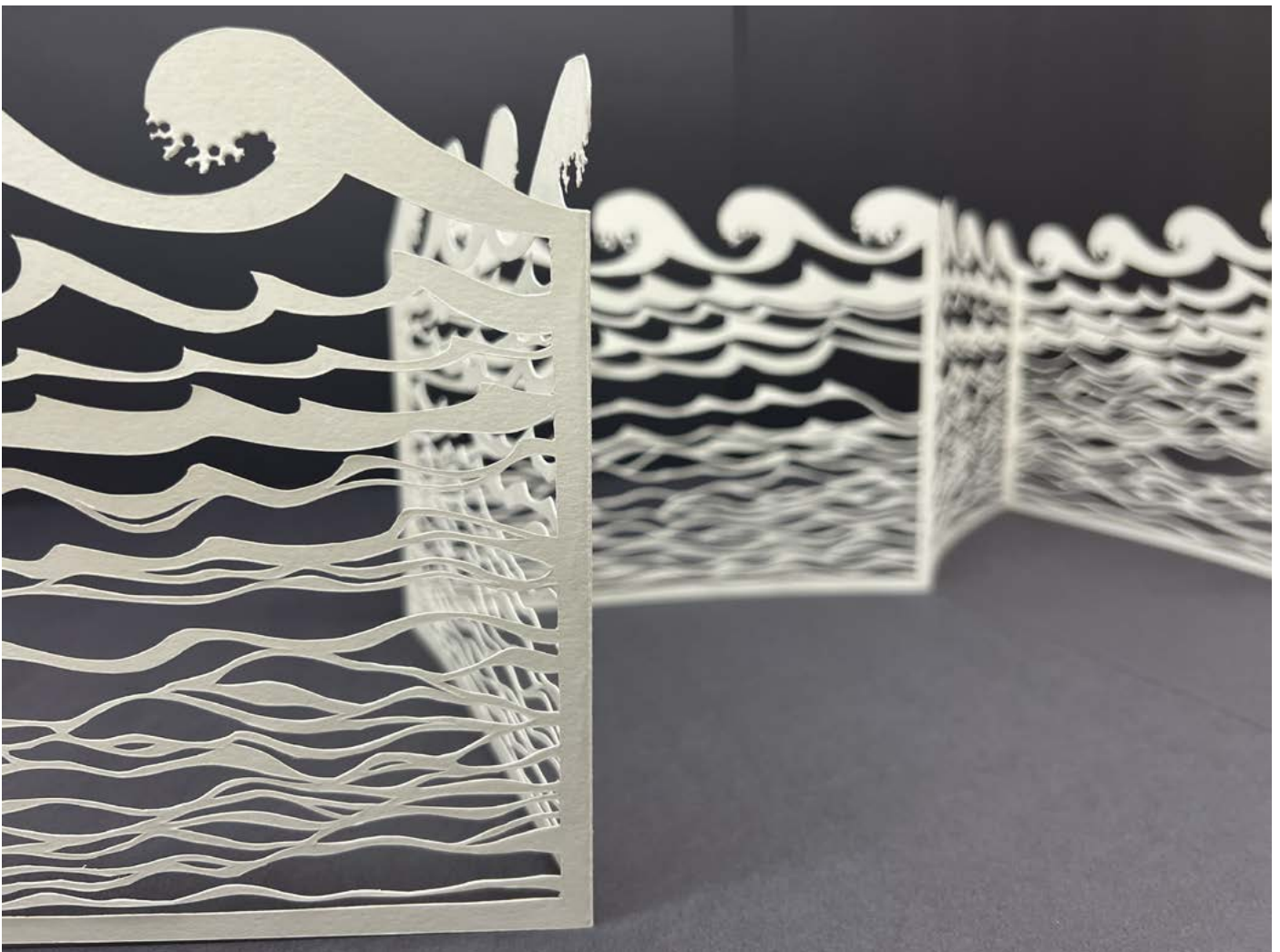
When kayaking, the artist notices gentle and rough patterns of the ocean that can often be seen simultaneously. These patterns depend on the weather, the tidal movement and the influence of coastal land features such as headlands, bays and harbours.

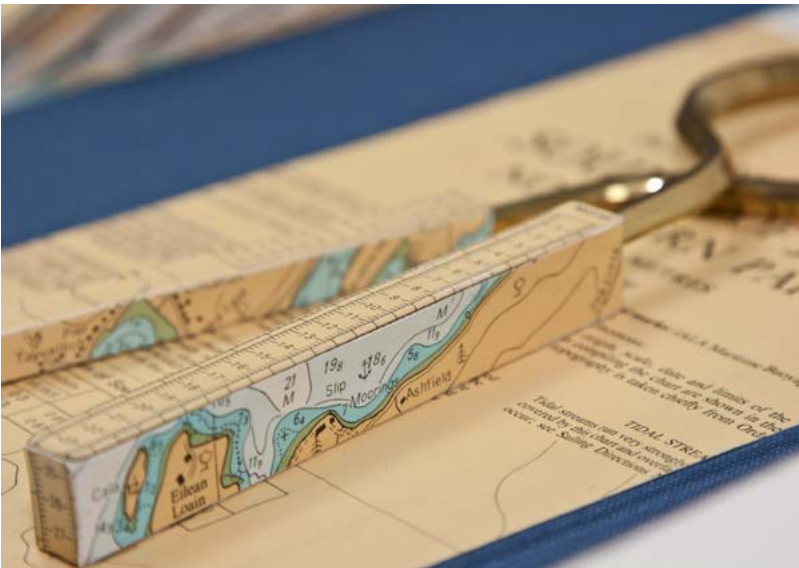
Handcut accordion book from one sheet of 220gsm paper with hardback covers and handcut paper band.

15 x 20cm (closed).

15 x 20 x 135cm (open).

£575





Fenneke Wolters-Sinke

My Jura Journey Planner

During lockdown Wolters-Sinke couldn't go out sea kayaking. Instead, she travelled virtually by planning a trip to Jura with the help of recycled Admiralty sea charts from that area.

Three hardback panelled book with bookcloth, elastic band, used sea charts, envelopes from tracing paper and brass divider.

15 x 25 x 5cm (closed).

£375



Fenneke Wolters-Sinke

Icechrome

When Wolters-Sinke saw ice patterns in frozen puddles, she attempted to capture these magical moments in time. In this artists' book her passion for the great outdoors, her interest in photography and fond childhood memories come together. From a young age Wolters-Sinke was introduced to analogue photography by her father. He had a dark room and she was regularly treated to a slideshow of family holidays. On receiving her first digital camera Wolters-Sinke never looked back. 'Icechrome' pays homage to both the old and the new world.

Book containing a tray with 30 transparencies from digital photographs of ice patterns and a lightbox (battery powered) to view each transparency.

Both trays measure 9.5 x 18.5 x 9.5cm.

Each slide measures 9 x 9cm.

The box with bookcloth, digitally printed paper and title measures 21 x 19.5 x 10.5cm (closed).

£1,250



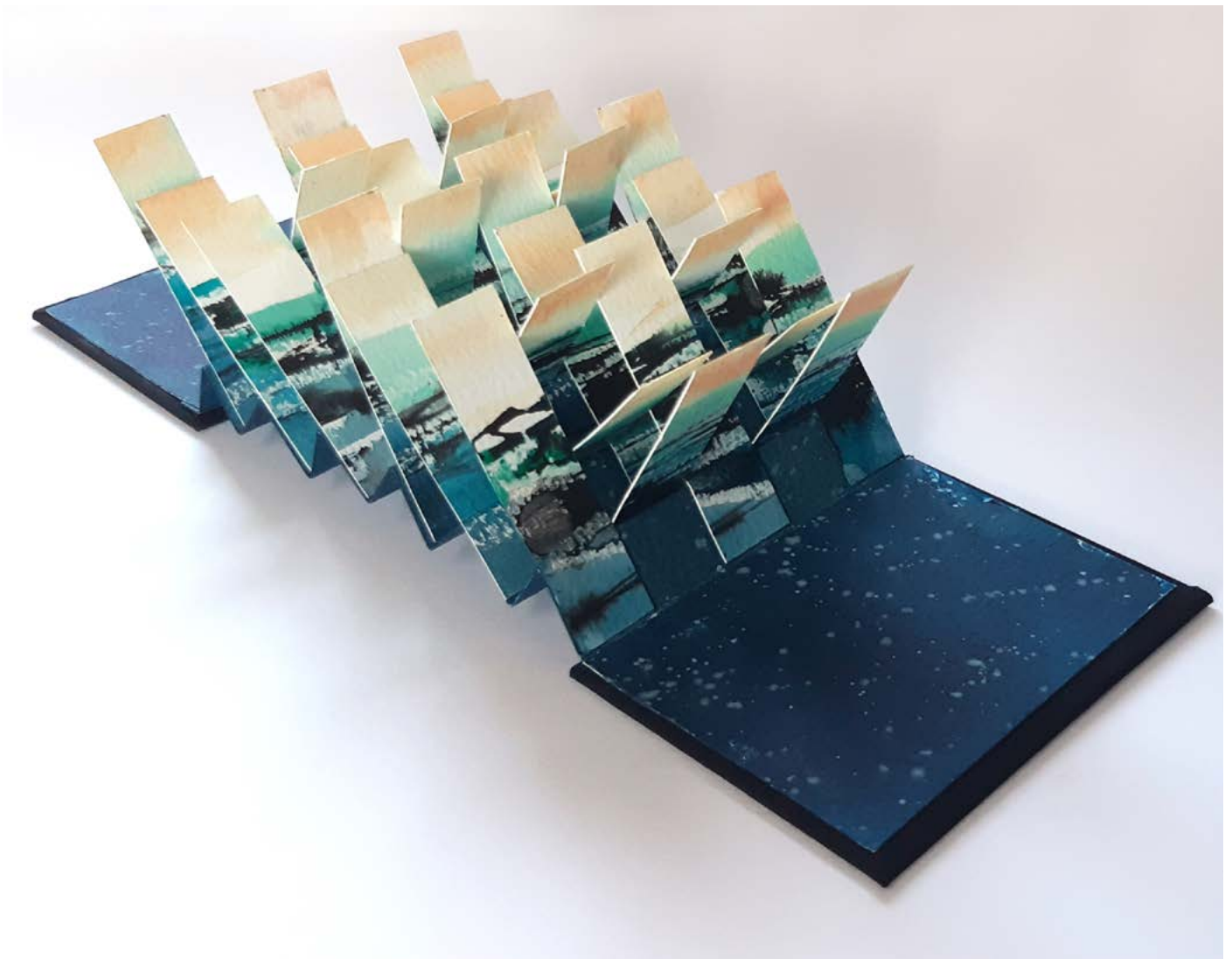
Frances Law

Tideline

Inspired by many walks along the "Bay at the back of the Ocean", a wide, westward facing bay on the island of Iona, the next landmass to the west is North America. The sea can become intensely wild here, the Atlantic Ocean swell crashing powerfully on to the ancient Lewisian rocks creating great spumes of spray and froth.

Flag book. Acrylic ink and wax resist.
10.5 x 8.5cm (closed).
10.5 cm x 30cm (open).

£120





Frances Law

Hightide Moonrise

The book displays the passage of time and the quiet changes as the tide slowly rises and falls, while all of this is silently engineered by the moon moving gently across the night sky.

Concertina book. Monoprint/collage.

8.5 x 8.5cm (closed).

8.5 x 64cm (open).

£85

Frances Law

Deep Blue Passage

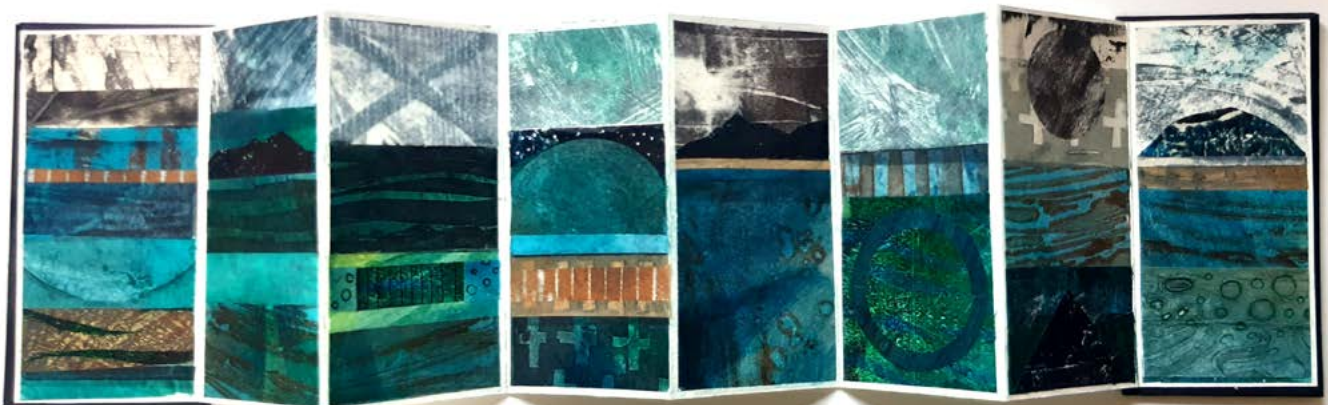
Inspired by the exceptional colours and forms of the seascape on a trip from Iona to the Isle of Mull's Balfour's Bay, made famous in R.L. Stevenson's *Kidnapped*.

Concertina book. Collagraph print/collage.

15.5 x 8cm (closed).

15.5 x 60cm (open).

£150





Gen Harrison

Without Rime or Reason

The Ancient Mariner faced an inner struggle over the crimes he committed, understood his actions, and performed his penance, but when will we acknowledge and take responsibility for ours?

The starting point was a Takuhon print of a stopcock cover.

The main body of the book is cupcycled paper made into paste papers. Each paste paper pattern is different and were made with expired credit cards and various plastic detritus reclaimed from landfill. The text and image were manipulated and created by laser cutting and engraving. The impact of process and production leaves its mark.

The book reads as a front-facing concertina structure.

Paste paper, laser engraving and cutting on cupcycled paper, supplied with envelope for packaging.

Variable Edition of 10.

9 x 19cm (flat).

£30 each

Gen Harrison

...not drowning

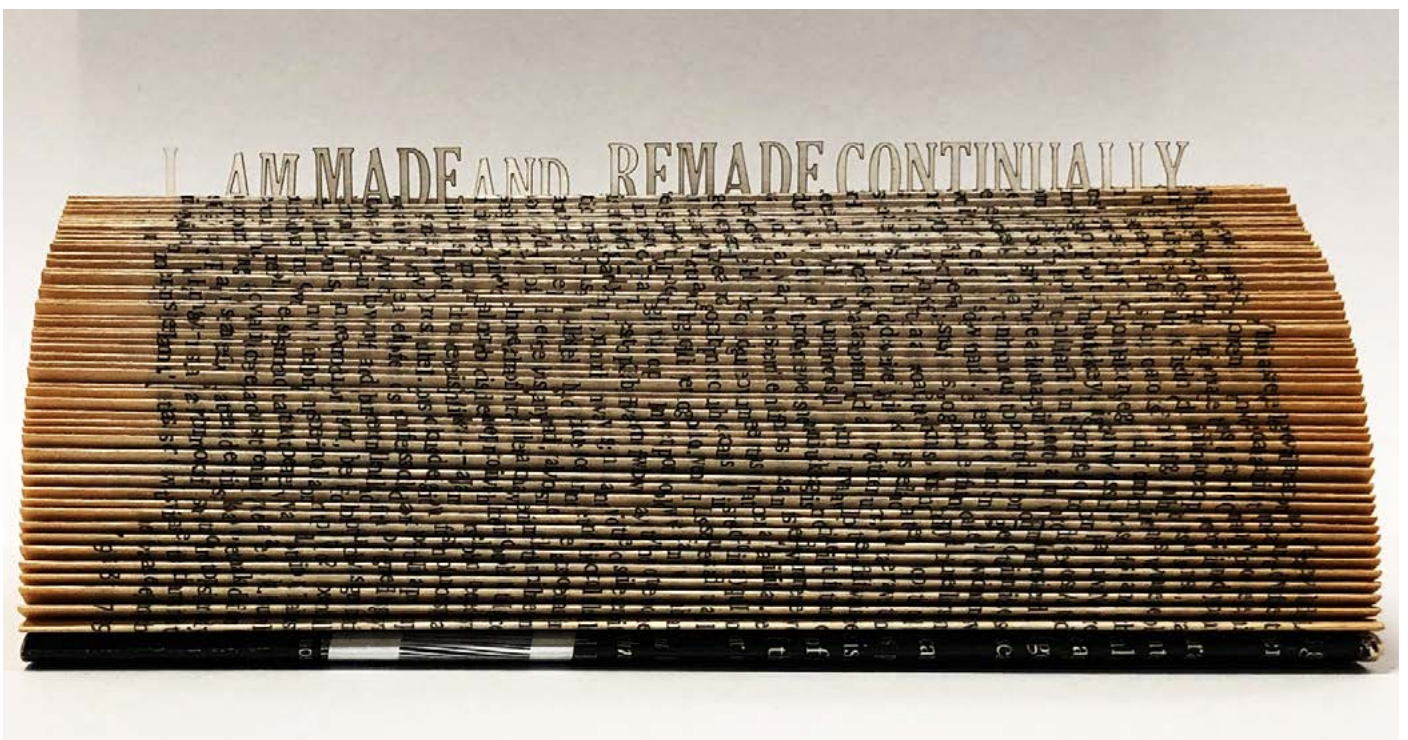
Altered book and a quote from it that resonates. It invites return thinking. 1977 edition of Virginia Woolf's *The Waves*.

Laser cut text additions.

Edition of four, two available.

20 x 13 x 8.5cm (closed).

£35 each



Isobel Lewis

Pebbles on the Shore

Inspired by Ullapools' pebbled shore. Hand printed pebble shapes. Printed in blue and silver ink. Flower fold construction with cloth covered boards.

7 x 7cm (closed).

£30



Isobel Lewis

Afton Water

Poem by Robert Burns.

Digital type and linocut illustration. Concertina binding with cloth covered boards and suminagashi paper belly band.
19.5 x 7.5cm (closed).

£50



Jade Stout

Found at Sea

The artist uses paint to capture re-imagined abstracted landscapes and seascapes, depicting snippets that evolve and connect during her creative practice. She recreates memories of the Orkney Isles where she grew up. This book, with its warm autumnal colours, reflects the changing Orkney weather and heavy open skies.

Acrylic monoprint on white paper with black card outer.
6.3 x 9.8cm (closed).

£60



Jade Stout

Lost at Sea

This book, with its cool winter colours, reflects the changing Orkney weather and heavy open skies. Acrylic monoprint on white paper with black card outer. 6.3 x 9.8cm (closed).

£60



Jade Stout

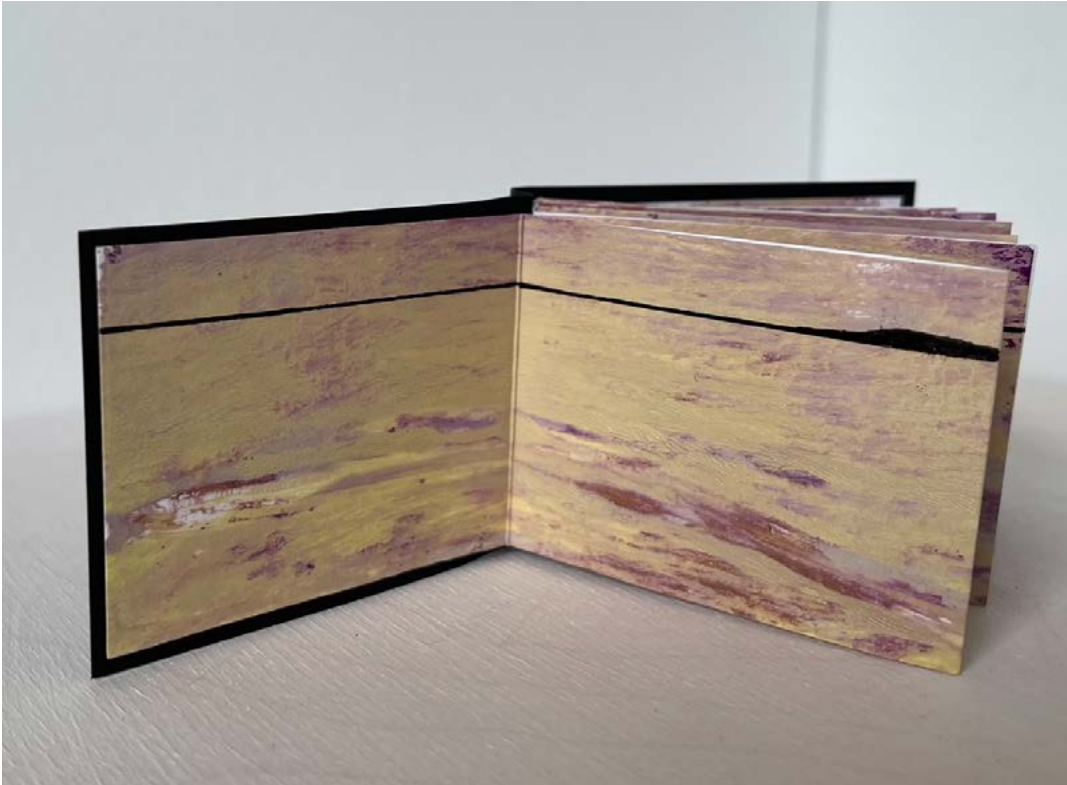
Island Views

This book depicts the Orkney horizon from shore.

Acrylic monoprint on white paper with black card outer.

6.3 x 9.8cm (closed).

£60



Jane Cradock-Watson

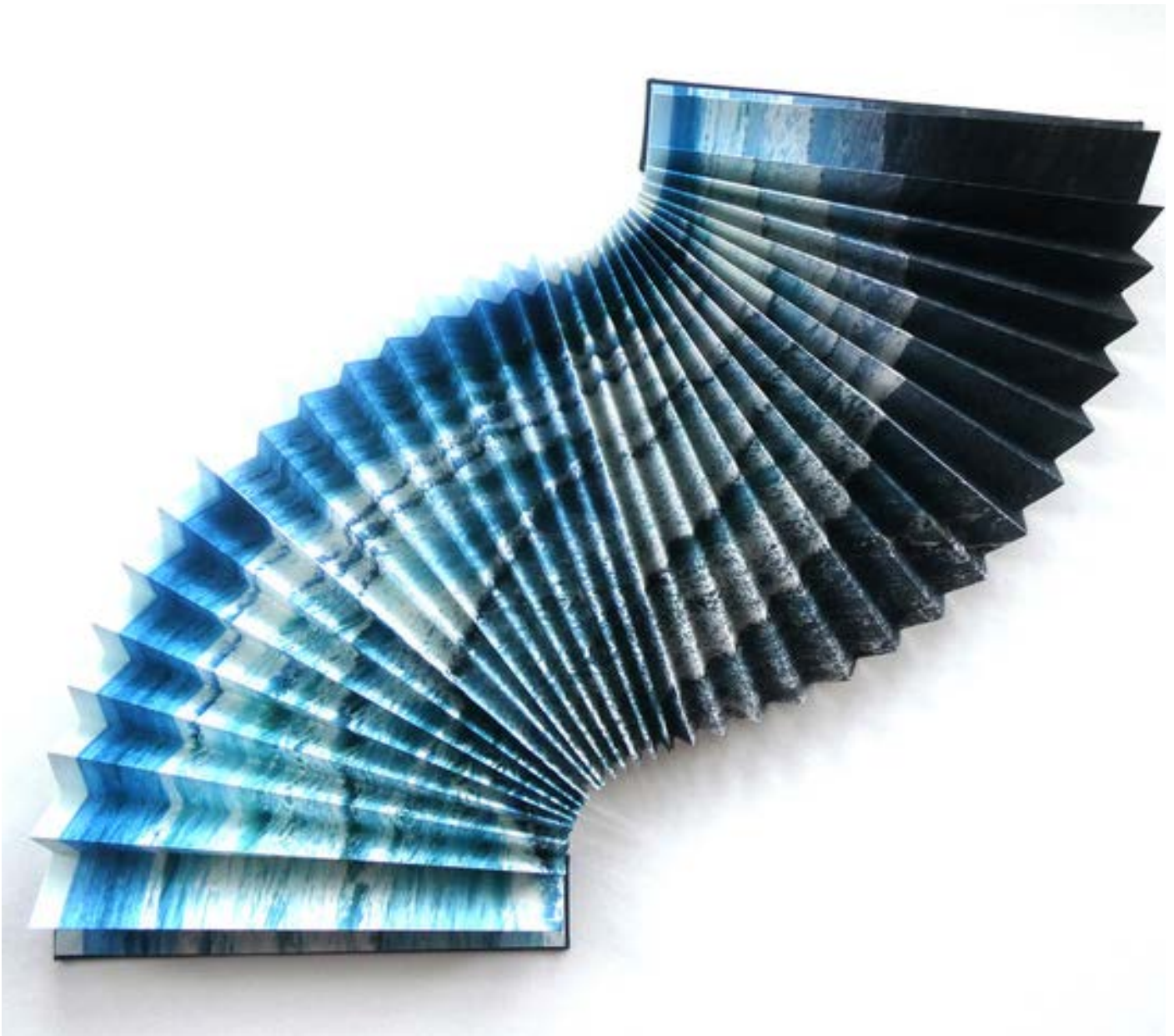
Ebb and Flow

Concertina book with hard bound covers. Made up of four digital images of a long beach and breaking waves, pieced together to convey the scale of the sea and beach, but also to create the feeling of the continuous ebb and flow of the sea onto the beach.

Edition of 20.

16 x 2.8 x 68cm (open).

£70



Jane Cradock-Watson

Elmbridge Meadows

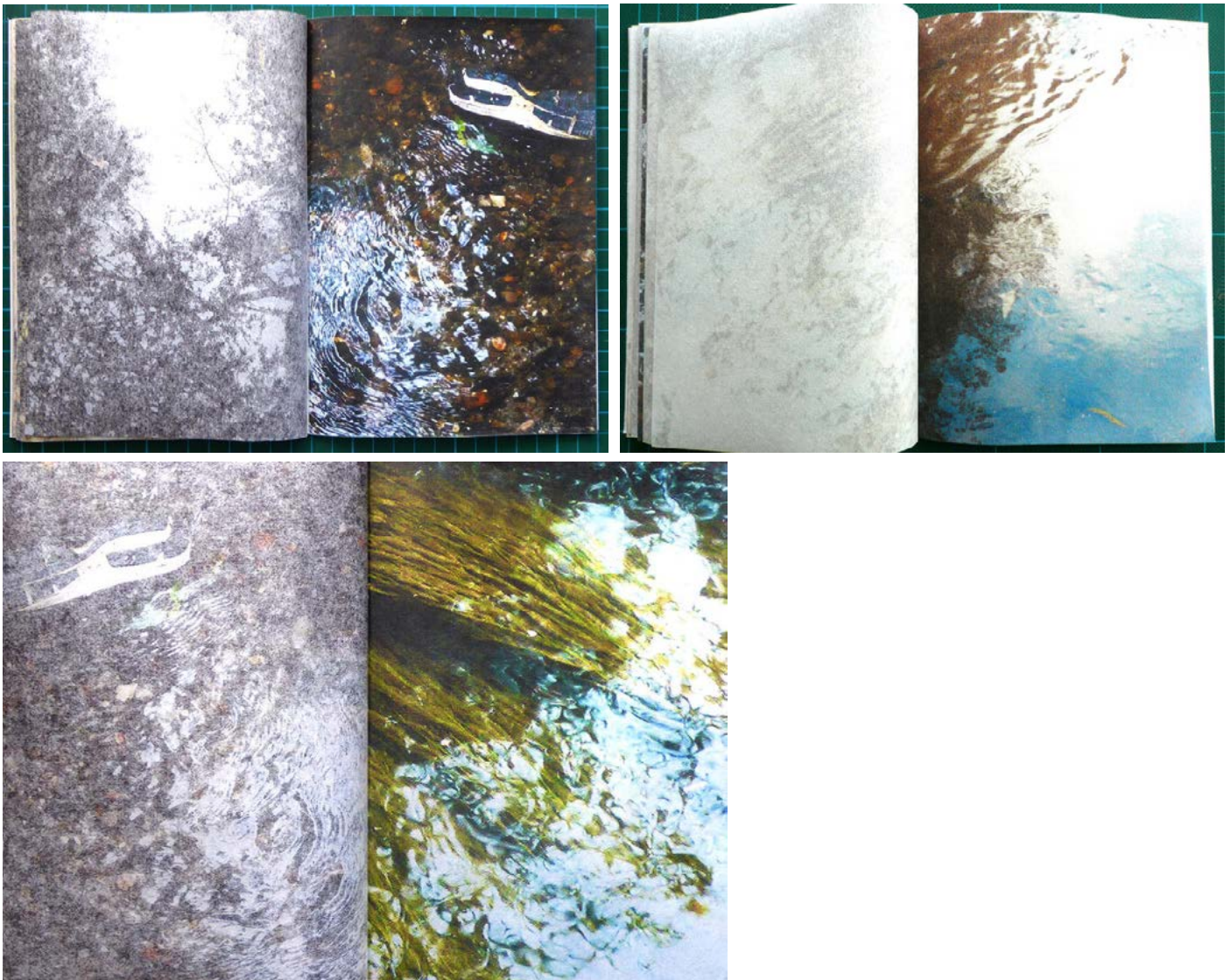
A visual exploration of the current day Elmbridge Meadows section of the Hogsmill River that flows through Surrey to the Thames. The book follows the flow of the river, its flora and fauna, including the slightly hidden man made intrusions to its riverside idyll, in the form of submerged mattresses, graffiti and discarded trainers, which now punctuate its flow and have become integrated into its physical environment.

Pamphlet format book A5 folded with embossed cover. The second of two books in the series entitled *Looking for Ophelia - A Journey Along the Hogsmill River*.

Edition of 10.

15 x 20.5cm (closed).

£65



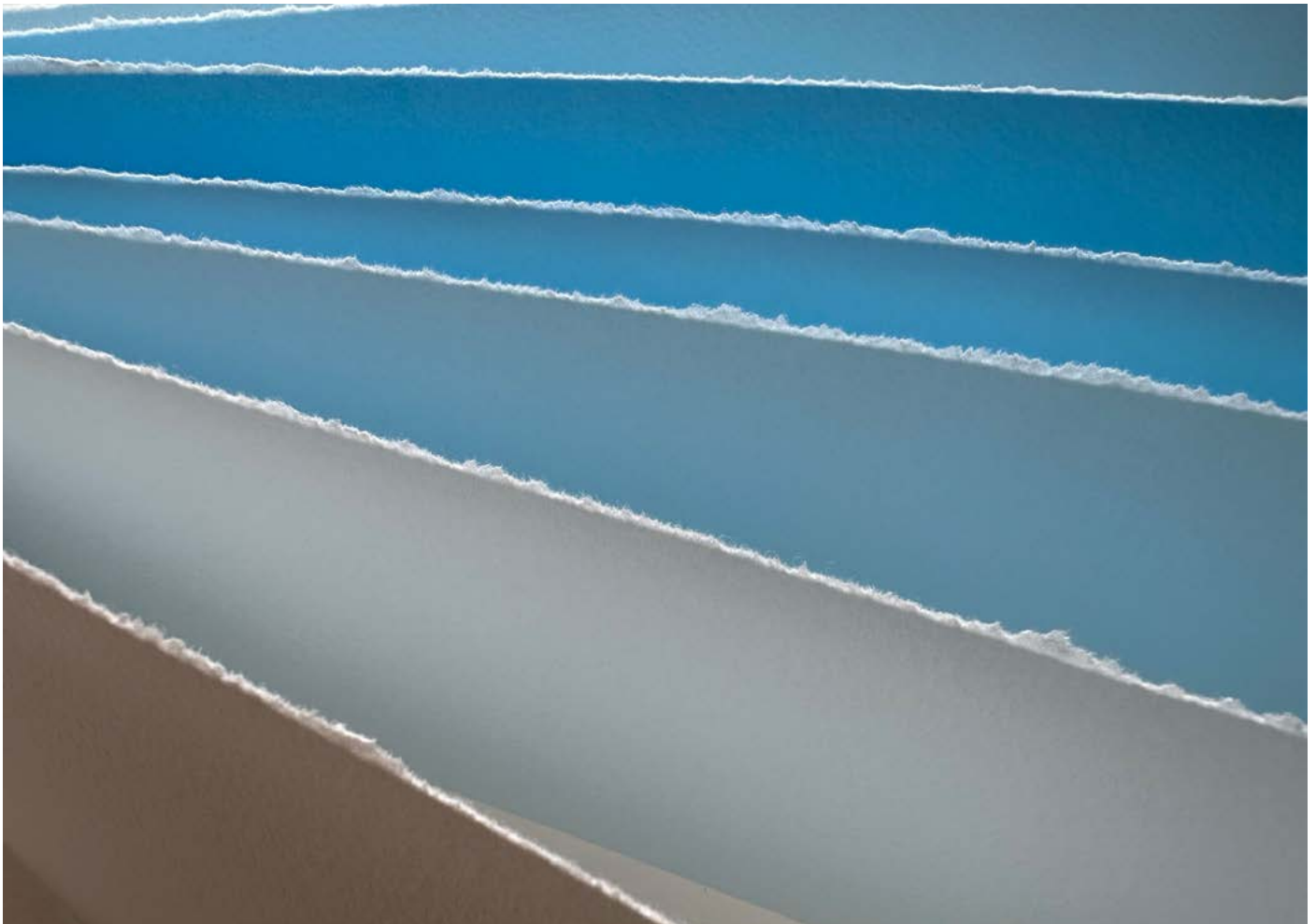
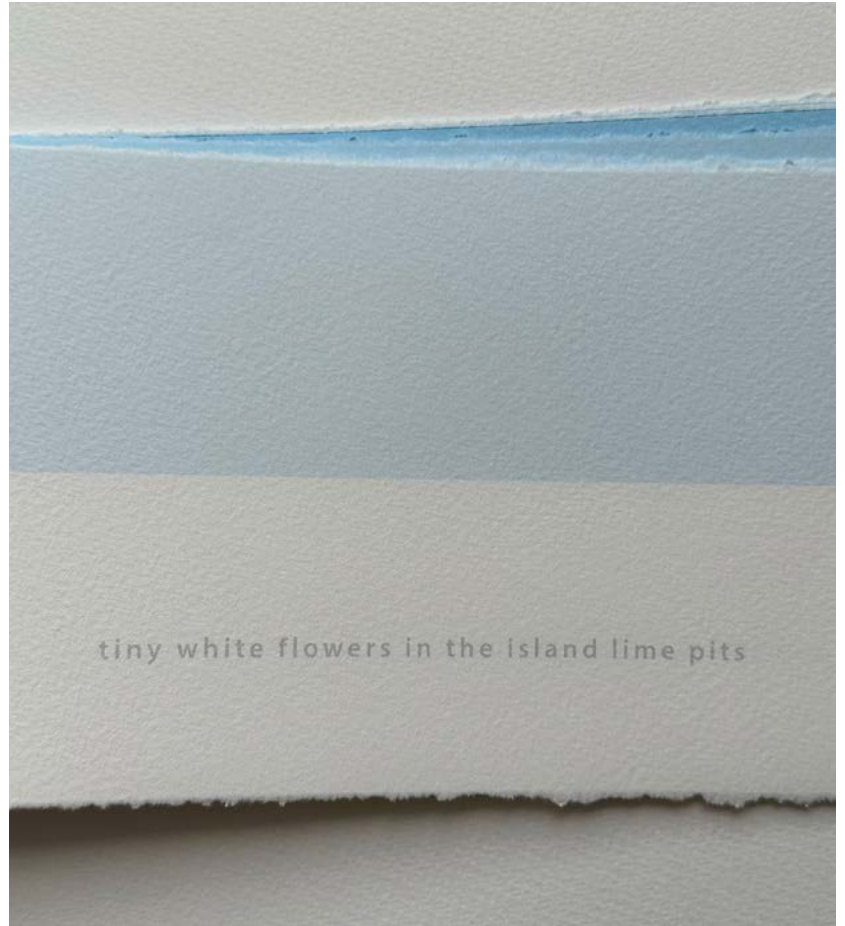
Julie Johnstone and Nancy Campbell

Grass of Parnassus, Lindisfarne

A tribute to the dramatic seascapes of Lindisfarne, a tidal island off the coast of Northumberland, and the delicate and sweet-smelling saxifrage which thrives there. A collaborative artists' book with a poem by Nancy Campbell and artwork in increasing and decreasing tints of cyan by Julie Johnstone. Hand-torn edging evokes the rawness of waves. Hand-bound with linen thread.

Inkjet on Bockingford watercolour paper 190gsm. Open edition. Signed copies by both artists available.
12 x 37cm (closed).

£50



Julie Johnstone

A blue line, becoming
on the perfection underlying life

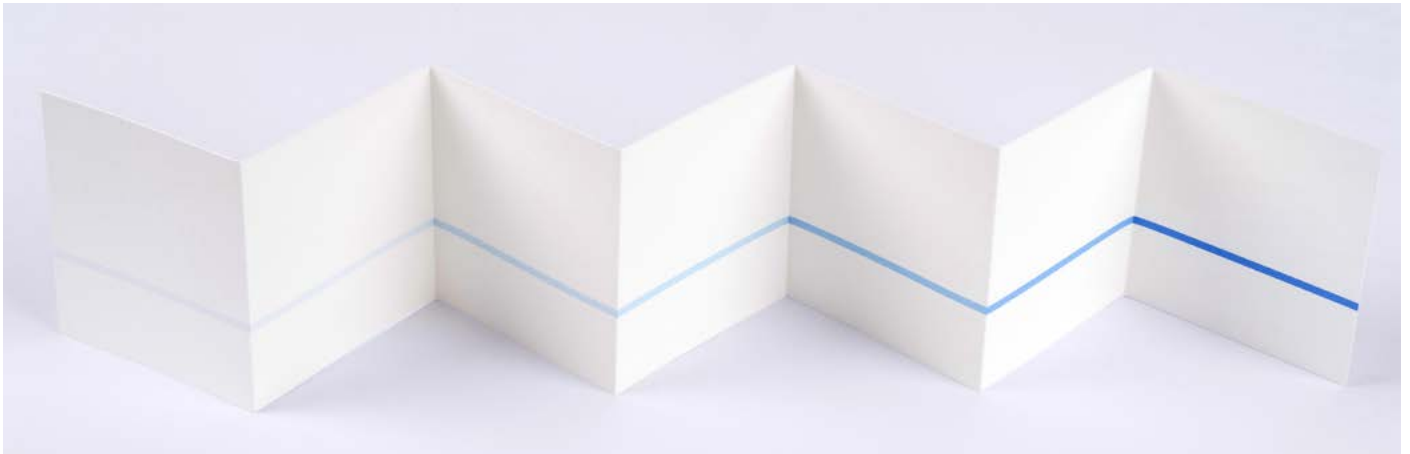
A line of blue, starting at a 10% tint of cyan, and increasing by 10% with each of the seven sections of the concertina, ending at 70%. An abstraction of ongoing flow, of becoming. The subtitle is from a lecture by the painter Agnes Martin.

Inkjet on Bockingford watercolour paper 300gsm.

Open edition.

11 x 70cm (full length).

£25



Julie Johnstone

Raindrops

A playful tiny concertina with the word 'raindrops' on each section of the book, in increasing tints of cyan, from 25% through to 60%, suggesting the slowly building intensity of raindrops in a shower.

Inkjet on Bockingford watercolour paper 300gsm.

Open edition.

5 x 38cm (closed).

£15

Karen Shewan

*Beyond the shadow of the ship,
I watched the water-snakes*

Coleridge's *The Rime of the Ancient Mariner* uses water and marine creatures to evoke the Mariner's sin and his final redemption.

This book is a response to the beginning of the Mariner's redemption, when he watches the water snakes swim near the ship. Moved by their grace and beauty, he blesses them unselfconsciously and so reconnects with the natural world and, what was for Coleridge, its essential spirituality. Three stanzas of the poem are quoted in the book.

Snake book structure. Mono printed tissue paper collaged onto Fabriano Unico paper. Handwritten text. Presented in a tissue paper printed case, with collaged drawn image and text on the front. 1.5 x 10.5cm (closed). 42 x 29.7cm (open).

£95



Karen Shewan

*Alone, alone; all, all alone,
Alone on a wide wide sea!*

Although published in 1798, Coleridge's *The Rime of the Ancient Mariner*, still retains all its power to express both the spiritual and environmental consequences of human disregard for the earth and its creatures. This book responds to the stage of the journey when the Ancient Mariner's ship is becalmed in the Pacific, at the equator, and the drinking water runs out. The sailors' suffering expresses the spiritual alienation the Mariner has brought upon them all by his wanton killing of the albatross, a bird that befriended them and initially brought them good fortune, leading them out of the dangerous waters of Antarctica.

The pages of the book contain a single photo of a calm sea, which has been digitally manipulated in different ways. Three stanzas of the poem are quoted in the book.

16pp with photographs digitally printed double sided onto cartridge paper. Hard covers, covered with printed photos. Coptic stitching with embroidery thread. Handwritten text. Presented in a paper case made from the same photos, with collaged drawn image and text on the front.

10.8 x 15cm (closed).

£95



Kirstine Drysdale

Puddles

All the rainstorms in November brought back memories of the artist playing in the rain whilst jumping and splashing in puddles - not just as a child! Being curious about synonyms for 'puddles' brought up some interesting alternatives.

Ink on paper and card.
11 x 6 x 0.5cm (closed).
11 x 25 x 6cm (open).

£70



Kirstine Drysdale

Coastline

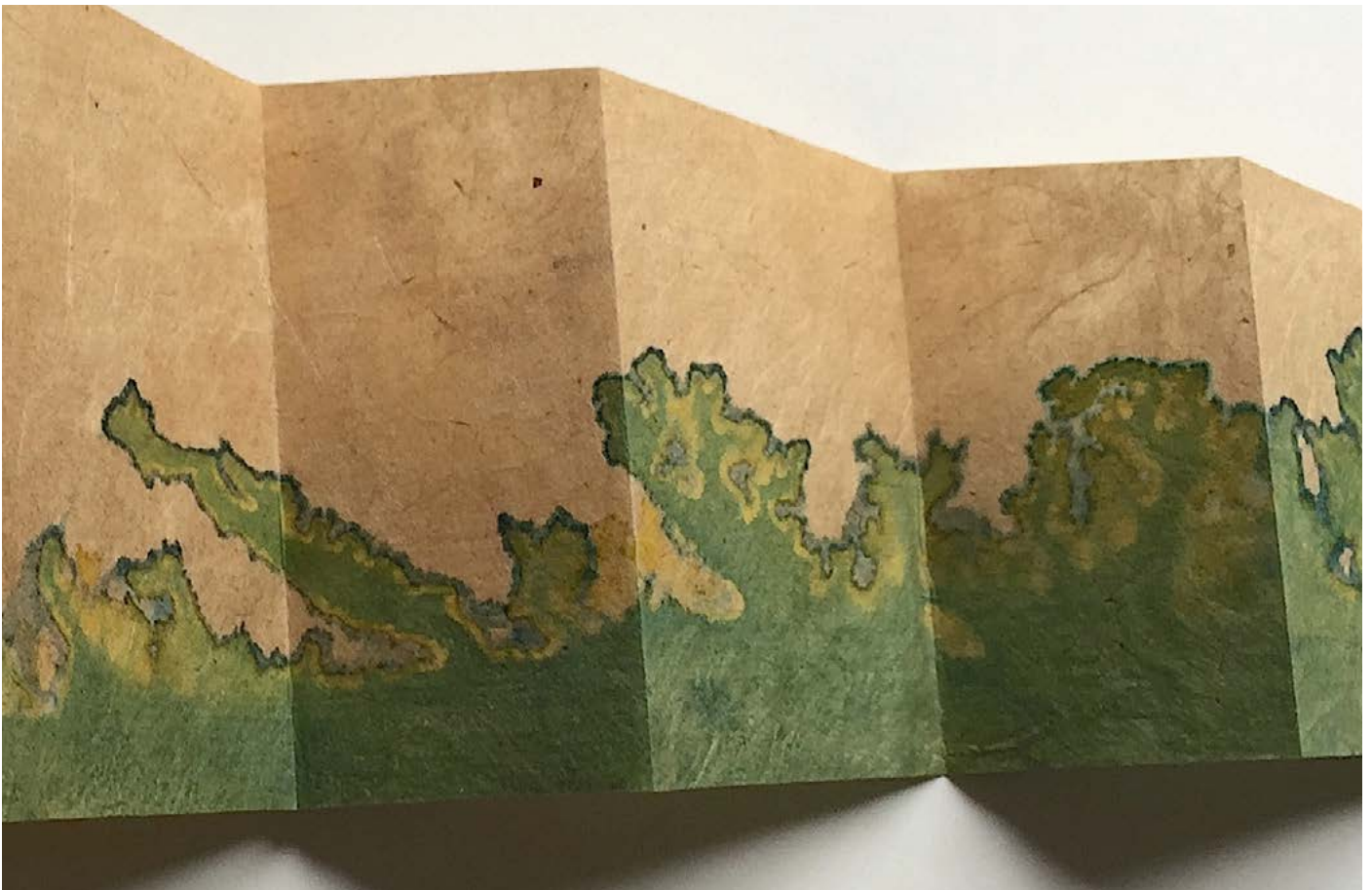
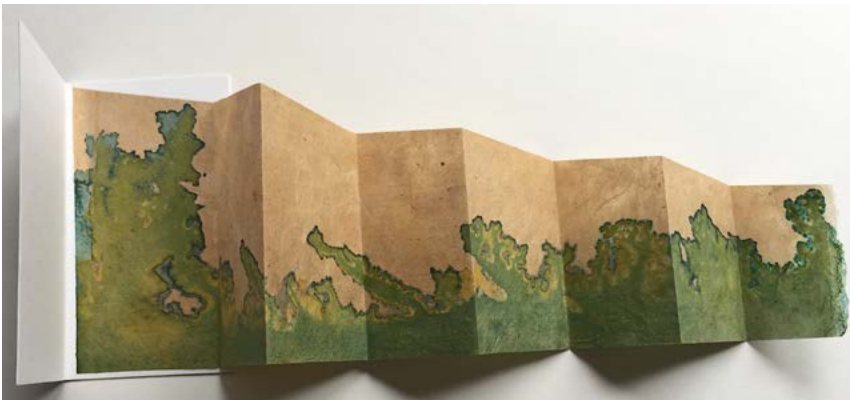
This book attempts to represent a bird's eye view of landscapes and rocky shorelines. This chromatographic experiment with handmade paper is particularly effective.

Ink on paper and card.

12.5 x 7 x 0.2cm (closed).

12.5 x 40 x 7cm (open).

£70



Kirstine Drysdale

Ebb and Flow

The highland seashores the artist explored in her youth were filled with shallow rivers and burns seeping, creeping or gushing into the sea.

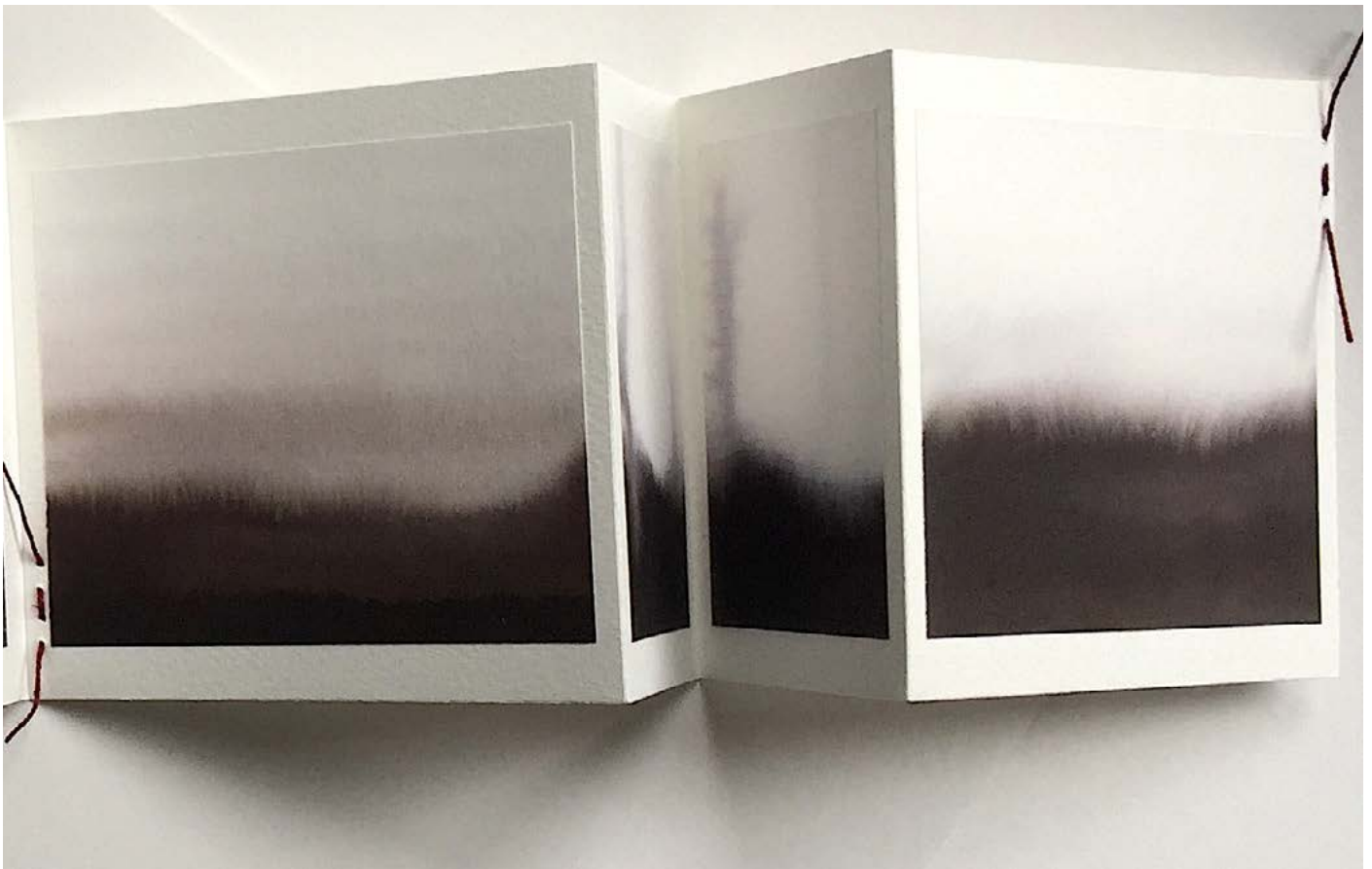
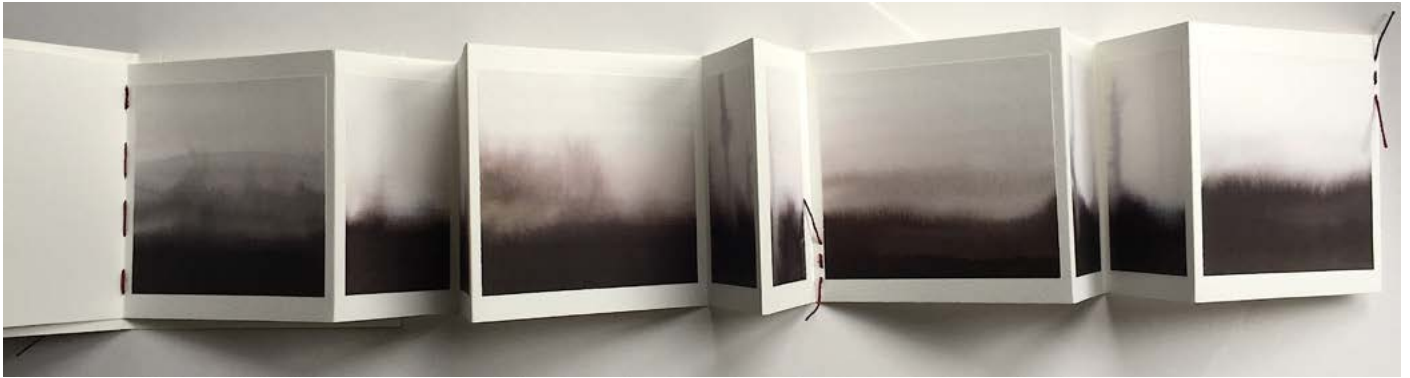
Series of ink works depicting the ebb and flow of sea water and feeder burns.

Ink on paper and card.

12 x 11.5cm (closed).

12 x 80cm (open).

£110



Liza Green

Ice Melt

Inspired following work on an arctic whaling project.

Soft cover concertina book, Pen and ink.

Varied edition, two available.

12 x 9cm (closed).

12 x 60cm (open).

£45



Liza Green

Flow

Inspired by a series of walks tracing the Bonaly/Braid/Figgate burn from sea to source.

Coptic bound book on Somerset with tracing paper inserts and Perspex cover in slipcase. Collage, stitch, ink.

26 x 10.5cm (closed).

£90



Lucy Roscoe

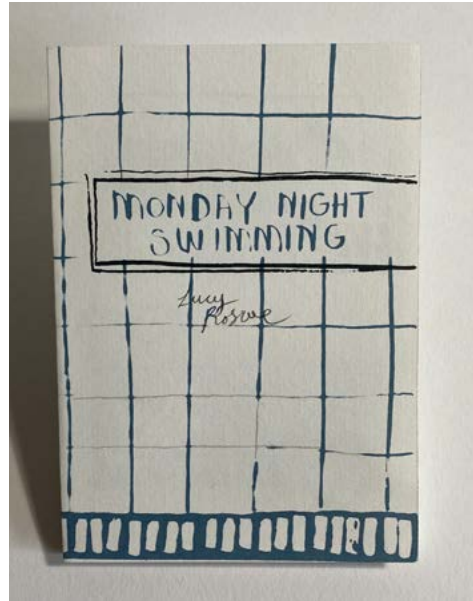
Monday Night Swimming

This book reflects on the routines and rituals of a weekly swimming habit. It observes the characters and community of strangers that gather together at the local pool.

Silkscreen Print. Hand bound with blue linen thread.

10.5 x 14.8cm (closed).

£10



Lucy Roscoe

Green and Blue

'Green and Blue' refers to planted areas such as parks, gardens and water features found in cities and towns. Gardens in a city make up 1/5 of land, yet only 50% of this is green and blue, the rest is hard-surfacing. The artist's book draws on a variety of sources which consider how gardening needs to change in a time of climate crisis. The first 'map' shows a range of small actions that gardeners can take, whilst the second 'map' lays out a grander way of living it to the full.

Digital print. Two Turkish Map folds bound in a concertina casing.
10.5 x 10.5cm (closed).

£15



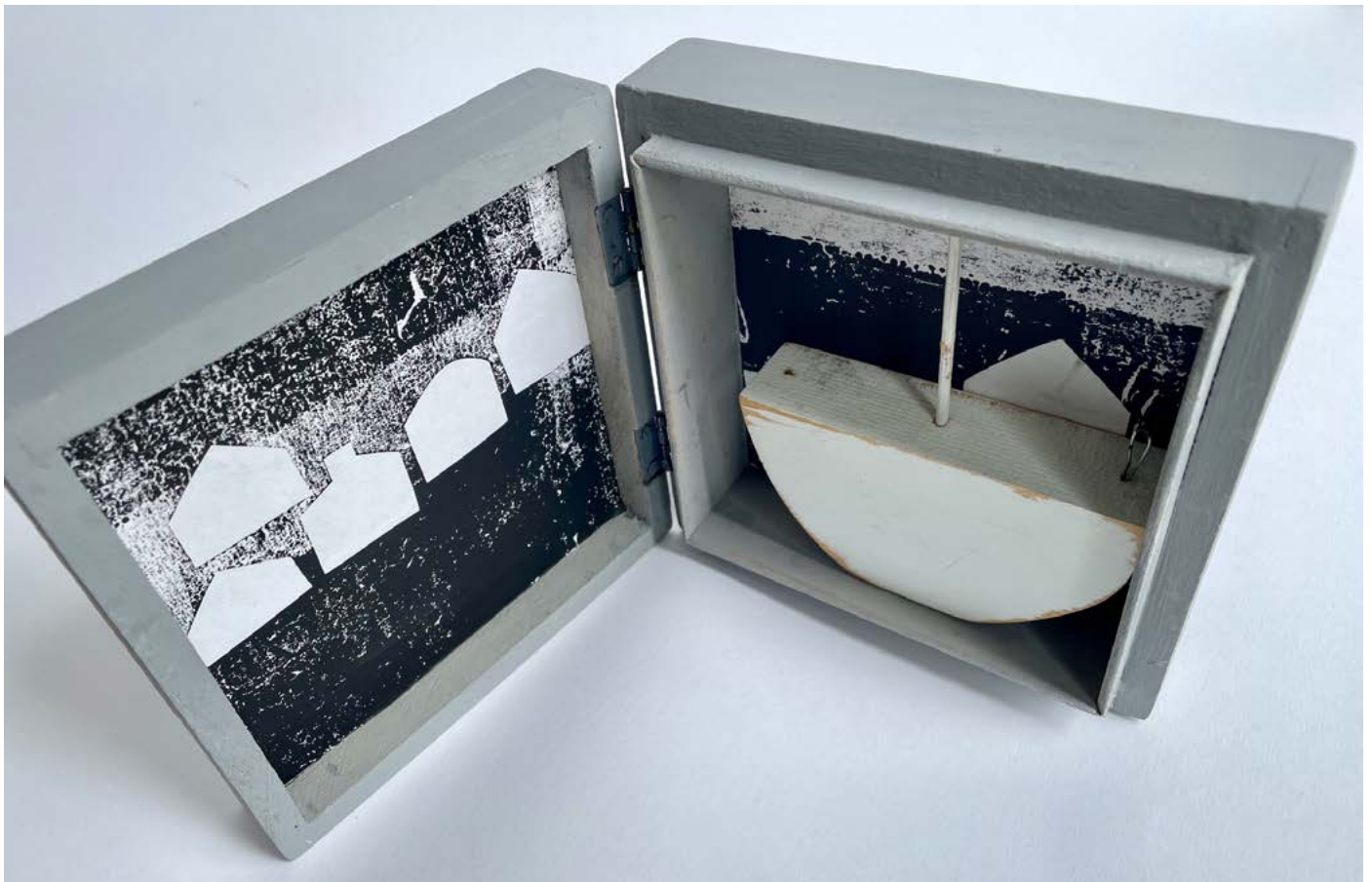
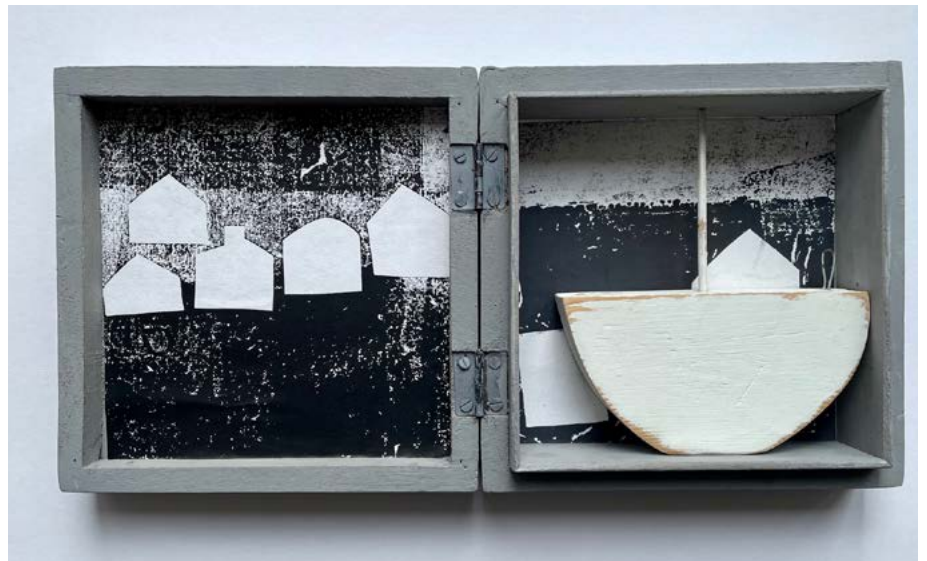
Lynda Wilson

Shoreline

Made from a timber block found on the beach at Dungeness in Kent. The artist collects small old wooden boxes for making books and the two were married together with a backdrop of monoprinted huts at the beach. Can be hung or placed on a shelf.

Painted found wooden box, found timber block and monoprints.
15.5 x 15.5 x 6cm (closed).

£50



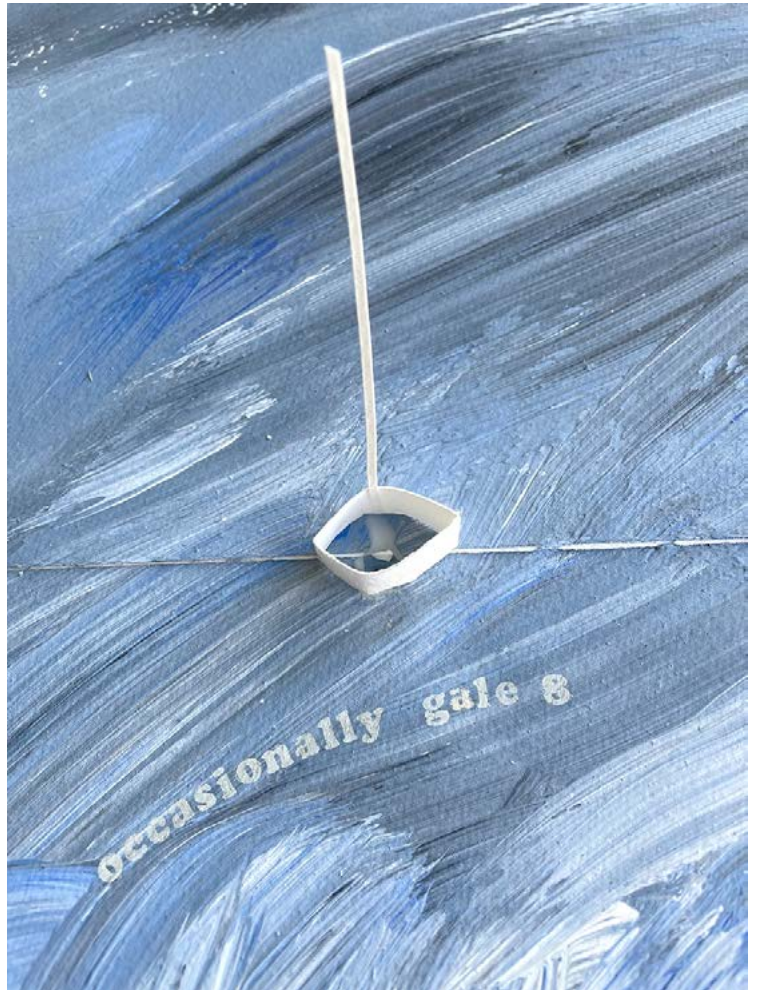
Lynda Wilson

Occasionally gale 8

Pop up paper boat on painted paper with 'occasionally gale 8' text, all bound on greyboard with book cloth. A nod to the Shipping Forecast.

32 x 16cm (closed).

£40



Maddy Daly

Time and Tide

This book is an abstract response to the seascape at Roseisle beach on the Moray coastline. Within the work can be seen visual textures of the sea. The perpetual motion of the tide is represented in the rolling movement of the cubes, which are in turn inspired by the WWII defence blocks which still pepper the coastline.

The book is hand made in the style of 'magic folding cubes' and has a matching paper dust cover. Wooden blocks, paper, water based inks and acrylic matt medium.

9 x 9cm. (closed).

18 x 9cm max. (open).

£200



Margot Fagan

'No water, no life. No blue, no green' – Dr. Sylvia Earl

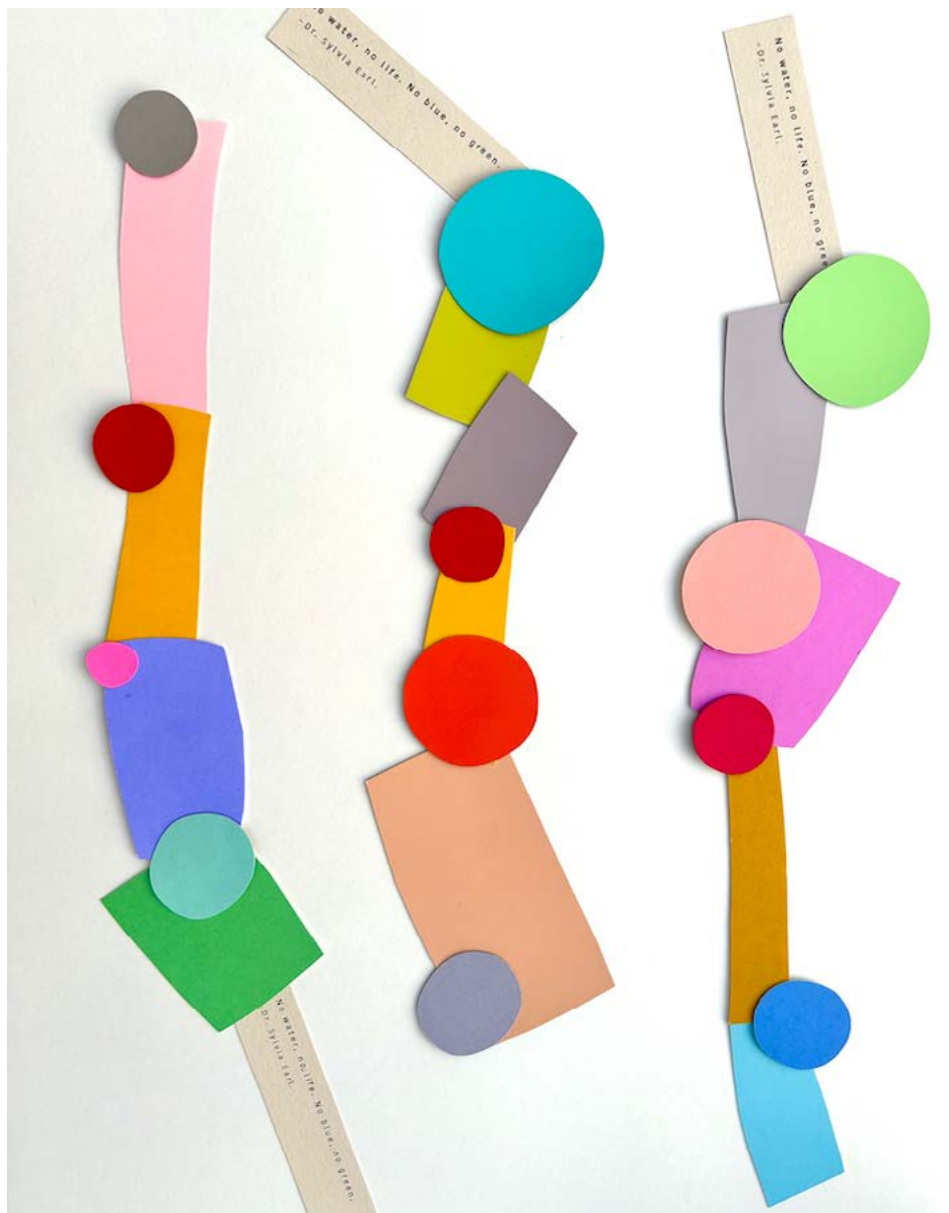
The first sentence of the quote is biblical in origin, the second is an addition made by Dr Sylvia Earl, a marine biologist. The moving colours depict colour interactions and rhythms, offering an object to hold and play with along with a place to contemplate Dr Earl's succinctly stunning statement.

Assembled selection of eight coloured papers bound together with paper posts.

10.5 x 15cm (approx closed).

10.5 x 63.5cm (approx open).

£30



Martine Rastello

Iona 56.13N 6.42W

Part of a body of work called *'The IONA paintings and artist's books'*. The box contains an acrylic painting on board and a booklet with a poem, a gouache on the 1st page and Japanese stab-binding. The painting has a hook at the back to be hung on a wall if wanted.

Box 15 x 21cm.

Painting 13 x 19cm.

£220



Martine Rastello

Calm Seas, Fair Winds

This small book is a hint and a tribute to the marine weather forecast. Each page mentions a zone of marine forecast around the UK and particularly around Scotland.

Square box containing a concertina book with seven gouaches on 290g Fabriano paper plus one gouache on the box cover and a poem.

Varied edition, four available.

Box 15 x 15cm.

Book 13.5 x 75cm.

£120



Martine Rastello

The Seal's Refuge II

This concertina book is an allegory about the climate change in Arctic, the continuous melting of the icebank and the question of the future of the Inuit population and the fauna there. An Inuit poem accompanies mixed media drawings and carborandum prints. 220g Fabriano Cream and tracing paper. Presented in a perspex box. 17.5 x 124cm (open). 17.5 x 13 cm (closed).

£400



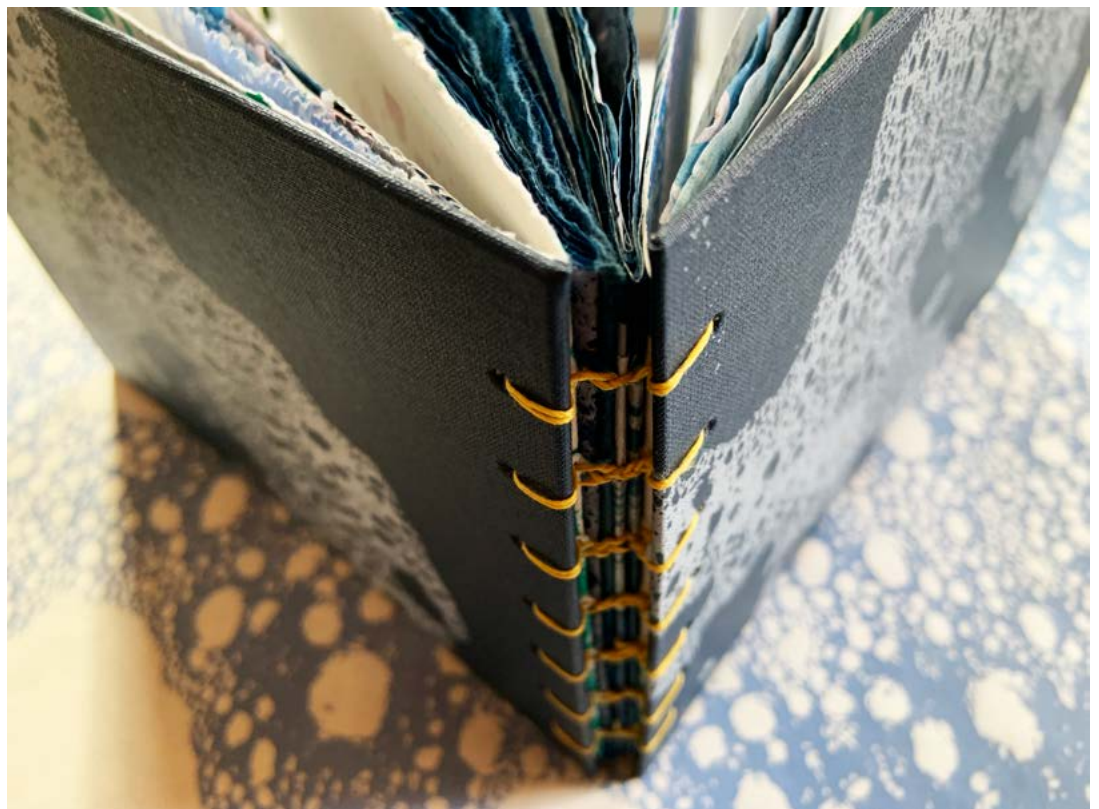
Mary Walters

Bubbles

Cyanotype pages made by waves at Portobello shoreline, and screenprints created from photographs of bubbles at the edge of those waves as they break.

17 x 12cms (closed).

£165



Mary Walters

Making Waves hanging book

Stitched pages alternating with drawn pages to hang on wall.
8 x 38cms (closed).

£165



Rosemary Everett

Blue Waters

The trick of this book is that it can be opened both portrait and landscape. Keep folding to discover how the paper hinges make this possible! Inside are lines from Keats' vivid, visual sonnet, *Blue Eyes*, which capture the deepest essence of the colour of our oceans, and the vivacity of the waters that run to them. The silver ink of the letterpress print echoes how light sparkles across a watery surface. The natural indigo used to dye the paper gives a wavy spectrum of nuanced shades of blue, the hues of the sea.

Karakuri Byobu – Japanese Trick Book.

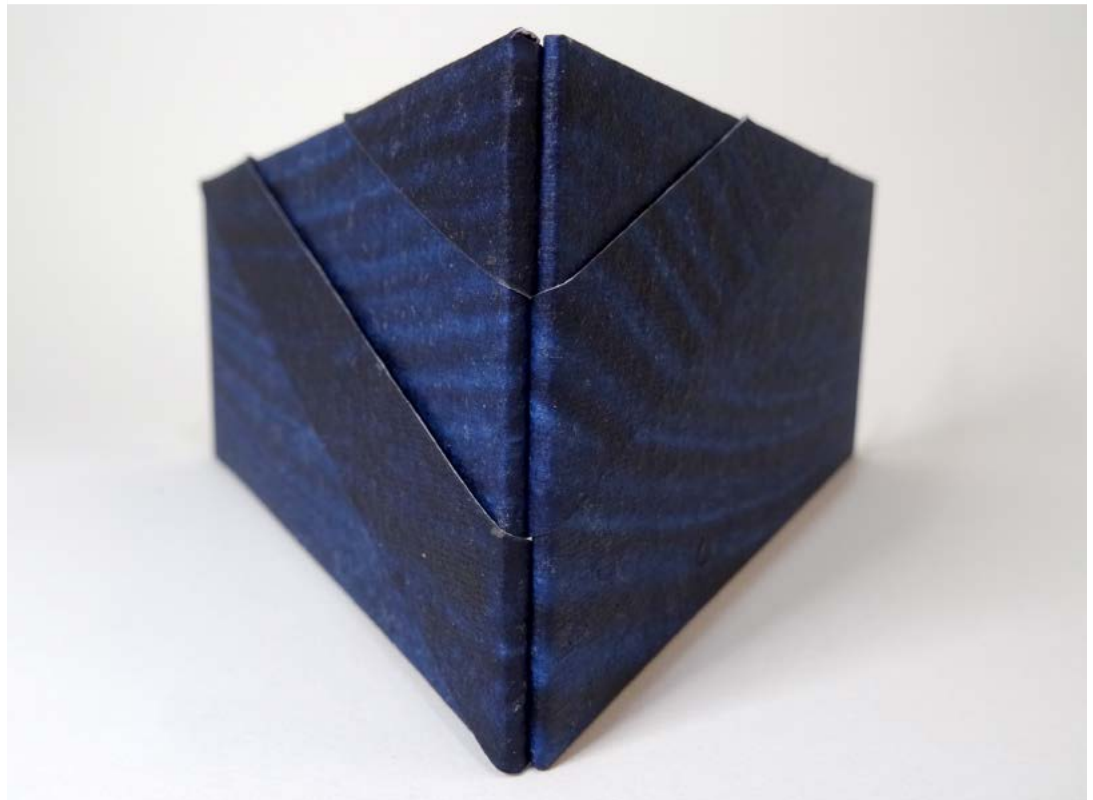
Letterpress print on Indigo cotton rag paper.

Edition of nine, seven available.

16 x 7cm (closed).



£35



Rosemary Everett

Ever flowing, to the Sea

The 'pages' of this adapted Scroll binding create a waterfall of the colours we give to transparent water – blues, silvers, greens and whites that evoke the elusive hues and textures of its surface. Their variable lengths reflect the free flow of rivers and streams, from source to sea, as tributaries join or streams separate. Letterpress printed words, including Gaelic and Scots, recall language we use to describe the beauty of water and the landscape features it creates.

Mixed media Scroll binding. Hand inked and pigment coloured Japanese and decorative papers; Letterpress; hand stitching. Hung from an acrylic rod; oak peg for display included.

Edition of three, two available.

80 x 35 x 6cm (variable).

£125



Rosemary Everett

Floe

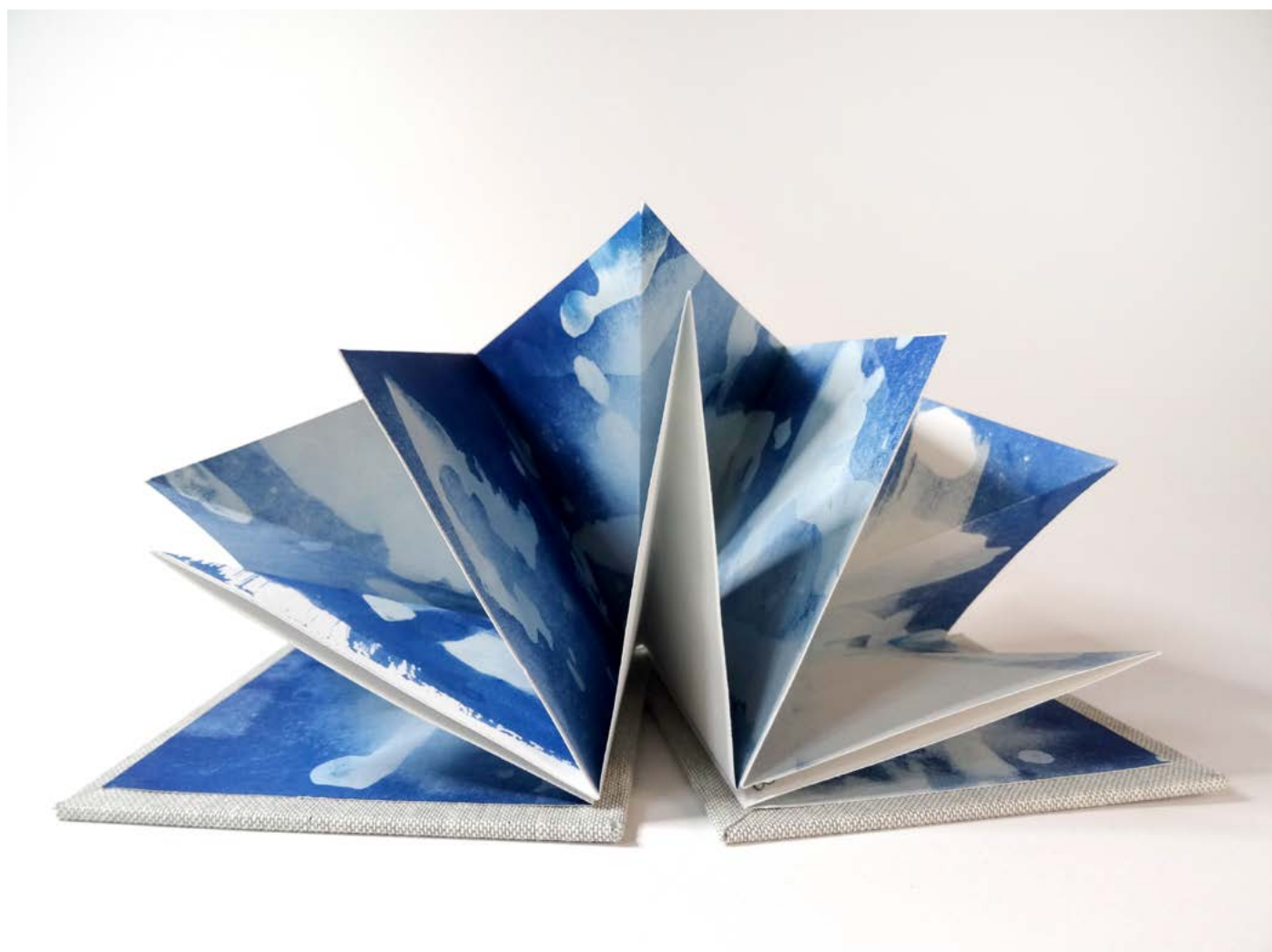
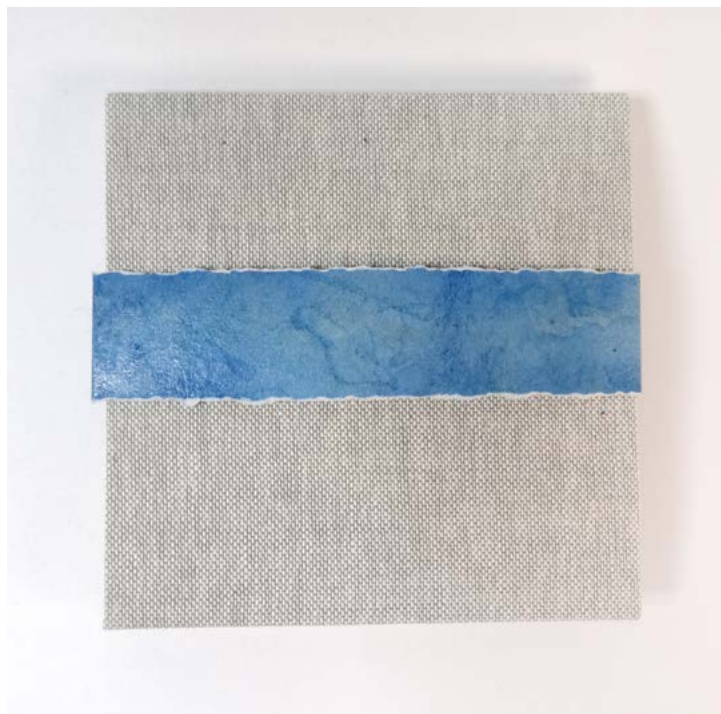
Water created the patterns in the prints in this book. The cyanotypes were created in the winter sun, using shards of ice from a frozen puddle outside the artist's home. As the ice melted and moved across the treated paper, it left pale traces and shapes. The colours of the prints evoke the hues that we associate with the water that has physically inscribed itself into them. They also echo the frozen landscape that the ice came from. The book celebrates the solid state of water's life cycle, and its power to transform.

Flower Fold book. Cyanotype prints; waxed paper band. Edition of one.

10 x 10cm (closed).

10 x 22 x 10cm (open).

£45



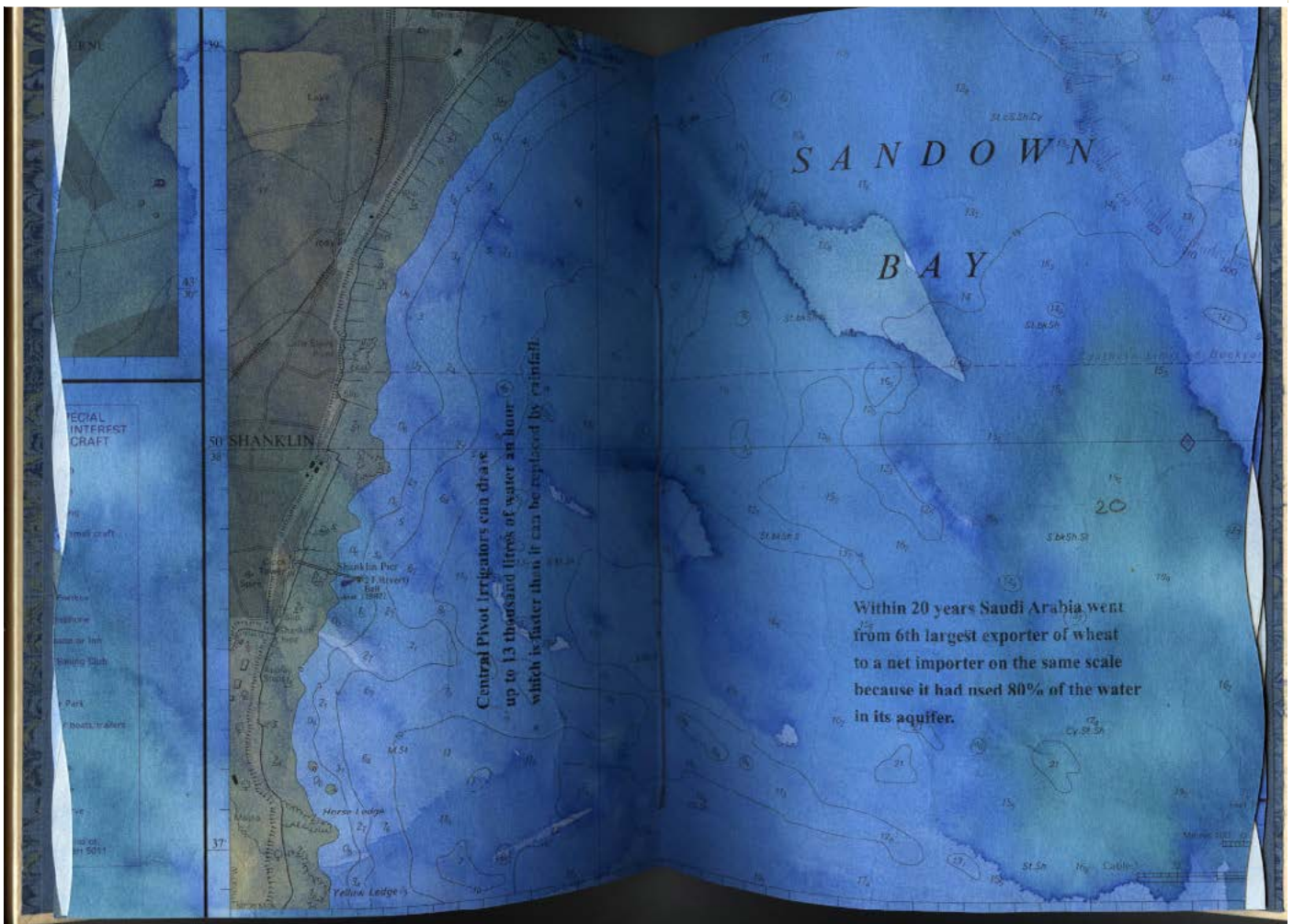
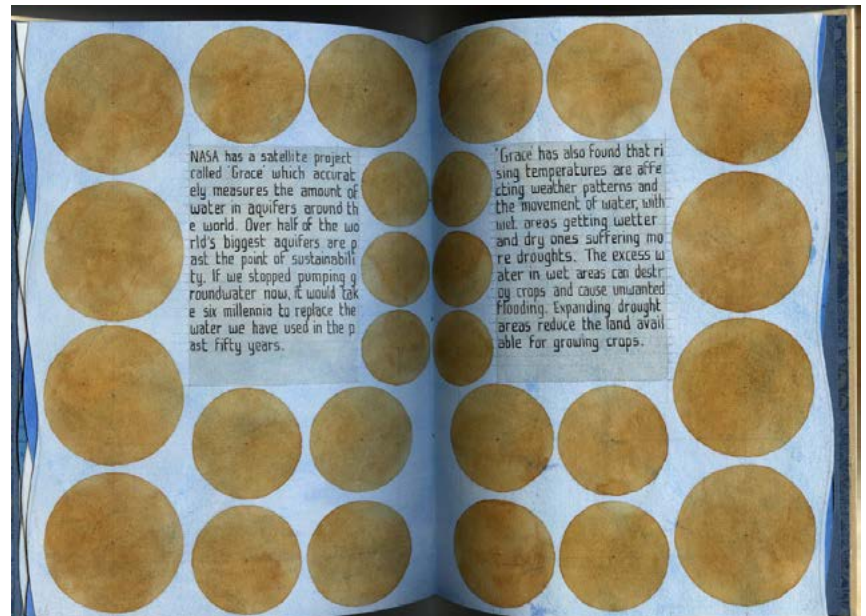
Roy Willingham

Waterlogged

Double page spreads alternate between flooding and drought, watercolour on nautical charts with a mixture of handwritten and digital text explaining the varied ways in which humanity has used and abused our water resources.

Casebound, one stitched signature, 20pp. Two editions, one available. 21.5 x 15.6cm (closed).

£80



Roy Willingham

Submerged

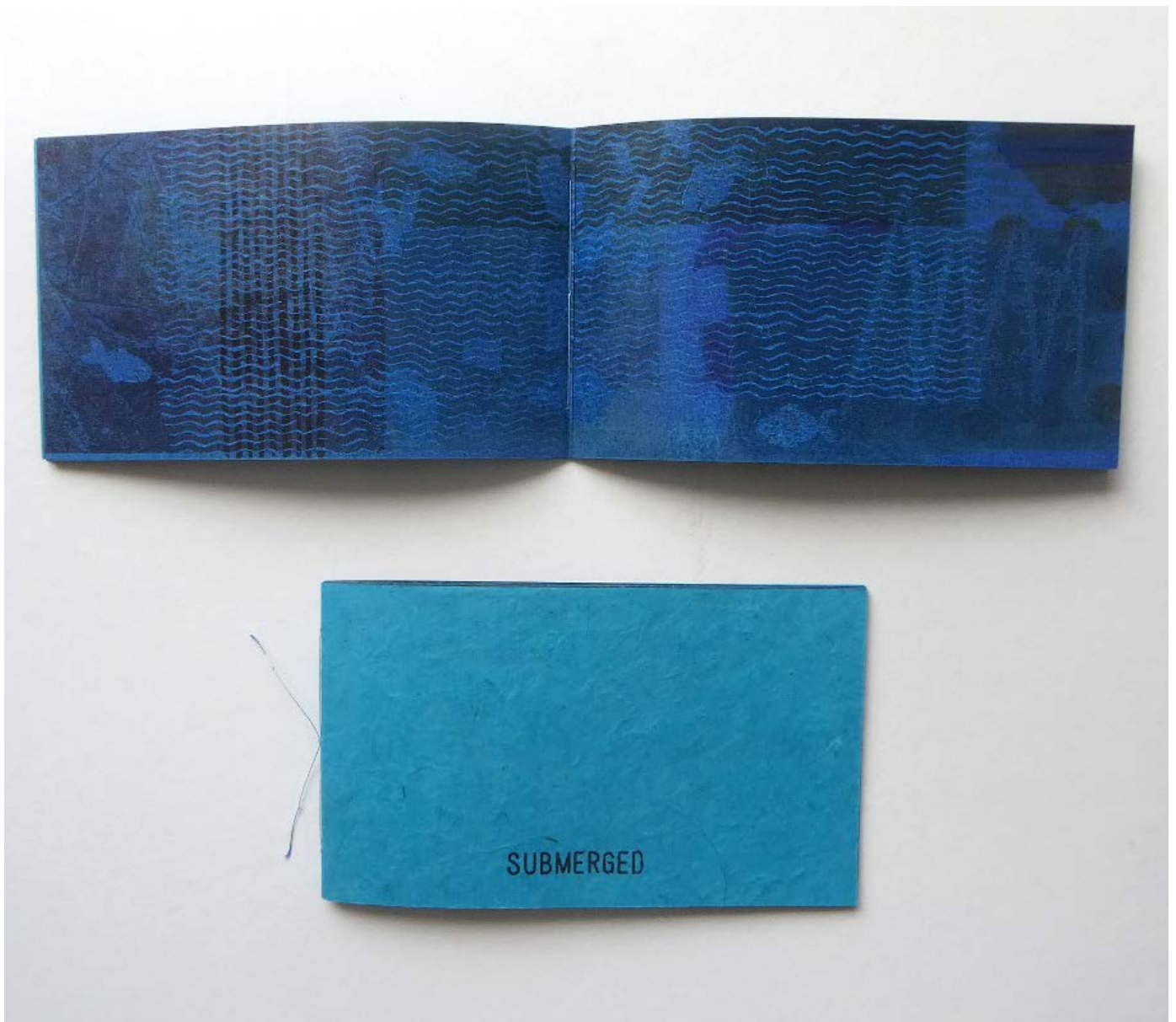
Layers and layers of linocut and monotype plus a bit of rubber stamping. A mostly abstract enjoyment of the deep blue and what might be in it.

Sewn pamphlet, 20pp.

Three edition, two available.

8.1 x 13.6cm (closed).

£15



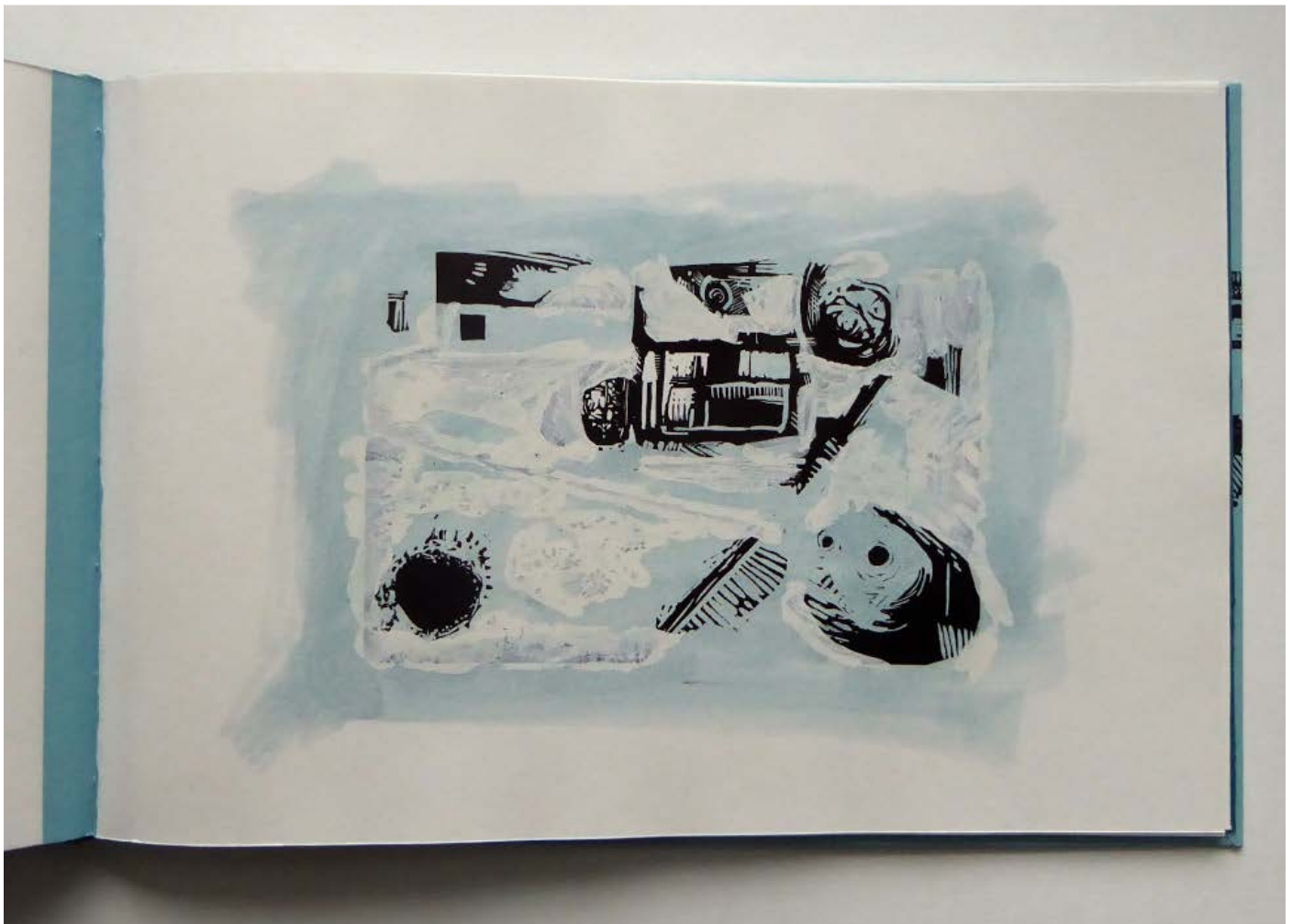
Roy Willingham

Acqua Alta

An abstract interpretation of how the landscape becomes fragmented as the water level rises. Linocut with watercolour and acrylic paint.

Casebound, stitched signatures, 20pp. 135g Somerset Waterleaf paper. Edition of one. 19.1 x 29cm (closed).

£180



Roy Willingham

The Red List

The most critically endangered species of European fish on the IUCN lists. The generic fish-shaped holes imply that they are missing from the seas and that we will not know what they look like soon as only their names will remain. The red of the pages may have something to do with rising ocean temperatures.

Casebound, one concertina fold of 48pp, Edition of one.
4.8 x 9.7 x 1.8cm (closed).

£60



Roy Willingham

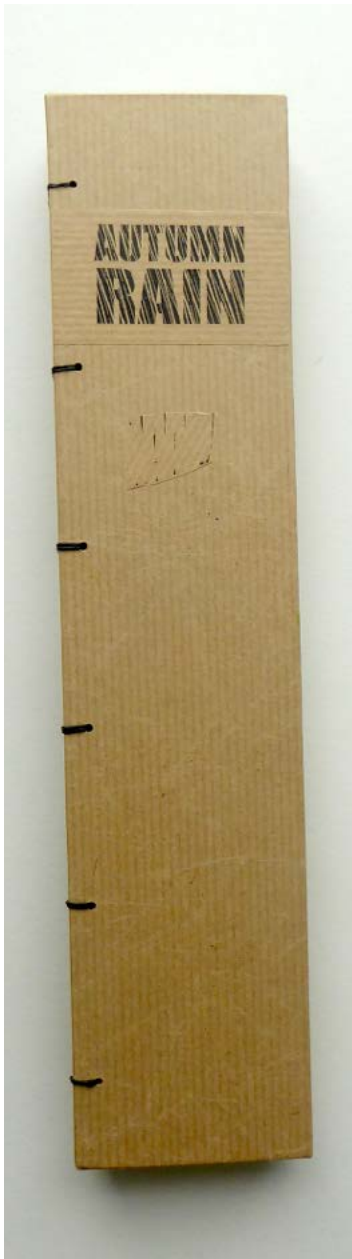
Autumn Rain

A mixture of digital text, linocut, watercolour and collage. The text is one of D. H. Lawrence's poems.

Linked stitch binding, 18pp on 1650micron mountboard. Edition of one.

30 x 6.7 x 2.8cm (closed).

£80



Ruth Martin

Drip Tease

You know that wobbly drip that hangs on the edge of a tap, teasing us as to when it's going to fall? And at the same time, there has been much in the news about water companies and their leaking pipes and sewage. This dripping flick book is a little bit of fun, asking for a new washer on its back cover, but it's also a nod to those of us who think we are being teased by those big privatised water companies and are asking for answers...are we being rinsed?

Mini flick book. Digital print of hand carved rubber stamped print.
2.5 x 5cm (closed).

£10



Ruth Thomas

Gyre

An exploration of the impact that human consumption has on our oceans and the waste that is carried by the currents to collect in gyres full of plastic, and beaches the world over. Within the abstract pages, there are allusions to both organic and manmade materials: plankton, microscopic organisms, patterns of fish and other sea creatures, fisherman's rope, net and other floating jetsam. Water quality is explored through movement of currents, opacity and transparency.

Coptic binding, six signatures (two pages, Fabriano Artistico, Awagami Washi papers), sage linen thread. Gelli printed pages with collage and thread inclusions, eco-dyed silk cover.

8.5 x 38cm (closed).

£550





Sally Delahooke

Delahooke's Map of the Lower River Kelvin

A map book that documents the River Kelvin in Glasgow. It is inspired by antique river and topographical maps and features local sights and stories along the river.

Illustrated map printed on 180gsm matte paper contained within an engraved wooden box.

Edition of one.

Box 20 x 6 x 6cm.

Map 15 x 95cm.

£100

A3 prints of the map

£20

Sara Hindhaugh

Fields Of Blue

Should you be lost in the Pacific Ocean it would be almost impossible to find you. This book attempts to create the sense of the aloneness one may endure through such a happening - a deep, endless, almost eerie emptiness.

Concertina book comprising Bokashi printed pages (various papers), carved balsa wood canoe and paddle, carved, hand painted and gilded plywood covers, housed in a clamshell box.

Book 9 x 12cm.

Box 11.2 x 13.8cm.

£100



Sara Hindhaugh

Take Five

Created using sketches and writing made over five days discussing art in 'jazz' style sessions with other artists. Themes covered included ritual, harmony, non-thinking, the Bauhaus, surrealism, Queneau's exercises in style, the sea, health and the canoe.

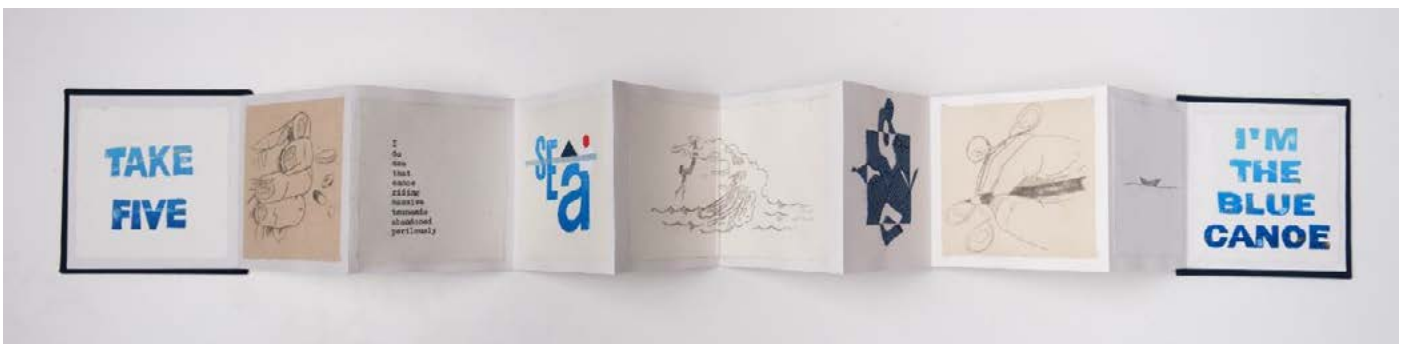
A concertina book with debossed cover and semi slip case: comprising of dry point and lino prints, letter press, collage and a typed poem on a variety of Awagami papers.

Edition of five.

Book 8.5 x 8.5cm.

Slip case 5 x 9.3cm.

£180 each



Sara Hindhaugh

La Mer De La Vie

La Mer De La Vie depicts the desperate struggle of a canoe being tossed about in the waves, whilst, on the last fold, a pair of drowning hands wave for help.

Book comprising of a full length reduction lino print on Tosa washi paper, folded into a concertina, housed between, hand carved, painted, plywood covers and finished with a paper belly band and origami canoe.

Edition of 20, five available.

9 x 12cm (closed).

9 x 69cm (open).

£95 each



Shirley Fife

Kelp Scroll

Kelp is under threat by commercial harvesting, pollution and climate change, especially increase in water temperatures.

This scroll is made from hand harvested sugar kelp, which has been washed, dried and preserved. The kelp and discarded, degraded fishing rope are wrapped around a tube found on beach walk. This acts as scroll centre but also a holder for paper scroll which has key facts relating to kelp.

A wooden box is provided to store the scroll in and can also be used to display.

Scroll 100 x 10cms.

Wooden box 17 x 11 x 7cms .

£30



Sophie Artemis

As the Gull Flies

This book represents life events as the twists and turns of a river, as a continuous now that came from somewhere and leads to somewhere else: a river that is ancient but whose water is always new. Because life is like water, which has a cycle of being river, then sea, then mist, then rain: solid then vanishing. The gull is a single but repeated figure, observer on this journey forwards from past into present towards an inexorable future.

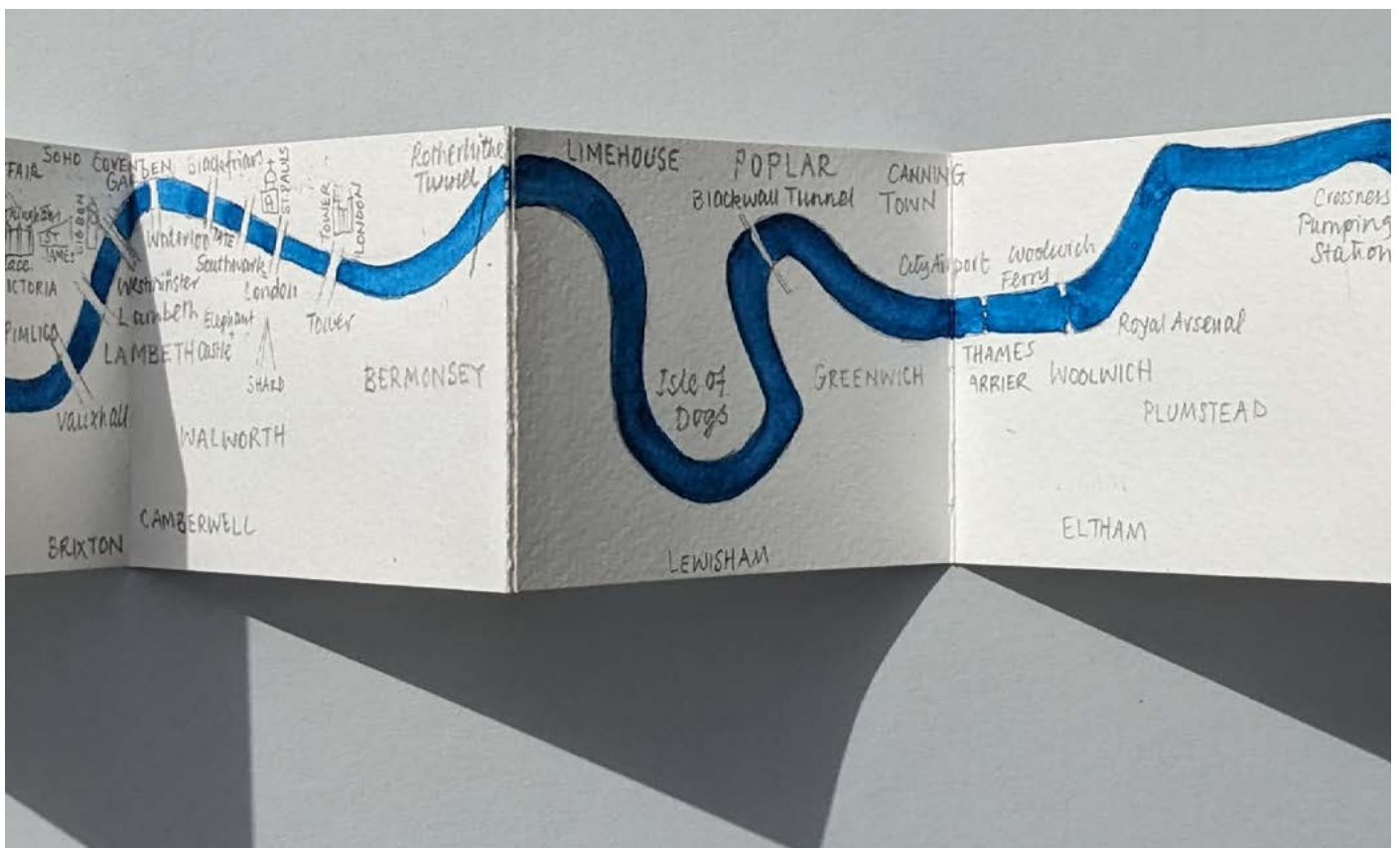
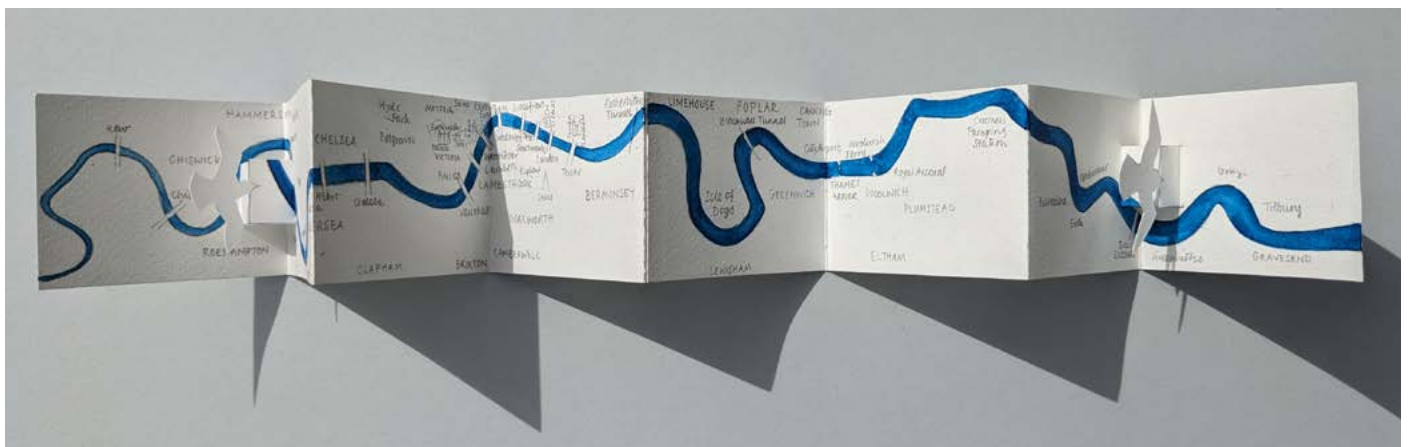
Concertina fold with slip case, watercolour on paper with pop up gulls.

Edition of one.

6cm x 8cm (closed).

6cm x 64cm (open).

£25



Sophie Artemis

Seashore Larking

The pure, sensory joy of a seaside rockpool. A theatre of molluscs and the jelly-cool, sea flower anemones. Darting hidden shivers of silver, gold and green as crabs, starfish and translucent shrimps rush to hide from shadows in the swaying fronds of seaweeds. The pleasure of popping Bladderwrack, the mystery of a mermaid's purse. And the particular, salty, seaweed smell of the seashore as the waves wash up, over, in and out.

Gouache and colour pencil on watercolour paper. Bound in lime green book cloth over grey board.

Edition of one.

13cm x 13cm.

£40



Tom Alexander

Daniel's Dinner

Daniel's Dinner is a story printed using cyanotypes on roughly-cut boards. Water and sunlight combine to make an impression on the wood and brings to mind the reclaimed timbers of a shipwreck, bound together with elasticated cords that may well wither and fray if tethered too long. The story may be about the unknowability of those we are forced to cohabit with or perhaps it's about the ancient ones who have been forced to live among us due to the desecration of the ocean. Then again, it might just be a story about a silly misunderstanding.

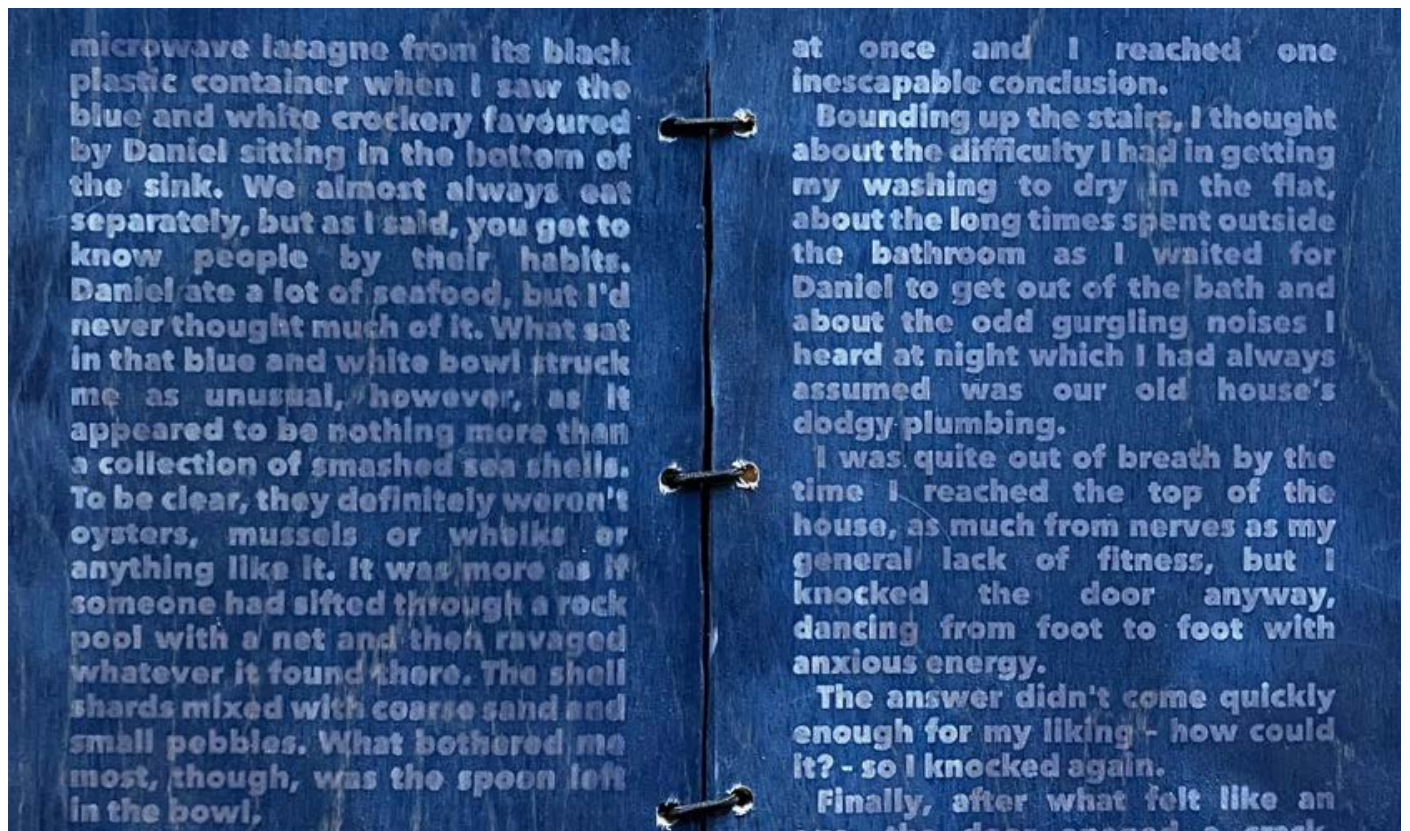
Wooden book printed on plywood boards.

Edition of one.

22 x 15 x 2cm (closed).

22 x 30 cm (open).

£150



Ursula Pretsch

Traces in the sand

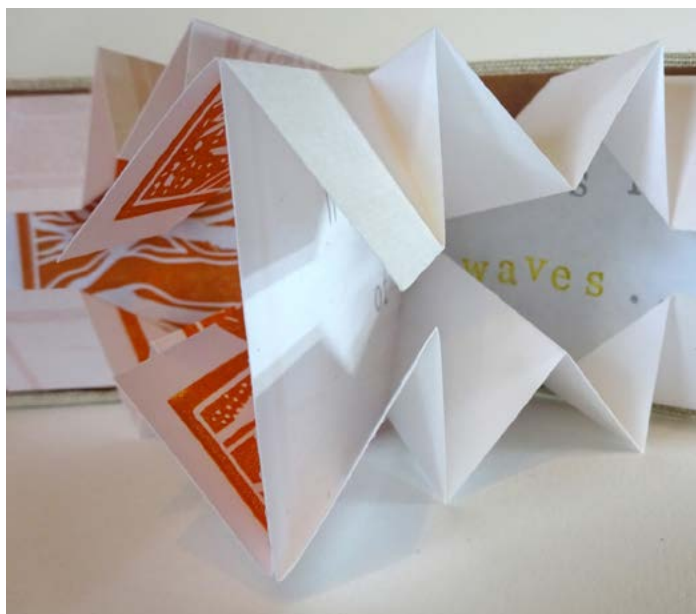
The book's inspiration came from watching the waves on Shetland, seeing the tide go out and thereby creating intricate patterns in the sand.

Double Turkish Map Fold insert made up from a combination of one handmade linocut and stamped text on Japanese paper. The custom-made storage box is made from an upcycled and repurposed drinks carton.

Linocut & stamping, Two editions.

7 x 9.2 x 2.3cm.

£65



Val Menon

Uncharted - SE Mull from the Isle of Luing, April 2023

Watercolour on Sennelier Aquarelle Concertina book. Painted in situ. Part of a series of work the artist has been developing on the West Coast of Scotland.

125 x 24cm.

£250



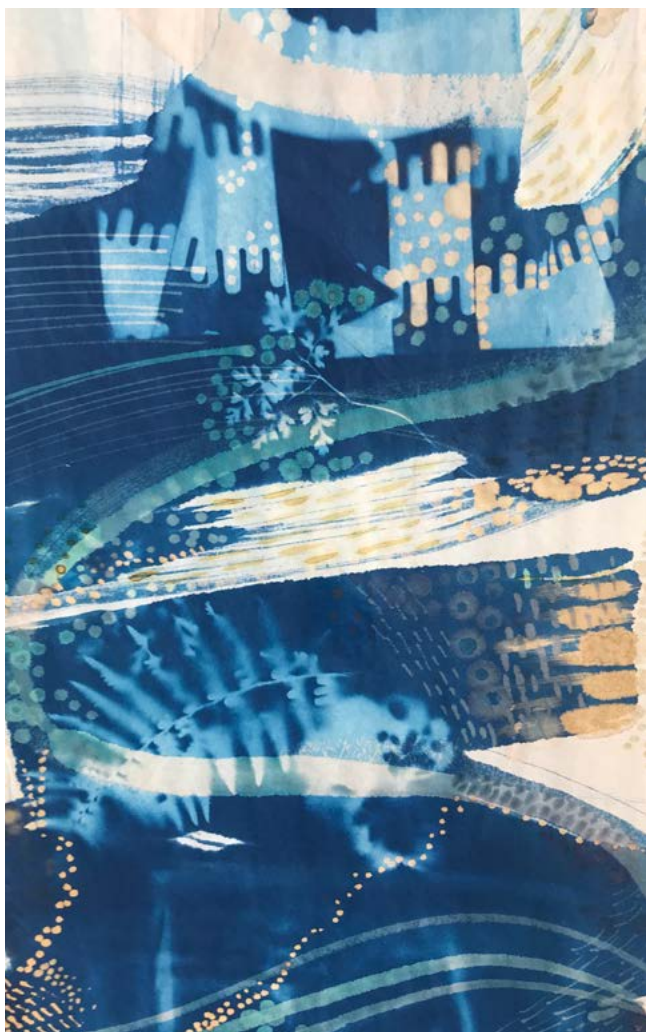
Valerie O'Regan

The Shape of water

The wall hanging rolls up like a scroll, into a hand felted pocket made from local raw fleece from sheep from Glen Massan.

Cyanotype and natural inks on bamboo paper.
Wall hanging with wooden dowel.
37 x 158cm.

£290



Valerie O'Regan

Water Ways

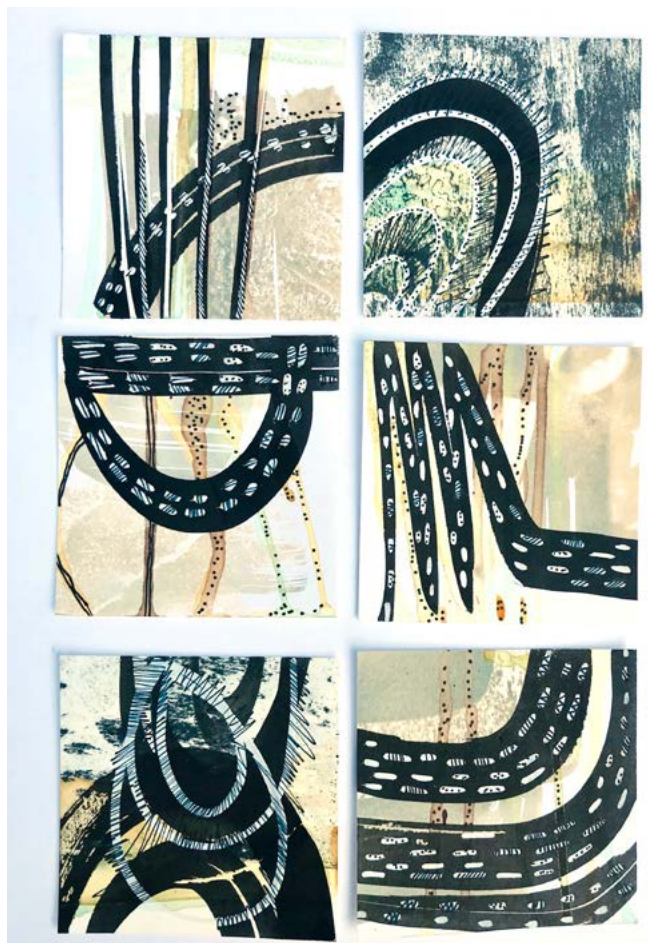
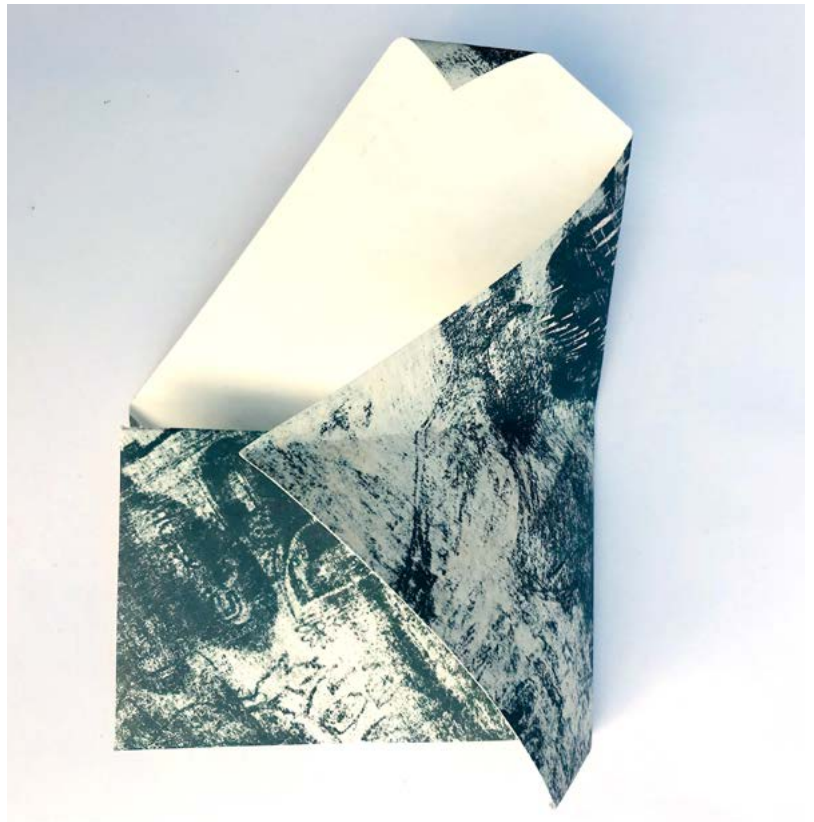
Water Ways, like highways that run and criss cross, cluster, separate and bend carrying with it intangible energies gravitating towards another, forming and flowing river like, towards the sea.

12 mixed media prints including wood lithography, toned cyanotype, natural ink, sumi ink and pen. Envelope printed using wood lithography process.

Prints 8 x 8cm.

Hand formed envelope 13 x 10cm.

£90



Pat Swan

Bubbles I and II

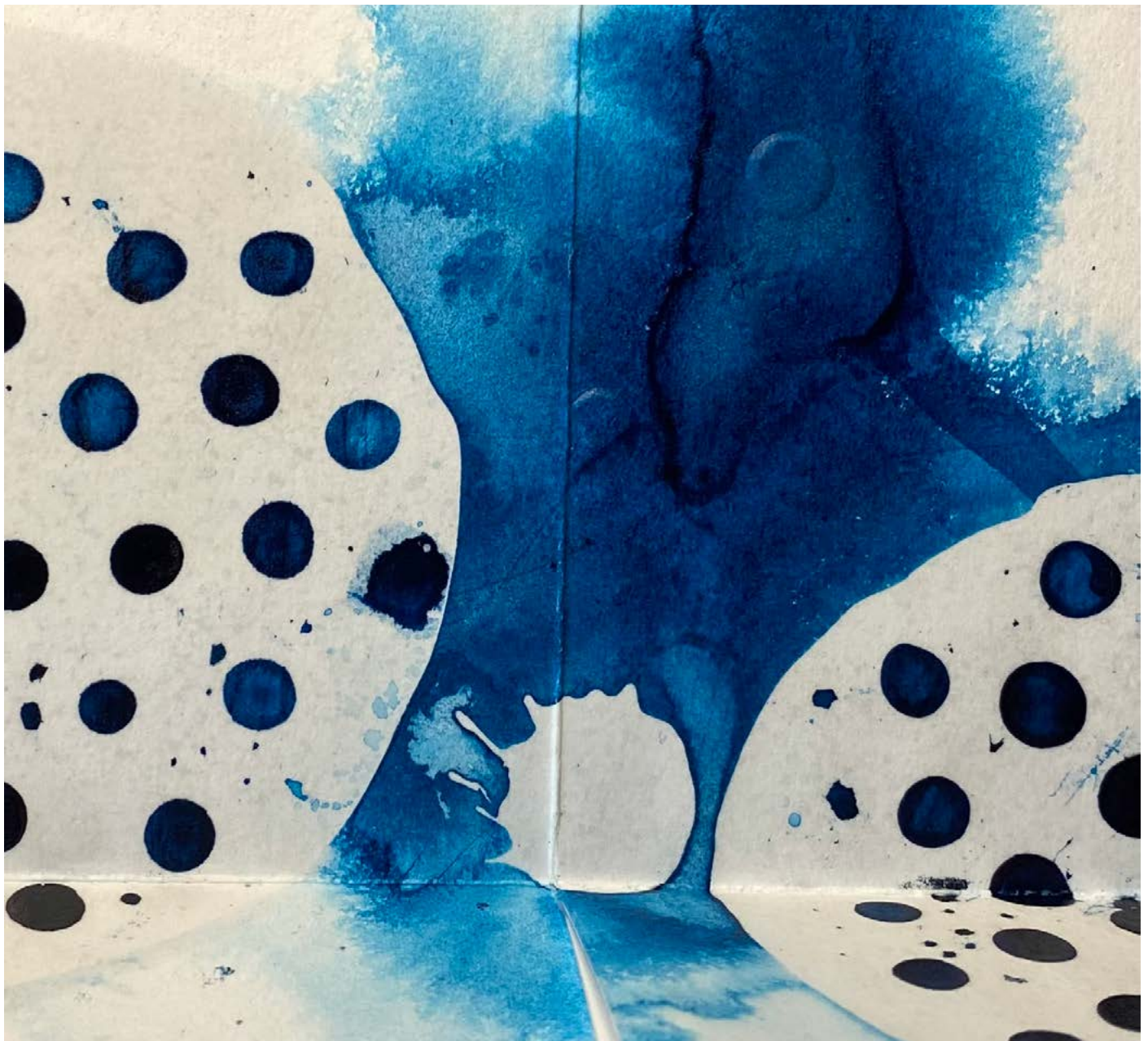
A simple book form made with one page of paper inked after batik wax has been applied, giving the effect of bubbles in water. The wax gives a translucent effect in places. Embossed bubbles.

Two books are similar but finished in different ways.

Batik and ink.

5.2 x 7.4cm (closed).

£22





Susie Wilson

Forecast I

Inspired by a pocket weather forecaster made in the early 20th century, this flower fold book uses predictions of weather to make one forecast.

Letterpress. Edition of 5 (3 available)

15 x 15cm approx

£40



Ian Farmer

Distant Turbines

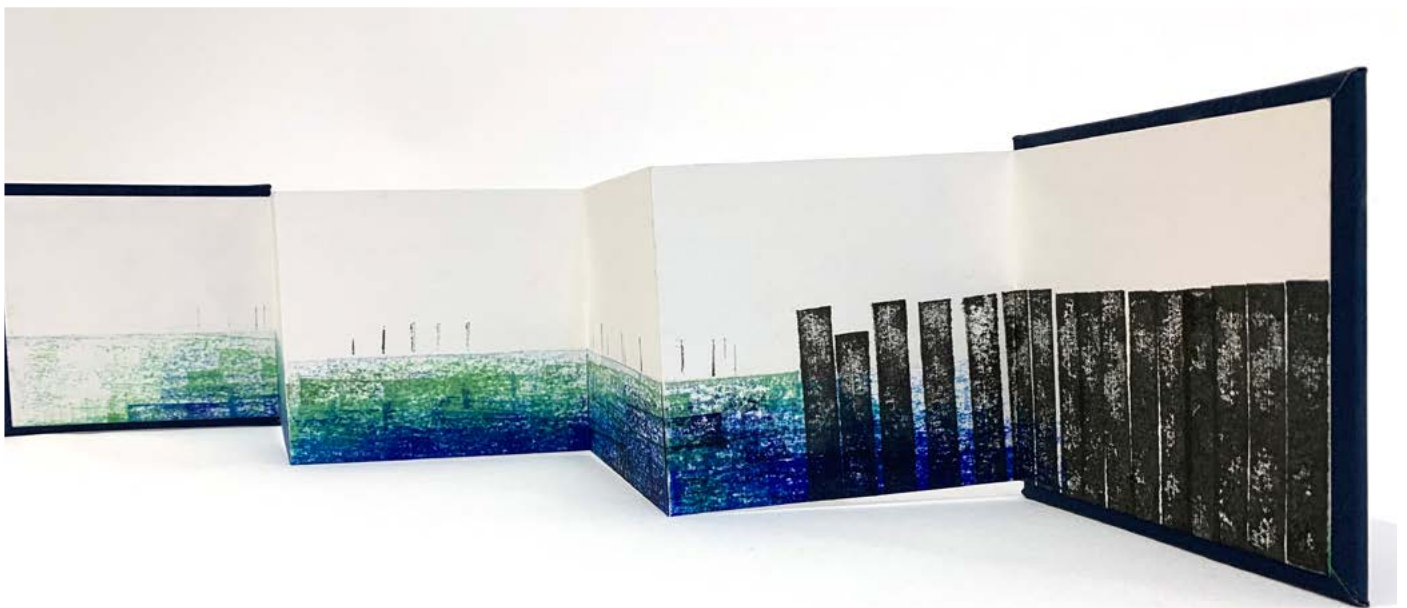
Inspired by memories of offshore wind turbines seen far out at sea on the south coast of England.

Concetina. Rubber stamping on cartridge.

9.5 x 10.5cm (closed).

9.5 x 603cm (open).

£45



Lucy Schofield

All the blues for you

This book was created in 2019 while the artist was on a woodblock printmaking residency at the foot of Mt. Fuji, Japan. The memory of all the passes of Prussian blue and sumi ink gradations made over those five weeks are held between the covers of the book. The book also holds the feeling of deep connections, lasting friendships, unwavering support, inspired conversations and immense gratitude to those other women on the residency (the mokuhanga sisters) and to the teachers who guided them through these expansive techniques.

Mokuhanga on Kozo Washi, Four hole stab stitch with hand dyed indigo washi covers, 15 hand printed pages, unique work.
31 x 24cm.

£460



Lucy Schofield

1999-2019

This work was first conceived in Japan during a woodblock printmaking residency at the foot of Mt. Fuji, Japan in 2018. The series of prints charts the past 20 years of the artist's emotional landscape. 1999-2019 is inspired by fictional landscapes, heart rate monitors and our connection as humans to nature and time.

Mokuhanga on Kozo Washi prints bound in a scroll lined with indigo silk, 2020.

Edition of 3.

26 x 285cm.

£770



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