

With the Stationer's Foundation support, I was able to enrol in the MA Authorial Practice at Falmouth School of Art. The course teaches the craft of illuminated books - from drawing, painting and printing illustrations, to designing and binding the book object. Alongside the workshops there are vibrant seminars that seek to cast a critical eye over the art of authorship.



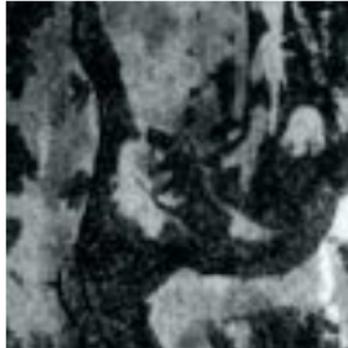


PRINTMAKING

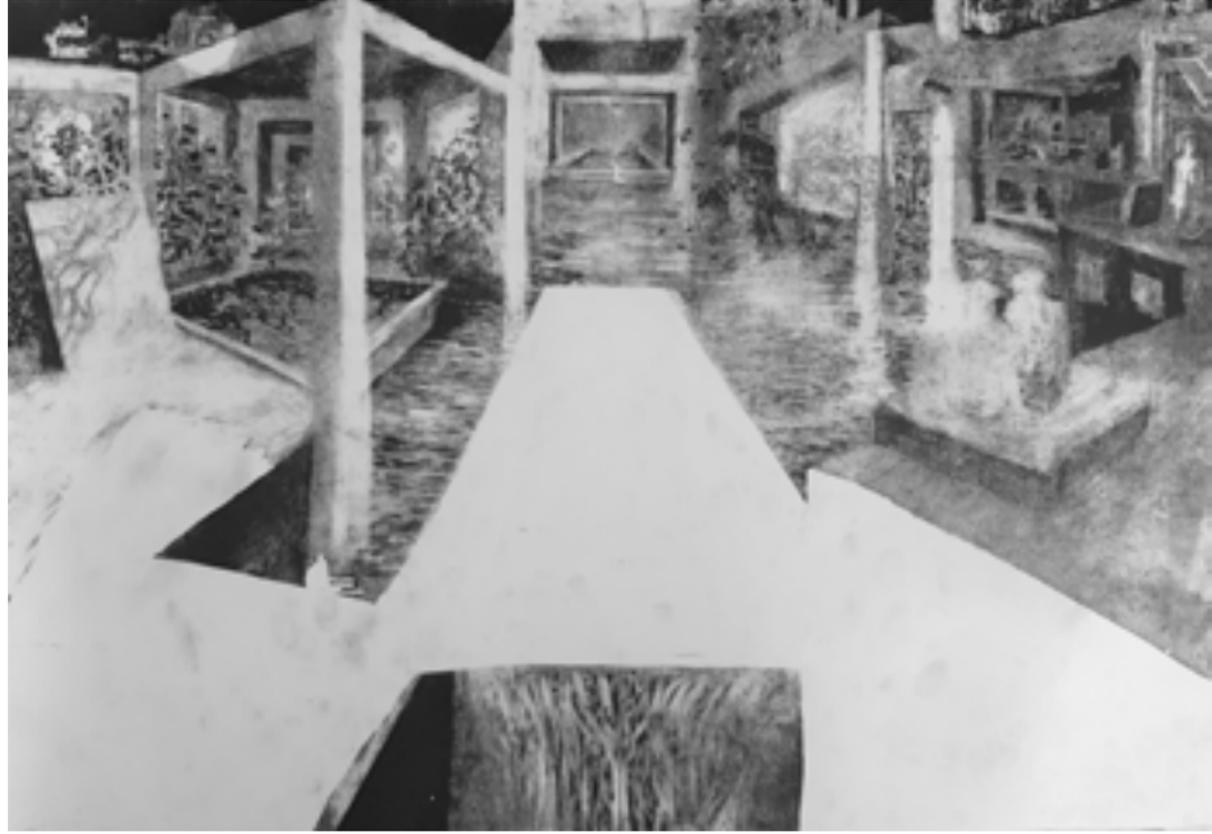
I quickly took to printmaking, particularly etching. The enchanting strangeness of the materials, the enforced stillness of watching aquatint settle, metal effervesce and varnish thicken seemed to form a mode

of thought. This plastic, porous, printerly cognitive-process opened up new ways to read, see and conceptualise. The Stationer's grant allowed me to be rigorous with my etching practice. I was able to afford sufficient materials

to perfect my aquatint, try different metals and experiment with a wide range of grounds. This exploratory period enabled me to create a small, personal reference book of techniques - this has been invaluable to me throughout.



Making Strange: Study i& iii, etching, 2020





BOOKBINDING

The bookbinding aspect of the course opened up interesting conversations between my background research in English Literature and creative practice. Oftentimes an idea comes together with the construction



of the book - the threads of each theme visibly braiding together. I became interested in how the hands seem to know and organise information of which the brain is not always conscious. Observing the act of making seemed to be a

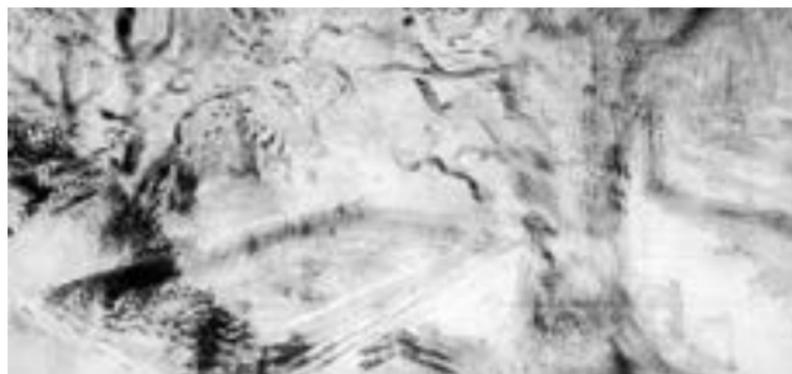
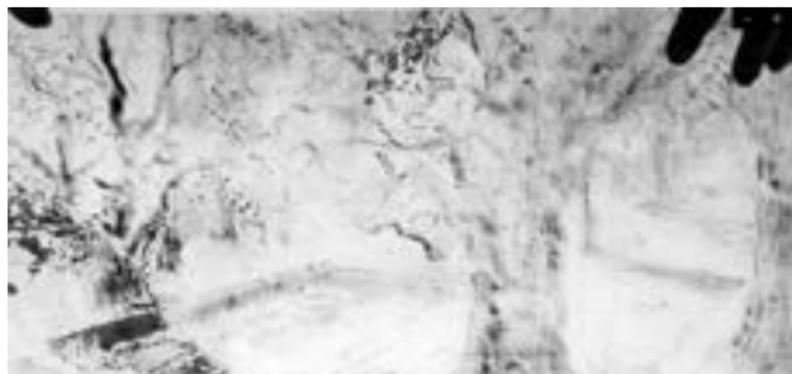


way of recuperating knowledge. My academic research became increasingly interested in processes of making - particularly in experiences of strangeness - the uncanny voice of intuition, of material activity and gesture..





The Stationer's Foundation Grant allowed me to explore these ideas in new academic settings - the Wordsworth Annual Summer Conference, The Authorial Illustration Forum, and a series of experimental ideas evenings with Artist, Andrew Lanyon. These events would have been inaccessible to me without the award and have enriched my thinking greatly. Such events have led to exciting academic projects and productive working relationships. I began to think about new ways to perform research: in the publication object, lecture performance and digital production.







APPLEDORE PRESS

Thanks to these opportunities, I was able to expand my practical skills and gain experience in delivering research in an academic setting. This led me to gain a better understanding of where my practice is headed in the future. On the completion of my course of study I was offered a Visiting Lecturer post at the university. Alongside this I have set up my own small press, Appledore Press. The press is created with the aim of producing limited edition, well designed and illustrated pamphlets and books of research. The first project is to produce a

pamphlet of research and prints for the Keats Biennial in 2021 with celebrated Keats's biographer, Professor Nick Roe. This will be presented and exhibited at Keats' house in Hamstead next Spring. Alongside this, I am working with Tate researcher, Eloise Bennett, on her work in the archive of artists' books. Our pamphlet on her work will be published this coming Autumn.



I have been grateful for the continued support of my mentor, Ian Grant, and the for the warmth and encouragement of the Foundation. The first glimmer of an idea about a research-based book press first took hold in my Stationer's interview whilst discussing the poet, Edward Thomas. I was barely aware of what this might look like at the time, but now I feel confident to pursue this project and adapt it for the digital age. I am grateful to be so well supported by a network of collaborators, mentors, artists, designers, readers and Stationers.

- KM

