Fig. 1. Jackie Batey, *Damp in Ditchwater*, 2006, front cover and open spread showing postcard No.1

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Fig. 2. Jackie Batey, *Damp in Ditchwater*, 2006, the reverse side of postcard No.8

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**Post card**

The Address only to be Written Here

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8 - The Crimson-Cod has long been part of Ditchwater’s mythology. It feeds on the souls of all the dead goldfish that have been flushed through the sewers of Ditchwater. Growing fiercer and larger until its wails can be heard from the shore.

Actually, they could really be heard from within the Museum at night - due to some peculiar acoustics. DAMP opened the Museum on a few nights in winter (for a nominal fee) so local folks could listen for the cries of the Cod. Bowing to public pressure and a large cheque from the Council, DAMP hired local boys, the Ringer-Twins to put this beast to bed.
**Damp-in-Ditchwater: A satirical staged narrative revealed through an Artist’s Book**

**Dr Jackie Batey**

To view this artist’s book visit: [http://www.issuu.com/futurefantasteek/docs/dampditchwater](http://www.issuu.com/futurefantasteek/docs/dampditchwater)

**Introduction**

*Damp in Ditchwater* is an artist’s book presented in the format of a souvenir postcard book containing 10 printed postcards celebrating Ditchwater-By-Sea (Fig.1). In this paper I will seek to define the development of the thought processes, research and working methodology behind the creation of this limited edition bookwork. I have been creating artists’ books under the name *Damp Flat Books* on a variety of subjects since 1995. In this article I want to consider some of the themes that I am drawn back to time and time again, such as humour, anxiety, narrative, absurdity, liars and Britishness.

*Damp in Ditchwater* contains a satirical staged narrative about the relationship between a fictional unremarkable liminal seaside town in the UK (Ditchwater-By-Sea) and a fictional large, now disgraced company from the USA (Damp Industries).

The premise for the narrative is that Damp Industries are looking for a hiding place in order to continue trading, and the small seaside town of Ditchwater-By-Sea has been chosen precisely because it is unremarkable and easily overlooked. The narrative reveals that the council officials of Ditchwater-By-Sea think they have been chosen through merit and are keen to proudly show off what they have to offer by way of entertainment, pomp and tradition. Ultimately the enthusiastic descriptions of Ditchwater-By-Sea are finally revealed to be limited in content and with a farcically provincial perspective on life and the economy. The narrative within *Damp in Ditchwater* is one of bathos that builds sequentially through the text on the reverse of the tourist postcards and images on the front. The sequence concludes with a resounding anticlimax.

The unreliable narrator

Prior to creating this artist’s book I had been researching the US tobacco industry and its related magazine advertising for my practice based PhD submission. This had led to a fascination with the interaction between seemingly unimportant members of the public (or consumer), business interests, powerful personalities or celebrities and local councils, on a political and personal level. The history of the tobacco industry and the unscrupulous behaviour of various companies / individuals have now been well documented.

The relationship between an undesirable product and its desperate search for consumers is something I find fascinating and visually inspiring and this symbiotic relationship provided the dynamic for the narrative within this artist’s book.

The book’s narrative is revealed through the postcard images with text on the reverse (Fig.2). It is sequential in that accompanying commentary of the unreliable (gender neutral) narrator gradually increases throughout the cards from peevishness to obvious hostility. The unreliable narrator begins with an attempt to be even and straightforward in tone but is unable to sustain neutrality, in the face of past slights and wounded pride, as can be seen from these three examples:

Text on the reverse of postcard No.1:
The Damp Clock Tower graces Ditchwater’s Goldbrick Lane, attracting many delighted admirers. Initial hostility is now thankfully, a distant memory.

Text on the reverse of postcard No.4:
At last! Opening day at the new Damp Museum. Crowds bustle to get a closer view of the stuffed ‘Crimson-Cod’ and Mayor Trumpery’s ‘Cod Sash’. Despite negative voices in the Council, Ditchwater’s rather-binding financial commitments to Damp look sure to pay dividends in the near future.

Text on the reverse of postcard No.9:
Ditchwater folk are proud of their heritage and when the Damp Museum relocated from abroad they were only too happy to help them settle in. Ditchwater Mayor Trumpery, although he couldn’t attend in person, sent his Human Resources clerk Ms H Vocht to act as Public Liaison Officer. Ms H Vocht is not to be confused with Ms Vocht, who works for the Damp Museum. They are not the same person and have often been seen together. Damp refutes the libellous suggestions of local journalists, that imply many of Damp’s key workers are posing as multiple identities, with the Council’s compliance, in a rather obvious tax scam.

Whilst developing the appropriate timbre of voice for my subjective narrator, I was aware of wanting to evoke the spirit of the disgruntled voice, reflecting vanity, pedantry and other dislikable human characteristics.

This unreliable narrator is effectively created in Vladimir Nabokov’s *Pale Fire* (1962). In this example the novel, set in an American University in the 1950s, is split into two sections, an epic poem called ‘Pale Fire’ written by the elderly academic/poet John Shade followed by a forward with critical commentary written by a colleague and neighbour Charles Kinbote, who believes himself to be the exiled King of Zembla. Kinbote imposes
Fig. 3. Jackie Batey, *Damp in Ditchwater*, 2006, front of postcard No. 7

Fig. 4. Osbert Lancaster, *Progress at Pelvis Bay*, 1936 (detail) p. 57
on Shade's text his own memories and values, to the exclusion of all other evidence. He is easily sidetracked to settle personal scores with his fellow academics – all to satirical effect, in depicting academic life and literary criticism (among other themes).

Line 71: Parents
With commendable alacrity, Professor Hurley produced an Appreciation of John Shade's published works within a month after the poet's death. It came out in a skimpy literary review, whose name momentarily escapes me, and was shown to me in Chicago where I interrupted for a couple of days my automobile journey from New Wye to Cedarn, in these grim autumnal mountains.
(Nabokov & McCarthy, 1991, p82)

In The Murder of Roger Ackroyd by Agatha Christie (first published in 1926), the trope of the unreliable narrator (Dr James Sheppard) is used to extraordinary lengths with the reader essentially being lied to throughout the entire narrative. Although not used for comic effect, the concept of how long the reader can be 'strung along' for, is one I find fascinating.

Or let me be honest - didn't I subconsciously realise that with a pig-headed chap like him, it was my best chance of getting him not to read it? His nervousness that night was interesting psychologically. He knew danger was close at hand. And yet he never suspected me. (Christie, 1990)

The Invented Location
The textual and visual creation of imaginary places has many excellent examples in literature and the Arts. Some examples that I've found particularly inspiring, in terms of how an absurd imaginary reality can be described, are Jonathan Swift's Gulliver’s Travels (1735), Impressions of Africa by Raymond Roussel (1910) and Franz Kafka’s America (1927). In Kafka and Roussel the narrators describe what they see as if it is reality, and although both places are in fact real, the authors didn't visit them. The fictional depiction of an undeclared city in which the narration unfolds, needs no elaboration here.

I have been aware of particular examples in fantasy and science fiction. But I was looking particularly for examples of supposedly real places or people that could actually be visited or encountered by the reader, who could confirm or deny any given description of places or customs:

Finally, the Emperor Talu VII appeared, curiously dressed as a music hall singer, in a blue dress with a low neckline, falling at the back into a long train, on which the number 472 was clearly printed in black figures. His black face [...] was not without a certain character, contrasting as it did with his feminine wig of magnificent golden hair, which had been carefully waved.
(Roussel, Heppenstall, & Foord, 2012, p11)

There is an equally familiar genre in the visual arts of creating an invented but plausible place. When considering the British seaside town a noteworthy example is Osbert Lancaster’s, Progress At Pelvis Bay. Published in 1936 this slim book is a pastiche of a local council history book. The tone is educational and authoritative with an underlying tone of censure towards the reader who does not admire progress. Lancaster illustrates the architectural transformation of the small fishing village into a booming seaside town illustrating as many architectural styles as possible. The text and illustrations combine to reveal the humorous narrative of architectural arrogance leading to haphazard urban development. The Romanesque fire station, the French Renaissance train station, the 'modern' Gothic horse-trough and the Egyptian façade of Lead Gnomes Ltd. (Fig.4) are illustrated in black line drawings that satirise the pomposity of town planners and local councils.

For a visual representation of an unsettling but essentially believable location, I would also cite visual influences from film e.g. David Lynch's, Twin Peaks (1990-1) and William A. Wellman's, Magic Town (1947).

An illustrated version of a town that contains opposing factions can be seen within Bruce McCall's Canadian Border Town illustrations. In the unnamed town the stereotyped character traits of US citizens and Canadians are parodied. McCall uses visual hyperbole to offset the, loud, brash and violent Americans with the dull and rustic Canadians (who choose only vanilla ice cream).

In contrast to McCall's Canada, The British seaside has been parodied in the work of the illustrator Donald McGill, well known for his seaside postcard illustrations of skinny, henpecked husbands, overbearing mothers-in-law, over-sexed young couples, illegitimate children often accompanied by a double entendre.

The visual elements I wanted to unify in my postcard collages, within this artist's book were threefold; 1. my fascination with unpopular museums - particularly tableaux vivants; 2. souvenir postcard books; 3. the uncomfortable dynamic between sleepy seaside and big business - highlighting the behavior and marketing by an unscrupulous business person/organisation.

Within my own created locale, the Damp Industry employees and Ditchwater townsfolk have an uneasy alliance, where both are competing for importance.
Above: Fig.5. Jackie Batey, *Damp in Ditchwater*, 2006, front of postcard No.10

Left: Fig.6. Full-sized diorama in Autoworld Museum, Brussels – author’s photograph, 2003

Below: Fig.7. Jackie Batey, *Damp in Ditchwater*, 2006, front of postcard No.2
Ditchwater-By-Sea was named to bring to mind the UK expression ‘Dull as Ditchwater’ an old English phrase c.1700, that plays upon the double meaning of ‘dull’ as in tedious or murky. I enjoy word play and many of the names within the text are puns that underline the themes in the book. For example, Mayor Trumpery (def. Showy but worthless), Ms Vocht (def. from Middle Dutch meaning damp), the Ringer Twins (def. An imposter), Mr Folderol (def. Nonsensical fuss). Wordplay is another key element employed by Raymond Roussel that appeals to my enjoyment of puzzles and games.

Creating a sense of place through the postcard images
The captions on the 10 postcard images:

1. DAMP CLOCKTOWER, ERECTED BY PUBLIC SUBSCRIPTION, POPULAR ATTRACTION OF THE THRIVING COMMUNITY OF DITCHWATER-BY-SEA

2. ARCHITECT’S VISUALISATION OF PROPOSED DAMP MUSEUM (Fig.7)

3. DR. WOLF DAMP II (TOP) & HIS DARLING WIFE, GOLDIE DAMP CORNELIUS DAMP – VALUED CURATOR (TOP) AND HIS FAINEANT SECRETARY MS. VOCHT

4. GRAND OPENING OF THE DAMP MUSEUM, DITCHWATER-BY-SEA WITH ADEQUATE PARKING FACILITIES (Fig.8)

5. BORING TOOLS EXHIBIT, WEST PAVILION DAMP MUSEUM, DITCHWATER-BY-SEA, SAID TO BE THE FINEST COLLECTION – EAST OF KORBY

6. CONCRETE EXHIBIT, SOUTH SHED, DAMP MUSEUM, DITCHWATER-BY-SEA

7. DAMP TENT, FRANCO-BRITISH ‘FESTIVAL OF FISH’, DITCHWATER-BY-SEA (Fig.3)

8. DITCHWATER’S OWN RINGER TWINS FINALLY CATCH THEIR BÊTE NOIRE, THE BROBDINGNAGIAN CRIMSON COD. “DON’T LOOK IN HIS EYES BOYS!” (Fig.9)

9. MAYOR TRUMPERY HAS HIS CAR TUNED-UP BY A MAN DITCHWATER MEMORIAL PAYS AN UNUSUAL HOMAGE TO KING CNUT “THE GREAT”

10. MAYOR TRUMPERY, IN FULL PANOPLY NOTE THE INFAMOUS VELOVERT ‘COD-SASH’ MAYORAL SECRETARY MR FOLDEROL HONOURS THE DAMP MUSEUM WITH A ‘DRIVE-PAST’ (Fig.5)

The images for the postcards are digital collages. I shot the photographs for the collages between 2004 and 2008. The landscapes were taken around Peacehaven (postcard Nos. 4, 7, 9 and 10) (Figs. 3, 5, 8). The characters within the images were digitally collaged from my photographs of display mannequins taken at various locations including Amberley Working Museum in the UK (postcard Nos. 5 and 6) and Autoworld in Brussels (postcard Nos. 8, 9 and 10) (Fig. 5, 9). Other collaged elements were composited from my collection of vintage souvenir postcards, although this visual element is minimal (postcard No.1), and US tobacco advertisements (postcard Nos. 1 and 3).

To give an aged patina to the images I destroyed a selection of postcards, by scratching and scoring the surfaces, this surface detail was digitally scanned so I could add a visible deterioration to the final images. To achieve the battered effect I wanted, my images were composited in Photoshop using layers, overlays and transparencies, finally being printed on 260gsm satin photographic paper using archival inks.

The Damp Museum and its sources
I have always found artistic inspiration in ‘less-than-exciting’ museums. I particularly enjoy finding displays including secondhand mannequins with scuffed noses (Fig.6) and the gathering dust identifying the most unpopular exhibits. I have always made a point of searching out the least-popular tourist attractions, in the hope of finding a display of unpleasant plastic fruit or a dusty historical family diorama.

The contemporary drive towards swish, technologically interactive museums are fine for educational policies and for the careers of curators but I have been drawn more to the creepy, dank interiors of the deserted, local museum. I have been photographing these museum interiors for a number of years looking to incorporate these fast-disappearing phenomena into my artwork. The careless and inadequate displays for tourists contain within them an inherent satire concealed within a disdain for their impact on the visitor.

The more niche and obsessive the collection, the more artistically inspiring I find it. Often the budgets for display in local museums are very limited, seen in the reuse of unwanted shop mannequins put to various historical uses with invariable, inappropriate and mismatched limbs.

My ‘Damp Museum’ exterior is visualised in two of the postcards. Firstly, in card no.2 (Fig.7) an architect’s ideal vision of the museum is illustrated as a large modern facility, albeit in the middle of nowhere. Secondly, card
Fig. 8. Jackie Batey, *Damp in Ditchwater*, 2006, front of postcard No.4

Fig. 9. Jackie Batey, *Damp in Ditchwater*, 2006, front of postcard No.8

Fig. 10. Jackie Batey, *Damp in Ditchwater*, 2006, detail from the introduction leaf inserted before the cards
no.4 (Fig.8) shows the 'Damp Museum' in actuality in Ditchwater-By-Sea, as a run-down converted shop rammed full of junk.

Images of 'Cabinets of Curiosities' were referenced in the compositing of the museum image. Several key books have contributed to my repertoire of this imagery. Here are three indicative examples;
1001 Curious Things, Kate Duncan (2001)
Foucault's Pendulum, Umberto Eco (1988)
Our Mutual Friend, Charles Dickens (1865).

1001 Curious Things: Ye Olde Curiosity Shop and Native American Art by Kate C. Duncan was very important to my visual research in terms of reprinting archive photographs of absurd artefacts that were packaged as unlikely tourist souvenirs including: armadillo shell sewing baskets; fleas in dresses and 'Gloria' the mummy (a preserved dead body).

Umberto Eco's novel Foucault's Pendulum begins and ends in the Musée des Arts et Metiers in Paris. The protagonist hides in the museum after closing time to await the arrival of an anticipated secret society, whilst the story is revealed through flashbacks. The Musée des Arts et Metiers is a particularly atmospheric museum with one wing located in a converted chapel. Eco's descriptions of the artefacts in the museum are accurate and absolutely evocative of the kind of cramped dark spaces that I was seeking to evoke in my waning tourist attraction.

Mr Venus's taxidermy shop in Our Mutual Friend is a wonderfully detailed comedic literary description of a repository crammed full of dead and half-stuffed animals. Mr Venus has a penchant for anthropomorphic taxidermy, much like the popular Victorian Walter Potter (1835-1918) who created large complex dioramas including; frogs playing tennis; baby rabbits at school; and squirrels smoking cigars. The smelly, dank interior of Mr Venus's shop helped me visualise my own Damp Museum and how to add humour into the environment. In my Damp Museum, exhibits include a display of 'boring tools', 'the history of concrete' and a 'festival of fish'.

Ripley's Believe it or Not cartoons had inspired an earlier artist's book of mine called Surely Not (Damp Flat Books, Brighton, 2003) containing illustrations of absurd facts to do with cigarettes and smoking. One of the over-arching themes in my artists' books is humour and absurdity - everyday occurrences that somehow resonate wrongly with us and make us stop in our tracks. I enjoy how absurdity is described with a 'dry voice' for example, within the work of Eugène Ionesco. I would particularly cite the play The Killer (1958), where a prospective tenant moves to a perfect 'radiant' city only to find a murderer lurking, drowning his victims in an ornamental pool every night - after offering to show the target a 'picture of the colonel'. It's this clash of normalcy and absurdity that I seek to exploit within my bookworks. Visually I use sequential illustrations to create bathos or hyperbole, and although I aim for humour within my work, I consider it satirical humour or parody rather than 'joke telling'.

Sub-Narrative – the Crimson Cod
The sub narrative within the postcards concerns the 'Crimson Cod', a mythological monster haunting the town. The Crimson Cod is purported to have been summoned by the ghosts of dead goldfish thrown down many family toilets.

The Atlantic Cod (Gadus Morhua) has been on the IUCN Red List of Threatened Species since 1996 and I wanted to create a town mascot that was both melancholy and vulnerable. I've researched and highlighted cod depletion and over-fishing specifically in another artist's book called Battered (Damp Flat Books, Brighton, 2010). In the sub-narrative, of Damp in Ditchwater the 'Ringer Twins' (local fishermen) set out and kill the Crimson Cod (Fig.9), in a bathetic version of Melville's classic.

I designed the Crimson Cod to be a lack-lustre brand character (Fig.10). I wanted to combine two unlikely elements, that of cigarettes (Damp Industry's core business) and the cod (Ditchwater-By Sea's only export). This was a concept I developed on from my earlier practice-based PhD research into American cigarette advertising and associated brand characters (see endnote 3).

The Postcard Souvenir Booklet as a bookart structure
To inform the production method of Damp in Ditchwater, the construction and binding of postcard souvenir books from between 1910 and 1945 were researched. As a keen collector of printed ephemera I was able to draw on a variety of vintage postcard books from Chantilly, Grenoble, Alger, Bologne-Sur-Mer and more specific souvenirs such as 'Dinant Sur-Meuse Grand Hotel'. Holiday Souvenirs have long been a fascination and also provided the inspiration for one of my earlier artist's book – My Favourite Souvenir (Damp Flat Books, Brighton, 2005) where the generic qualities of cheap holiday souvenirs, such as snow domes, were satirised.

When I physically deconstructed the souvenir postcard books I found that the majority were constructed using a
Fig. 11. Jackie Batey, *Damp in Ditchwater*, 2006, photo of book held open at postcard No. 3

Fig. 12. Jackie Batey, *Damp in Ditchwater*, 2006, cover available in alternate colourways
book bind known as ‘side-stitch (2 on margin)’. In the more extravagant postcard souvenirs, a sheet of glassine or acid-free tissue paper was used to separate the photographs. Many of the earlier postcard books incorporate actual photographs printed on postcard paper, known as ‘real photo postcards’ these are usually black and white (c.1920). Later cards tend to be printed on linen texture paper with highly saturated colours (c.1930 to c.1944). The photographic cards with the combination of unrealistic colours both informed the look and tactile quality of Damp In Ditchwater. I decided to use the binding method ‘side stitch 2 on margin’ for my own book. This single leaf binding allowed for the construction of the book in stages, comfortably combining various weights of paper including a bound-in glassine interleaf (Fig.11). The glassine interleaves add a pretentious edge to the book, to visually emphasise how seriously the parochial seaside town of Ditchwater-By-Sea takes itself. As mentioned earlier, visual hyperbole has always been part of my artistic approach and in this case, the more boring the town - the more air and pomp I wanted to give to the quality of the bookwork.

Conclusion – Bookworks, Britishness and Badinage

Working within the genre of artists’ books has given me artistic license to control all elements of book production, from the conception, research and development, content, illustration and design, production and distribution. Although being responsible for all these elements is an artistic and logistical challenge it is perhaps the closest one can come to a ‘complete’ vision/artwork that communicates the intentions of the author/artist. In many ways, as an artist I view the ‘artist’s book’ as an example of a gesamtkunstwerk – an artwork/form that is resolved, as conceived, with no censorship or editing from outside forces. Damp in Ditchwater (Fig.12) is one artist’s book within my oeuvre, my artists’ books are independently published under the imprint Damp Flat Books. Each book focuses on differing research interests and themes but they all contain veiled commentaries on everyday British life at their core.

George Orwell’s essay on The Art of Donald McGill21 categories the content of ‘dirty’ postcards in relation to the British character but he brushes over the artistic mechanisms by which the postcard can make us laugh. “A comic post card is simply an illustration to a joke, invariably a ‘low’ joke, and it stands or falls by its ability to raise a laugh.” (Orwell, 2009). Orwell doesn't try to analyse the visual attributes of the humour. In fact he all but ignores the visual element of the ‘joke’,

Anyone who examines [McGill’s] post cards in bulk will notice that many of them are not despicable even as drawings, but it would be mere dilettantism to pretend that they have any direct aesthetic value. (ibid)

In contrast to Orwell, I would argue that McGill’s ‘dirty’ postcards require that the images and text are contributing equally, and in harmony, for the humour to be successful. Like the verbal delivery of a good comedian, the text/image relationship needs good timing. In a matter of moments, we look at the image (this builds expectation) then we read the copy and in the case of the double entendre, we then re-look at the image. If this sequence is successful, our brains make the connection and the result is a laugh.

Although Damp in Ditchwater doesn’t seek to parody the genre of postcards as described by Orwell, I have explored the element of comic timing. By placing the text on the reverse of the postcard, this delays the delivery of the explanation of the image. The action of flipping backwards and forward makes the reader search for connections. Confusion followed by explanation is another technique from Roussel.22 In Locus Solus and Impressions of Africa, the most bizarre sequences of events are described in great detail leaving the reader in complete confusion. Later pages contain detailed (if surreal) explanations prompting the reader to flick backwards and forwards between ‘event’ and ‘explanation’.

The process of designing, writing and illustrating Damp in Ditchwater has enabled me to closely examine the ways in which I develop my visual humour to communicate concepts to the reader. Through this article I have sought to reflect upon the visual strategies I employ, in order to enhance the effectiveness of the communication. Ultimately I seek to elucidate, through my artists’ books, that visual humour/satire can provide a reflection of the world (in my case the UK) - it’s in this reflected world (or inverted view) that we recognise shifted realities that make us laugh and then question.

Jackie Batey has been making artists’ books and zines under the Damp Flat Books imprint since 1997. She is widely collected and exhibited internationally. Her work is concerned with artist as social commentator her artists’ books explore obdurate boundaries between journalism and authorial illustration often using satire to reflect notions of Britishness.

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Endnotes


7. Swift, J. (1997) *Gulliver’s Travels* (Wordsworth Classics) (Wordsworth Classics). United Kingdom: Wordsworth Editions. With particular regard to the *Academy of Lagado* (Chapter 5) where unnecessary experiments such as extracting sunbeams from cucumbers are performed.


13. Bruce McCall is a Canadian illustrator (b.1935) best known for his humorous illustrations in the *New Yorker Magazine*. There are several anthologies his work, a particularly good example is: McCall, B. (1982). *Bruce McCall’s Zany Afternoons*. United States: Random House.


17. Walter Potter was a Victorian anthropomorph taxidermist known for his tableaus of stuffed animals, notable scenes include, *The Rabbits’ Village School* containing about 27 baby rabbits and one adult rabbit. After his death in 1918 his family kept his museum in Bramber, Sussex but it closed in the 1970s. The collection was moved to Brighton (the Booth Museum) and later to Arundel before finally ending up in Jamaica Inn, Cornwall. It was sold and dispersed in 2003.


20. Melville, H., the, N. of, Essex, & Chase, O. (2007). *Moby-Dick or the whale*. London: Random House Group Limited. This was particularly useful for my research, in terms of Ishmael’s labyrinthine deviations into everything about whale biology, whale psychology, whale hunting, whale products, whale souvenirs, whales in the bible *ad infinitum*.


Bibliography


The Omnibus Believe it or Not!, Ripley, R. (1934), (1st ed.). London: Stanley Paul & Co. Ltd.


Further Notes - Publisher's description of Damp in Ditchwater: Heavy yellow card cover with shaped edge, printed in one of two colours (dark-orange or pale-turquoise). The Introduction page is followed by 10 detachable heavyweight colour image postcards with glassine interleaves. One post card (varies as to which one) contains a tipped-in stamp and handwritten salute on the reverse. The body of the book printed on 260gsm satin photo-paper backed with matt sticker paper, all printed using archival inks. The introduction page is on 130gsm cartridge paper. The book is made of single leaves bound with heavyweight staples (side stitch 2 on margin), the pages are perforated to enable postcard detachment. Limited edition hand made artist's book, all individually numbered and signed on the back cover. Published by Damp Flat Books, Brighton UK (First edition 2006).

Damp in Ditchwater is in the permanent collections of Tate Britain, The Old School Press, Centre for Fine Print Research at UWE Bristol, The British Library, The Ministry of Books, UK.

To view this artist's book visit: http://www.issuu.com/futurefantasteek/docs/dampditchwater