NEW LIBRARY CREATED FOR THE WHOLE ACADEMIC COMMUNITY
LETTER FROM THE PROVOST

The much-anticipated project to develop an underground extension to the library is now complete. The architect’s plans have worked out beautifully and I am delighted with this new development which provides a wonderful new working space for our students. My thanks to all those who have helped make it possible.

The New Library was well used by students in its pre-official opening phase during a busy Trinity Term. Visitors have been very impressed and some have gone on to ask ‘what next’? This might seem an unpleasant intrusion into my and Alison’s quiet reflection that this will be the first time in the nine years since I became Provost that we have not had an ongoing building project on the main site. Nevertheless, it is an important question and one with which the College will continue to grapple for some time, as the answer is – the Florey Building.

Some time ago the College commissioned design work on a major refurbishment of the building based on the precept that it would continue to be used to accommodate first-year students and, indeed, to accommodate all of them under one roof. As well as addressing the basic structural features, the facilities were to be upgraded to meet the changed expectations of students nowadays compared to 50 years ago. Nevertheless, it is an important question and one with which the College will continue to grapple for some time, as the answer is – the Florey Building.

Unfortunately, the projected cost is an eye-watering amount and this has caused us to think hard, together with the architects, about whether elements of the plan might be sacrificed to bring it back to a sensible level. This exercise was not terribly fruitful as all elements are tightly coupled together: the fundamental problems are the compactness of the original building and the poor physical state of it and its infrastructure. Even the basic refurbishment is expensive and would leave us with a building which does not meet our future needs.

These realisations have led us to re-examine whether the basic precepts were appropriate. To some extent, this was also prompted by the planning for the ‘decant’ of the 78 students housed in Florey had the project gone ahead this July, as originally planned. This had led us to consider how we would accommodate the different undergraduate years, as well as being able to offer accommodation to a significant proportion of the graduate students. A conclusion of this was that we would bring the first-year students into Main College and Carrodus Quad (formerly known as QLo) for the duration of the Florey project. Then, on reflection, we realised that this was desirable in the longer term as well. If the objective of having all of the first-year students in a refurbished Florey is abandoned, it frees us to start thinking about how best to deal with the housing needs of the other students. This could involve a simplified remodelling of the Florey Building or other means. We will need to be able to provide about 100 rooms from the whole exercise, as we need to shelter that number of students from the commercial cost of the Oxford housing market.

I apologise for drawing you into these details, but the College does have a few momentous decisions ahead of it. I did not want you to think that my only task for the summer was picking plants for ‘my’ newly re-established garden!

...moving with...
THE QUEEN’S COLLEGE SYMPOSIA

The Queen’s College Symposia (QCS) are an excellent way to find out about the academic research of other members of the College. They are held twice a term and consist of two 20-minute talks given by a member of the Middle Common Room and a member of the Senior Common Room. Talks are designed to be accessible to a wide College audience and aim to facilitate lively discussion between researchers and the audience. Talks this year have included ‘Gods, Ghosts, Witches, and the Science of Magic’, ‘The art of changes: bell-ringing, anagrams, and the culture of combination in seventeenth-century England’, and ‘Where do puffins migrate? How to use modern tracking technology to say on seabirds at sea’. The QCS is followed by dinner with the speakers in the Magrath Room, which is open to everyone and provides a relaxed environment for the discussion to continue.

Kathryn Acheson (DPhil in Cardiovascular Science, 2015) was this year’s MCR-SCR Liaison Officer, whose role it is to organise the QCS and chair the events. She says ‘It has been a year filled with interesting and exciting talks, which has made my role very easy! It makes me very proud to see my friends and colleagues talking to the Queen’s community so passionately about their research. For the next academic year the role will be passed on to Katie Gardner – I’m already looking forward to being in the audience!’

NEWS FROM OLD MEMBERS

CONGRATULATIONS TO OLD MEMBER AND HONORARY FELLOW SIR TIM BERNERS-LEE WHO HAS RECEIVED THE A M TURING AWARD

Technology and the University of Oxford, the recipient of the 2016 ACM A M Turing Award. Sir Tim was cited for inventing the World Wide Web, the first web browser, and the fundamental protocols and algorithms allowing the Web to scale. Considered one of the most influential computing innovations in history, the World Wide Web is the primary tool used by billions of people every day to communicate, access information, engage in commerce, and perform many other important activities.

The ACM Turing Award is often referred to as the ‘Nobel Prize of Computing’ and is named for Alan Turing, the British mathematician who articulated the mathematical foundation and limits of computing.

‘It’s a crowning achievement’, Sir Tim said in an interview with the Associated Press. ‘But I think the award is for the Web as a project, and the massive international collaborative spirit of all that have joined me to help.’

OLD MEMBER FACILITATES LOAN OF HISTORIC VIOLIN TO SYRIAN REFUGEES

Film-maker and Old Member Susie Attwood (Music, 2005) met Aboud Kaplo, 14, and his family at a Syriac Orthodox monastery where she was making a film about Syrian Christian refugees in Lebanon. These refugees are stuck in an ‘in-between existence’ where they are unable to find work or to provide an education for their children. Aboud Kaplo, 14, and his family at a Syriac Orthodox monastery in Lebanon. These refugees are stuck in an ‘in-between existence’ where they are unable to find work or to provide an education for their children. Aboud Kaplo, 14, and his family at a Syriac Orthodox monastery in Lebanon. These refugees are stuck in an ‘in-between existence’ where they are unable to find work or to provide an education for their children.

Susie said ‘It was the least I could do to help Aboud and his family who often feel they are forgotten as refugees. I am more than grateful to the Bate Collection for facilitating it all. Life is very difficult for Syrians living in Lebanon, but seeing how music provides such hope for someone like Aboud is very moving. I couldn’t just let it go.’

Aboud said he ‘cannot express by words how I feel - I’m so happy, so excited. Playing the violin helps me express my feelings. I want to go on to study music and play on a big stage and travel the world.’

The Association for Computing Machinery (ACM) named Sir Tim Berners-Lee, a Professor at Massachusetts Institute of Technology and the University of Oxford, the recipient of the 2016 ACM A M Turing Award. Sir Tim was cited for inventing the World Wide Web, the first web browser, and the fundamental protocols and algorithms allowing the Web to scale. Considered one of the most influential computing innovations in history, the World Wide Web is the primary tool used by billions of people every day to communicate, access information, engage in commerce, and perform many other important activities.

Choir on Top Form

This spring the College was thrilled when a New Heaven reached number one in the Official Specialist Classical Chart. The CD has been wowing the critics: ‘The Queen’s College Choir is on top form … the singers at their radiant best’ (BBC Music Magazine) and ‘The Choir sings with such focus, intensity and precision that one is forced to listen with “new ears” (Organists’ Review, Editor’s Choice).’

On this, their latest CD release, the Choir plunges into a world of ‘revelation’, both divine revelation and revelatory visions of earth and heaven. The bulk of the pieces on the recording are inspired by the extraordinary visions of St John, the writer of the Book of Revelation, describing the ravaging of the world through divine judgement, the battles between good and evil, and the world’s eventual remaking as ‘a new heaven and a new earth’ in which death and suffering are no more. The disc features works by composers Sir James MacMillan, Cecilia McDowall, Gabriel Jackson and Old Members David Bednall (Music, 1997) and Kenneth Leighton (Music, 1947). There are three new commissions, by Philip Cooke, Toby Young and Mark Galvani, who was a final-year student at Queen’s at the time of recording. The recording is in memory of a Senior Research Fellow at Queen’s, Dr Jackie Stedall, whose own words are set to music by her former colleague, and former Junior Research Fellow in Music at Queen’s, Philip Cooke.

The Choir followed up this success with a tour to Taiwan and is now planning ahead for its autumn concerts (see back page for dates) and a 2018 tour to America. All of these activities require support and in the autumn there will be a new way to support specific projects and activities: watch this space!
OLD MEMBER MARCO GALVANI IS ONE OF SEVEN WINNERS IN CLASSIC FM’S 25TH BIRTHDAY COMMISSIONS COMPETITION

Throughout 2017 Classic FM is celebrating its 25th birthday with a series of special concerts and events. The 25th Birthday Commissions competition, in partnership with the Royal Philharmonic Society, commissioned brand-new pieces of classical music, written by composers who are no older than Classic FM itself. Seven winners have now been decided including former Choral Scholar and Old Member Marco Galvani (22) from Prenton on the Wirral. One of Marco’s works features on the Choir’s latest CD A New Heaven.

NEWS FROM THE COLLEGE

EDITORIAL ACHIEVEMENT AWARD FOR PROFESSOR WHIDDEN

We are delighted to announce that the Council of Editors of Learned Journals (CELJ) has named Nineteenth Century French Studies the recipient of the 2016 Phoenix Award for Significant Editorial Achievement. The journal is edited by Queen’s Fellow in French, Professor Seth Whidden. As the CELJ explains, the award is given to journals that ‘have launched an overall effort of revitalization or transformation within the previous three years’.

JUNIOR RESEARCH FELLOW AWARDED JOSEF DOBROVSKÝ FELLOWSHIP

The College congratulates Dr Claire Morelon, Junior Research Fellow in History of the Great War, who has been awarded the Josef Dobrovský Fellowship by the Czech Academy of Sciences. The Fellowship is for foreign researchers studying Czech studies. Dr Morelon will be staying in Prague for one month at the Masaryk Institute and working on her monograph Streetscapes of war and revolution: Prague 1914-1920.

QUEEN’S FELLOW GIVES A VOICE TO ANCIENT EGYPTIAN POETRY

Professor Richard Parkinson has worked with actress and writer Barbara Ewing to record a dramatic reading of one of the finest works of Egyptian poetry, The Tale of Sinuhe. The poem tells the tale of an official’s troubled life-story and was written in about 1850 BC. It survives in many manuscripts, including one in a collection of texts that was buried in a tomb at Luxor in around 1680 BC, and is now known as the Ramesseum papyri. Professor Parkinson’s research is part of an ongoing joint British Museum and Oxford University project on the Ramesseum papyri. He says ‘The problem with any poetry is that it is untranslatable, and Sinuhe is now very remote … How do you capture the ancient resonances of phrases that mean nothing to modern audiences?’ Find out more and hear how Barbara Ewing finds a voice for the heart of this ancient poem: read the blogpost and watch The Tale of Sinuhe here: www.queens.ox.ac.uk/videos.

ARTS FUNDING AWARDED TO THE MODERN POETRY IN TRANSLATION MAGAZINE

Modern Poetry in Translation (MPT), which is based at Queen’s, was founded by Ted Hughes and Daniel Weissbort, and the historic first issue of the magazine was published in 1965. Hughes and Weissbort saw the magazine as an ‘airport for incoming translations’ and they were determined that the work they published should find a home in the English-speaking landscape. Over 50 years the magazine has published some of the most acclaimed names in world poetry, including Paul Celan, Cavafy, Marina Tsvetaeva, Czesław Miłosz, Ingeborg Bachmann and Kim Hyesoon. The magazine’s association with Queen’s began in 2003 when Supernumerary Fellow David Constantine took on the editorship with Helen Constantine; the current editor, Sasha Dugdale (Modern Languages, 1993), is also an Old Member of the College.

Modern Poetry in Translation is a National Portfolio Organisation. This means the magazine is one of a small number of arts organisations to receive regular funding from Arts Council England over a period of several years. In 2017 MPT bid successfully for a four-year extension of its funding and the new funding award will cover MPT’s core costs until 2022 and ensure the organisation’s stability over this period.

MPT has also been successful in gaining an extra £10,000 a year on top of the existing grant.

Editor Sasha Dugdale says: ‘Only around 10 literature organisations in England have received a rise in their funding awards so we are extremely pleased with our new settlement. It means we can continue to publish the best world poetry in the best translations and expand our digital and outreach work.’

Old Members can benefit from a reduced subscription to the magazine by going to http://modernpoetryintranslation.com/shop/ and entering ‘queens’ as a coupon code in the checkout.

QUEEN’S WELCOMES NEW COLLEGE CHAPLAIN

The College is delighted to welcome its new Chaplain, the Reverend Mrs Katherine Price. Katherine was previously an Assistant Curate in the Parish of St Mary and St James, Great Girmandy and has worked as a Vocations Adviser for the Diocese of Lincoln. She studied at Merton College, Oxford, where she was awarded a first in Modern History and an MSt in Medieval History. She trained for ordination at the College of the Resurrection, Mirfield, where she studied for a degree in Theological Studies from the University of Sheffield. Katherine is undertaking postgraduate research on a part-time basis, exploring the relationship of the local and universal church in the Anglican Communion and Eastern Orthodoxy.

HIDDEN STORIES

Old Member and Egyptologist Professor Elizabeth Frood (Egyptology, 1999) and Fellow in Egyptology Professor Richard Parkinson both feature in The Gaps Between installation celebrating Oxford’s alternative and hidden stories.

Images reproduced by kind permission of The Oxford Research Centre in the Humanities | TORCH. Photos by Stuart Bipp.
Paul Carey Jones is an established opera singer (bass-baritone), who made his Royal Opera House debut in Barrie Kosky’s production of Shostakovich’s opera *The Nose* (based on the satirical short story by Nikolai Gogol). Growing up in Wales, Paul was exposed to a lot of singing as part of his daily life, but as he grew up he realised that singing was more to him than just a hobby. Paul read Physics at Queen’s from 1992 to 1995. He treated me to a tour of the Covent Garden backstage, and told me about his progression from a physics undergraduate student to a professional performing artist.

**While you were studying at Queen’s did you know that your career would eventually lead you to the Royal Opera House?**

The short answer is no. I think there was some sort of pull inside of me between science and the arts, and that it seemed logical to explore the science branch before possibly coming to the arts branch. Aged 18, the idea of being a professional singer was still something exotic to me, and my teacher had supported the idea of being patient, especially for a lower voiced male singer. You don’t hit your stride until your late thirties/early forties; it’s exciting to have finally reached that point!

By my second year I had come to realise that undergraduate physics was as far as I wanted to take physics. At this point I had also stopped singing with choirs. I had sung with Queen’s Chapel Choir, but I made the decision that if I was going to explore singing, either as a career or a hobby, it was going to be solo singing – I was always more a natural soloist than a chorister anyway. I did a few recitals, and looking back I had a surprisingly large repertory, given that I don’t remember being exposed to a lot of singing as part of his daily life, but as he grew up he realised that singing was more to him than just a hobby. Paul read Physics at Queen’s from 1992 to 1995. He treated me to a tour of the Covent Garden backstage, and told me about his progression from a physics undergraduate student to a professional performing artist.

**What do you feel that your time at Oxford prepared you for your professional career?**

My overriding memory of the intellectual side of things at Queen’s is that sense of exploration and challenging of ideas - established ideas - and of those ideas developing over time. You still get that sense even when a group of us who were contemporaries at Queen’s get together now – that sense of being interested in what someone’s thinking and the way they’re thinking about it, especially if there’s a difference in opinion. The best rehearsals I have had in my career have been the ones where the atmosphere was like that, where there is an exchange of ideas between people who are from very different backgrounds and disciplines; opera is a multi-disciplinary art form. The cross-disciplinary exploration that took place was a crucial part of the social life at Queen’s. It was as much a part of the learning process as the formal education.

Paul Carey Jones was in conversation with current student Elizabeth Nurse (Music, 2015)
Building an underground library has been discussed for many years and we’re delighted that it is now open. A key resource for students is the Multi-Purpose Room which has six work spaces when set up as a reading room but can also be configured to provide a small meeting or teaching space.

Current student Caroline Yuen (Law, 2013) said, ‘The Queen’s College is proud to be home to one of the best-stocked college libraries in Oxford and dare I say it, one of the prettiest college libraries too. The new space no doubt adds to our College as a whole, and also benefits our junior members in a very practical way. The Queen’s JCR Library Committee reports that the JCR feels that the New Library will greatly improve the study environment for all library users and it is a huge step forward for the College.’

Over this summer the College’s archives will be moved into the New Library where they will be kept, together with the library’s rare books and manuscripts, in a purpose-built store which meets current standards on environmental control and fire protection. There will be sufficient space not only to enable us to reunite the medieval records, which have been deposited in the Bodleian since 1930, with their more modern counterparts, but also to allow for the expansion of the archive so that all of the College’s records will be stored in ideal conditions for decades to come.

A brochure detailing the project in full will be available in the autumn.
Ale was brewed once a year and, in the early 19th century at brew, however, was the renowned Chancellor Ale. Chancellor too warm) and made up the vast majority of beer brewed and gave instructions in the College Statutes that brewing was to be done on the premises. The Queen’s College brewhouse produced two main beers: College Ale and Chancellor Ale. College Ale was brewed monthly (except in summer when it was too warm) and made up the vast majority of beer brewed and consumed at Queen’s. Writing in The Brewers’ Journal in 1927, H Lloyd Hind wrote that College Ale had a good malt and hop flavour and reported it to be 6.6% ABV. The College’s special brew, however, was the renowned Chancellor Ale. Chancellor Ale was brewed once a year and, in the early 19th century at least, followed the same brewing method as College Ale except it used twice as much malt (50lbs instead of 25lbs), was boiled for three hours with 20lbs of hops, and was stored for a year before broaching. Legend has it that Chancellor Ale used to be made by modifying the brewing process by substituting water for College Ale. However, this rumour likely stems from the practice in the early 19th century of brewing Chancellor Ale by using the liquor run off from the first mash of College Ale and mashing it again with fresh malt.

The BREWHOUSE
All the beer brewed at Queen’s over the centuries was done on the same spot, the site of the present day Carpenter’s Workshop next to the Shulman Auditorium. The date of its original construction is unknown but features such as the roof beams suggest a great age. Queen’s brewhouse was hired out to New College and All Souls from 1691 to 1697 for an annual sum of £25, and All Souls even made an entrance in the wall separating All Souls and Queen’s for the very purpose.

You can visit the exhibition in the Upper Library during staffed opening hours (during term: Monday – Friday: 9:00am – 5:00pm; Saturday: 9:00am – 1:00pm) 

Robin Hobbs, Library Assistant

What is your role at Queen’s?
I am the College Lecturer in Psychology at Queen’s. I have a large proportion of the first-year Introduction to Psychology tutorials, but I am also involved in a wide variety of other tasks, such as admissions interviews or revision sessions.

Tell me about your research.
I research social media, focusing particularly on the effects of passive consumption (more commonly known as Facebook stalking). Scrolling through the Facebook Newsfeed – reading friends’ posts without interacting with these friends in any way – has become the most common use of social media, but we still know very little about how it affects social relationships and well-being.

The College has just opened its New Library, what do you think is the value of a shared learning space?

As an undergraduate, my college library was probably my second favourite location after the college dining hall during meal times. Even though I was studying Natural Sciences, and needed almost no books, I loved the feeling of community and camaraderie a college library provided. Whether it is early in the morning, right after lunch or late at night, there are always familiar and friendly faces in the library. This builds community and enriches college life.

What place is there for libraries in a digital age?
I think libraries still inhabit an important space, even in the digital age. On the one hand, just the shared space a library provides is very valuable for students and academics (see above). On the other hand, there is also a continuing need to archive and document life happening both on- and offline. While online databases have started replacing physical bookshelves, I think there are still many benefits of having a central location for archiving, engaging with and learning from materials.

You have also studied the similarities and differences between face-to-face interaction and interaction on social media, what have you discovered?
I have discovered that the process we use to interpret social media posts is very much like the process used when we are interacting face-to-face. This, however, does not mean that the outcome of social media and face-to-face interaction is the same. I can best explain this with an example. Eating always uses the same general process; however, if we change an ingredient, for example by changing sugar to salt, the outcome can be very different.

What is your favourite thing about the College?
This might sound stereotypical, but my favourite thing is the community. At every level of College life – from JCR and MCR to SCR and staff – Queen’s members are always willing to go the extra mile for other Queen’s members.

I think scientists need to promote a balanced view of social media so that users, parents and policy-makers can make the best decisions. Just writing for academic journals and speaking to other academics is not enough. We need to speak out, especially if the public is being misled.

Some may question its flavour, but none its potency (J M Kaye, The Queen’s College Record)
Ada Lovelace in the archives

Christopher D Hollings
Clifford Norton Senior Research Fellow in the History of Mathematics

The history of mathematics is a discipline with which Queen’s has been strongly associated for many years. Historians of mathematics strive not only to understand the technical developments of the subject, but also to situate these ideas within the intellectual history of the world, and to study mathematics as a cultural activity. My own work has mostly been concerned with the development during the nineteenth and twentieth centuries of certain abstract branches of modern mathematics, with a further interest in the way in which these ideas were communicated (or not) between East and West during the Cold War. In 2015, however, I was drawn into a rather different project: to study the mathematical papers of Ada Lovelace, the nineteenth-century computing pioneer.

Augusta Ada King, Countess of Lovelace (1815–1852) was the only legitimate daughter of Lord Byron, but she has perhaps become better known for an article that she published in 1843: an account of the ‘Analytical Engine’ designed by Charles Babbage. The Engine, which was never built, was conceived as a multifunctional steam-driven calculating machine, and is now recognised as a precursor of the modern programmable computer. Lovelace’s article contained mathematical descriptions of the workings of the machine, and speculated about its capabilities. In the century and a half since her death, Lovelace’s speculations have been seized upon as predictions of the digital age, and a procedure outlined in her notes has been hailed (inaccurately) as the first computer programme.

However, views of Lovelace have not been uniformly positive, and, over the past few decades, a debate has raged in the literature. At one extreme, we find bizarre and extravagant claims, such as the assertion that Lovelace predicted the invention of the CD, whilst authors at the other end of the spectrum of views have dismissed her as a fraud whose 1843 publication was really written by Babbage. At the heart of this debate lies the question of the extent of Lovelace’s mathematical abilities, yet few authors have taken the time to examine her wider mathematical papers, which are held in the Lovelace–Byron archive in the Bodleian Library. I set out to do just that, in collaboration with Ursula Martin (Department of Computer Science) and Adrian Rice (of Randolph-Macon College, Virginia, and a Visiting Fellow at Queen’s in 2014–2015).

The focus of our research was a box of letters that Lovelace exchanged with Augustus De Morgan, professor of mathematics at University College London. For around 18 months in 1840–1841, Lovelace followed a course of self-study in higher mathematics (mainly calculus), using De Morgan’s textbooks and writing to him for help whenever she had difficulties. Their letters (around 40 from her to him, and about 20 in the opposite direction) provide us with a fascinating glimpse of this learning process; there are places, for example, where Lovelace suddenly grasped an idea whilst in the process of writing to De Morgan. Having studied these letters, our assessment is that, whilst it is difficult to apply the word ‘genius’ to her, Lovelace appears nevertheless to have been a competent mathematician, and a tenacious learner, with a keen eye for detail. There can be little doubt that her studies with De Morgan endowed her with the mathematical skills necessary to produce her 1843 work.

But there has been a great value in this project beyond mere record-straightening. It has provided us with a view of the struggles of a mathematical learner of the mid-nineteenth century, which would be of interest no matter who the pupil was. It has given us an insight into how learners dealt with the mathematical issues of the day: for instance, we see Lovelace grappling with (and questioning) a particular assumption that was then made by mathematicians studying algebra in Britain, but that has since been discredited. It is interesting to note also that some of the points over which Lovelace struggled still cause problems for students today.

Moreover, our research in the Lovelace archive has not been confined merely to her study with De Morgan. Like so many of her contemporaries, Lovelace was an inveterate letter-writer, and we are extremely lucky that a vast amount of her correspondence (often both sides of it) has survived. In this wider exchange of letters, with figures such as Babbage, Michael Faraday, Mary Somerville, and Charles Dickens, Lovelace both expressed and received opinions on the issues of the day: scientific, political, religious, personal. What began as a mathematical study has further highlighted the value of this archive as a window onto the late-Georgian and early-Victorian intellectual world, and onto the place of mathematics within it.

Part of this article is about the Lovelace–De Morgan correspondence, which has been digitised and is freely available here:

www.claymath.org/publications/ada-lovelaces-mathematical-papers
A MESSAGE FROM THE FIRST WOMEN AT QUEEN’S

‘As the first female undergraduates to matriculate at Queen’s, we’re looking forward to celebrating the 40th Anniversary of Women in College in 2019. Almost 2000 female students have passed through Front Quad since 15 of us arrived in 1979. The anniversary presents an ideal opportunity not only to celebrate, but also to tap in to that resource in a practical way to connect and engage with Queen’s women across the generations.

We are launching this initiative at an open workshop on Saturday 23 September at Queen’s. If you would like to be involved in developing this idea and creating celebratory activities during 2019, please contact the Old Members’ Office on 01865 279214 or oldmembers@queens.ox.ac.uk.

The first women’s intake – 1979’

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DESIGN & PUBLISHED: HOLYWELL PRESS LTD