

# Catalogue of Artists' Books



Bertram Rota Ltd

Spring 2007

# Bertram Rota Ltd

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TERMS OF BUSINESS. The items in this catalogue are offered at net sterling prices, for cash upon receipt. Charges for postage and packing will be added. Dollar equivalents at the current rate of exchange may be shown on accounts for the convenience of customers in the U.S.A. All books are insured in transit.

PAYMENT. Payment from abroad may be made by Money Order, Banker's Draft, personal dollar cheque or Giro. Our Girobank account number is 58 423 4201.

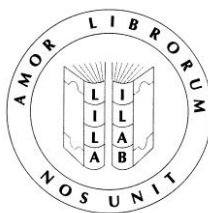
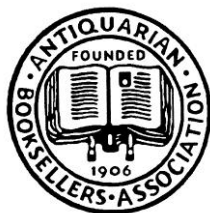
We also accept payment by BARCLAYCARD/VISA and MASTERCARD/EUROCARD/SWITCH. To make use of this facility please quote the number, date of expiry and three digit security number of your card, as well as your name and address.

V.A.T. We regret that Value Added Tax must be charged on orders from customers within the European Economic Community for autograph letters and manuscripts (unless they are bound in the form of a book), drawings, prints, photographs, artists' proofs of wood-engravings and engraved wood-blocks.

WANTS LISTS. We are pleased to receive lists of books especially wanted. They are given careful attention and quotations are submitted without charge.

HOURS OF BUSINESS. We are open from 9.30 to 5.30 from Monday to Friday. Appointment recommended.

Image overleaf: Barker (Dale Devereux). Violi (Paul). *Selected Accidents, Pointless Anecdotes.*

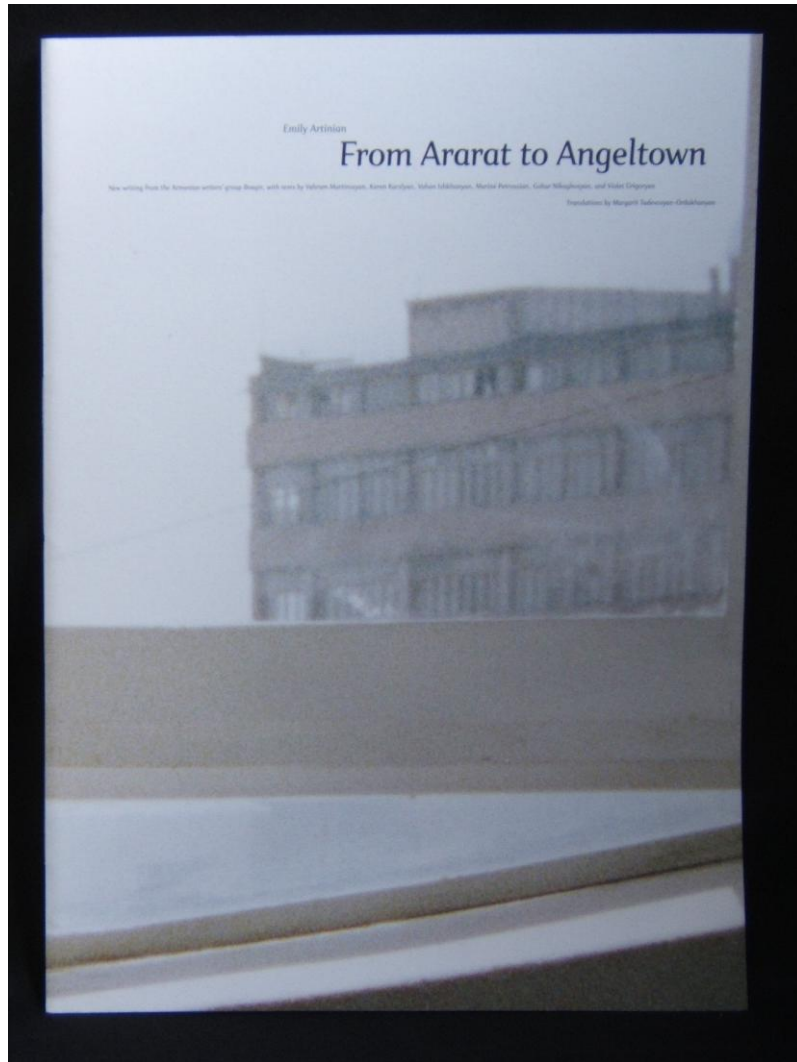




### *Corrugations*

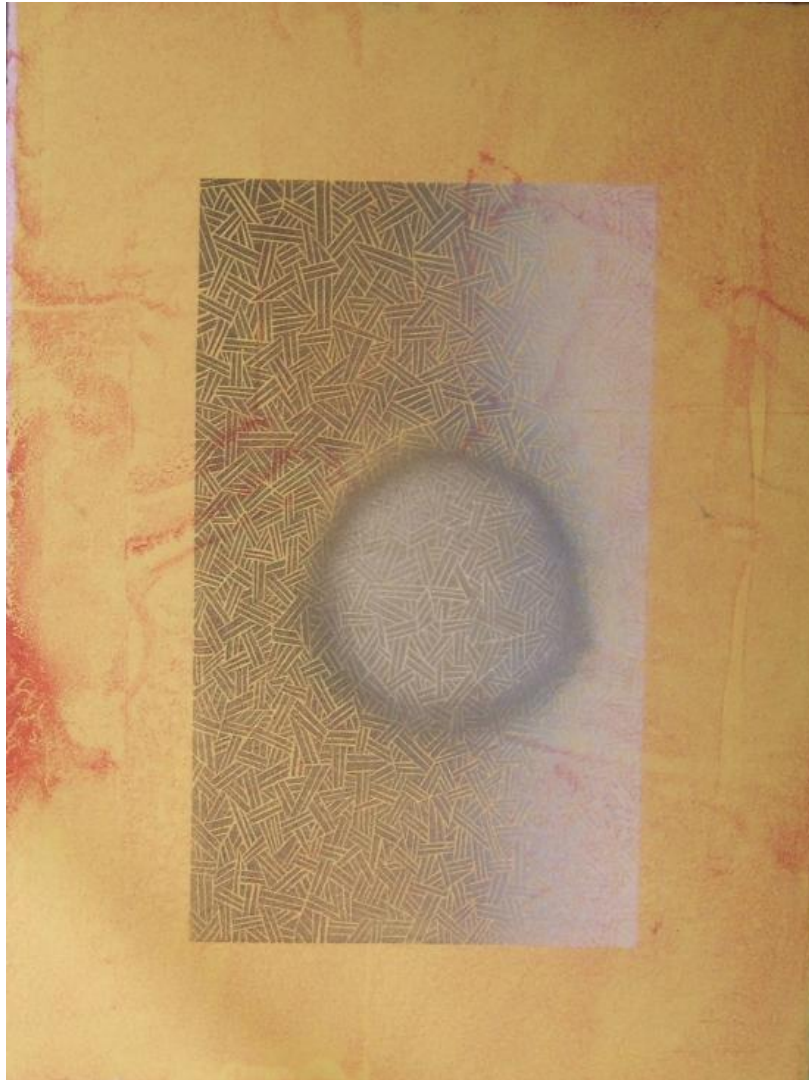
**The Alembic Press.** Bell (Anne). *Corrugations; some speculations on Australian tin*. Linocuts by Katie Clemson. Marcham, Oxford, 2006. First Edition. One of a limited edition of thirty-five copies of which thirty are for sale. Folio. The poem is handset in 36pt Spectrum Italic and the text in 11pt Grotesque. Designed, printed and bound by Claire Bolton. Two-part landscape accordion book structure, bound in paste papers, and contained within a cloth drop-back box. Fine copy. £600.

The two works are designed to be viewed in tandem. In the first book Bell's poem has been printed over twenty-two pages in a subtle tin-grey ink, accompanied by linocuts. These images invest decaying examples of vernacular corrugated iron architecture (the silos, verandas, water-towers and woolsheds observed by the artist in western Australia) with an intense gravitas. Astute inking and colour cause the buildings to appear to shimmer palely, as if half seen through a heat haze. Most occupy a full page, and some, with the aid of pop-up elements, extend even further, creating a monumental feel. The second book emulates a zigzag fence, being an extended linocut depicting corrugated iron replete with graffiti, rust and lichens, intended to be viewed in front of the other book to increase the illusion of depth. The two books are sold together with a broadside of the text, and a signed and numbered print by the artist.



*From Ararat to Angeltown*

**Artinian (Emily).** *From Ararat to Angeltown.* New writing from the Armenian writers' group Bnagir, with texts by Vahram Martirosyan, Karen Karslyan, Vahan Ishkhanyan, Marine Petrossian, Gohar Nikoghosyan and Violet Grigoryan; English translations by Margarit Tadevoysan-Ordukhanyan. Near life-size photographs of the group are sensitively overlaid by parallel text translations of the writers' work, together with a running header transliterating a discussion on the perceived 'blockade' on contemporary Armenian writing. 2005. One of an edition limited to 250 signed copies. Folio. Texts set in Nour&Patria, fonts designed in 2000 by Hrant H. Papazian to address the complexities of bilingual Armenian/Latin typography. Stiff wrappers. Preserved in blue cloth-covered portfolio with linen ties; title blind-stamped on upper board. Fine copy. £130.



*Selected Accidents, Pointless Anecdotes*

**Barker (Dale Devereux).** Violi (Paul). *Selected Accidents, Pointless Anecdotes*. Privately printed by the artist, 1995. First Edition. One of an edition limited to eight copies, signed by the artist. Folio. Hand-printed multimedia prints on Somerset 300 gsm paper, loose sheets printed both sides enclosed in coloured card folder, cloth portfolio and cloth covered slipcase. Fine copy. £1,800. Rich polychrome bases informed by the dynamic behaviour of the printmaker's materials (ink washes, splashes and blotches) underlay premeditated designs by the artist and Violi's texts. The images reveal a fascination with different typographic forms, the irregularities of 24-line wood type, the quirky productions of typewriter keys and random Italian postmarks. While the gung ho approach to letterpress will not please purists, it is in keeping with the overall fervour of the production and will not be cavilled at by those who prefer imagination and spontaneity to enslavement to convention.

**Barker (Dale Devereux).** Stannard (Martin). *How to live a life*. EMH Arts, 2001. First Edition. One of twenty copies, signed by the artist. 4to. Striped buckram boards, linocuts and screen-prints printed on Fabriano Cotton Rag. Fine copy. £250. Over twenty-eight pages intensely screen-printed in primary colours with bold linocuts, the ten stanzas of Stannard's poem elucidate with wit and verve on life's complexities. This book was completed in the year Dale Devereux Barker was elected as a Fellow of the Royal Society of Painter-Printmakers.



*Envoy: Life is Completely Interesting*

**Barker (Dale Devereux).** Violi (Paul). *Envoy: Life is Completely Interesting*. The First Cut, 2005. First Edition. Of an edition limited to 300 copies, this is one of 50 copies signed by the author and artist and accompanied by an additional monoprint. 8vo. Printed lithography and screenprint on Magnani mouldmade paper, bound in decorative gloss paper boards which emulate a Cuban cigar box. The text, set in Helvetica Neue 35 Thin, is a poem celebrating, after Louis MacNeice, 'things being various', with a range of images playfully drawn from photographs and commercial ephemera, overlaid with the artist's richly coloured designs. Printed by Heaney's Printers and the Curwen Studio. Fine copy. £150. The fifth collaboration between Barker and Violi ambitiously combines in one volume digitally generated imagery, commercially printed lithography, screenprints by the artist and end-papers unique to each copy. The monoprint describes a rich patina of the artist's images overlaid upon a night cityscape. Also available in the standard edition (signed, without monoprint) at £100.



*Viola: an auction of romance*

**Bodman (Sarah).** *Viola: an auction of romance*. Bristol, 2004. One of ten copies. Square 8vo. Text and image produced as archival inkjet prints from original photographs and assemblages bound in blind embossed pink plush velvet with ribbon ties. Fine copy. £95. A dark tale of one woman's obsession with sweetmeats.

**Bodman (Sarah).** *Flowers in Hotel Rooms Volume II*. Bristol, 2005. One of 25 copies. 12mo. Wrappers of black book card with screenprinted white text on inner wrapper and inkjet printed photographs. Fine copy. £25. The second book in a series inspired by Richard Brautigan's novel *The Abortion*, containing photographs of flowers found or placed in hotel rooms by the artist on her travels. This volume includes tribute placings in reference to novels by Haruki Murakami and Colin Dexter.

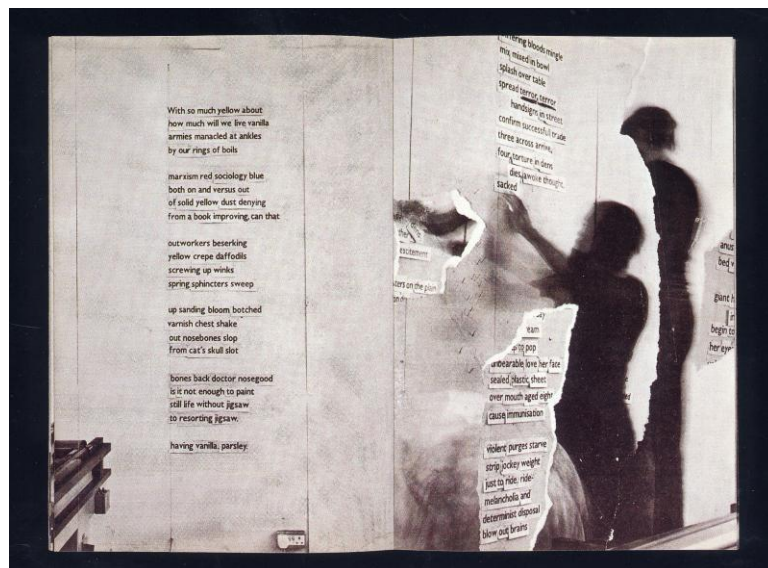
**Bringhurst (Robert).** *New World Suite Number Three; a poem in four movements for three voices*. Afterword by the author outlining his approach to polyphonic poetry. The Center for Book Arts, New York, 2006. First Edition. One of an edition of seventy-five copies signed by Robert Bringhurst, Hedi Kyle and Richard Minsky. Folio. Printed letterpress in hand-set display type and Monotype Dante, arranged by Barbara Henry to Robert Bringhurst's specifications. Binding structure designed by Hedi Kyle, each volume forming its own lectern when open. Fine copy. £1000. In his afterword, Bringhurst, a revered designer and poet and author of *The Elements of Typographic Style*, states that 'the printed text should be as fine as it can be, but it should never be the final incarnation. A book must be a place where things begin.' This innovative interdisciplinary work is a poem for three voices to be read simultaneously, and its incarnation involves not only literature but graphic design, fine binding and performance. Also available in a specially commissioned box, at a cost of £1250

**Bush (Tracey).** *British Butterflies (Stamp Album)*. 2005. Number 25 from an open edition signed by the artist. Stanley Gibbons pocket stout book, rebound by the artist in bookcloth with striped ribbon ties. End-papers by Enid Marx. Butterflies hand-cut from maps of the British Isles, names calligraphed in sepia ink. Fine copy. £100. The book explores the preoccupations of collecting and classification. Each species has an allusion to its often poetic name in the materials from which it is made - for example the High Brown Fritillary is cut from the dun contours of the Cheviots.



*Sculpture of the artist's hands*

**Campbell (Ken).** *Sculpture of the artist's hands.* Bronze. One of three. 14cm. x 19cm. £5,000.



*Terror, Terror*

**Campbell (Ken).** *Terror, Terror.* 1977. First Edition. Unnumbered edition, signed and dated by the artist. Pictorial wrappers, double-folded either side of 'perfect' binding. Scarlet end-papers. 78 pages, bound with an

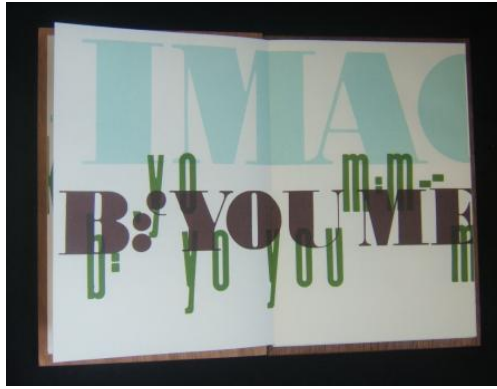


oriental fore-edge fold throughout. Text printed letterpress using sans serif wood type, the individual words pinned to a wall and photographed at varying angles both during the act of assembly and after completion, the resulting images printed offset (in black-and-white) on an office rotary press by Dennis Marriner. Fine copy. £500. In this early work Ken Campbell explores the ambiguity of the page, the process of revealing and then concealing words which has been continued in his subsequent work. At first the book appears to lay bare the act of creation, through an assemblage of photographs which reveal the artist in the studio, the proof press on which the words were created, and colour sensitivity charts, as well as the text itself. Yet the ambivalent structure of the book, the distortion of the image by overlay and over-exposure, and the 'broken poetics' of the text, gesture towards the complexities - and terror - implicit in the act of reading.



*Father's Hook*

**Campbell (Ken).** *Father's Hook*. 1978. First Edition. One of an edition limited to 100 copies, signed and numbered by the artist. 4to. Printed letterpress in Akzidenz Grotesk with imagery "gained from the manipulation of lino blocks... worked and turned; and printed in split duct colour"; twenty-four sheets of light hand-made paper with an oriental fore-edge fold, the illustrated sheets being folded so as to open out revealing ethereal transference of ink onto the verso. Sewn in invisible thread and held between boards of varnished plywood secured with an elastic band. Fine copy. £1,750. 'This book carries a cycle of poetry written during and after the death of my dockworking father, and is dedicated to him and his labouring. The book is in all respects as formally severe as it could be made.'



*AbaB*

**Campbell (Ken).** *AbaB*. 1984. First Edition. One of an edition limited to fifty copies numbered and signed by the artist. 4to. Wood letter type silkscreened in three colours onto sixty-eight accordion-fold pages of Heritage Rag paper by Jim Birnie at Norwich School of Art, pasted onto heavy endboards of varnished wood. A fine copy, in very slightly worn cloth slipcase. £500. An imaginary Borgesian conversation between two men, printed in a fatface serif and condensed sans serif woodletter type that ‘stammers’ across the long concertina pages.



*Broken Rules and Double Crosses*

**Campbell (Ken).** *Broken Rules and Double Crosses*. First Edition. A signed artist’s proof from an edition of fifty books produced during a Brinkley Fellowship at the Department of Graphic Design, Norwich School of Art, 1984. Folio. Printed in letterpress and silkscreen; fifty-six sheets of Heritage Rag paper with an oriental fore-edge fold, perfect bound between the same, fortified and varnished with clear acrylic, and sewn with ‘invisible’ thread in the Japanese style. The whole wrapped in a silkscreened cloth ‘shroud’ and contained within a cloth drop-back box with cross motifs stamped to upper lid. Fine copy. £2,500. An attempt to abandon hierarchical thought structures, this book provides a meditation on the design of the crucifix, on twinhood and kinship. A variation on an articulated Christian cross, constructed from painfully snapped, unchamfered pica printing rules held in a printer’s forme, is printed through all its possible deviations in near-sculptural levels of black ink. The fold in each page isolates the twinned images from each other. The texts around which the rules conduct their graphic dances include a poem by the artist, ‘Of officers and men’ (dedicated to the fallen of the First World War), as well as Muslim and Jewish meditations on the concept of good work. The whole has a stark and almost alchemical beauty.



*Horse*

**Campbell (Ken).** *Horse*. 1985. First Edition. One of an edition limited to twenty-five copies, numbered and signed by the artist. Folio. Bound in a dramatic combination of orange and indigo cloth, contained within a cloth slipcase. Fine copy. £1,500. A text based on a translated Sanskrit song to the horse (and by extension, the universe and nature) is laid out as 'a visual chant, a kind of concrete poem with an eye and an ear for repetition and rhythm'. The poem, printed in heavy sans-serif wood type in two colours, each running from one end of the book to the other, interlaces with itself and thus plays out typographically ancient cycles of migration and sacrifice. The artist describes the work as 'a very physical, sculptural book printed con brio'.

**Campbell (Ken).** *Night Feet On Earth*. 1986. First Edition. One of an edition limited to fifty copies, numbered and signed by the artist. Oblong 8vo. Quarter cloth, printed boards. 40 pages printed letterpress in four colours from wood letter and hand-cut zinc blocks. Fine copy in slipcase. £800. 'The recent visitation by Halley's comet and its image upon the Bayeux Tapestry, brought forth a poem about comets and a divine child descending; a rather pagan Christmas carol. The poem is set in rather airily spaced woodletter capitals, and is alternately revealed either in white space or on a dark, starry backdrop.' The modulation of ink tones both in the background and the text are richly evocative of the changing night sky.



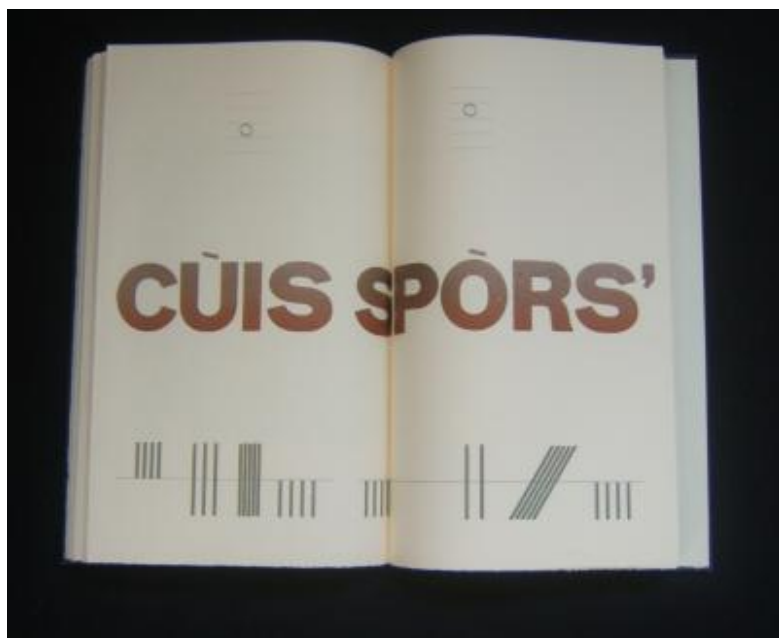
*In the Door Stands a Jar*

**Campbell (Ken).** *In the Door Stands a Jar.* 1987. First Edition. Artist's proof copy of an edition limited to forty copies, this signed by the artist. Square 8vo. Printed letterpress, with images formed from zinc and wood blocks. Quarter morocco, decorated paper boards with metallic dusting, contained in printed slipcase, the design of which references the black border of the text pages. Fine copy. £1,250. The reader of this work is a voyeur, who sees both the two-page spread replicated on each page, a miniature plan of the book itself containing text and the repeating image of an abstracted female form, and also around its margins large areas blacked out by zinc blocks. Here image and text ghost under the dark ink, suggestive of extratextual material, the catchwords leading beyond the page. The dark tones of the book are interrupted at significant points by pages of white ink and light varnish. Ken Campbell writes 'the book is about joy and darkness, and the sensual face of this world, and the fact that death moderates all.'



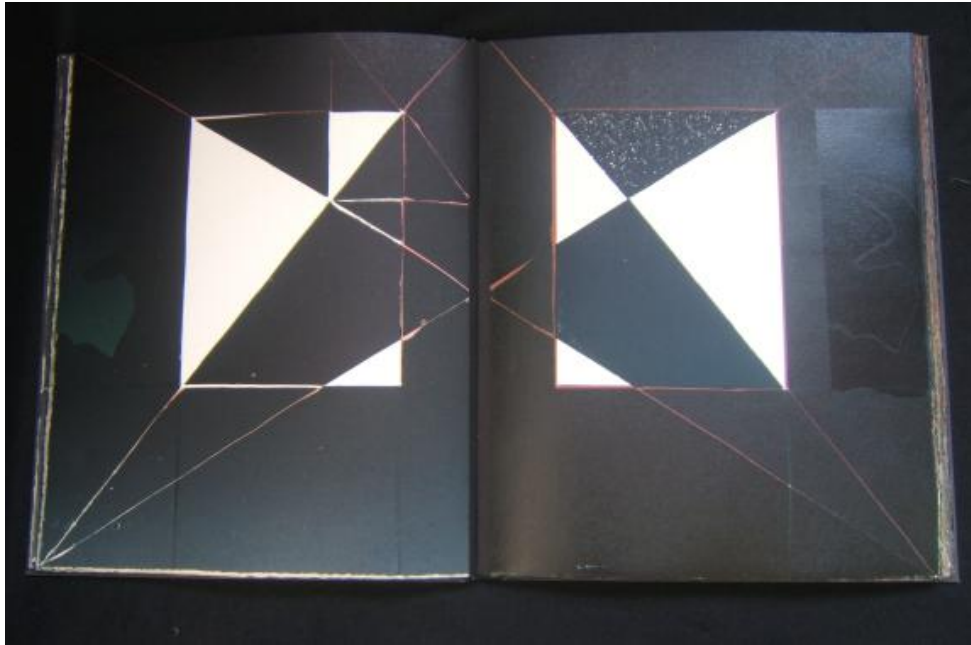
*Tilt: the black-flagged streets*

**Campbell (Ken).** *Tilt: the black-flagged streets.* 1988. First Edition. One of an edition limited to eighty copies, numbered and signed by the artist. 4to. 62 pages letterpress printed in Albertus, with images drawn from found lino and handmade zinc blocks. Quarter cloth; printed paper boards in trapezoid shape, decorative end-papers. Fine copy. £600. A rich and beautifully composed volume, printed and over-printed in numerous colours (with additional metal dusting and handwork), and adorned with borders of printer's flowers which are inventively ordered to gesture towards the eastern as much as the baroque. The poem builds, moving from the verso (where each line is revealed between dark flagstones) to the recto as the leaves are turned. One of Ken Campbell's most evocative and powerful works.



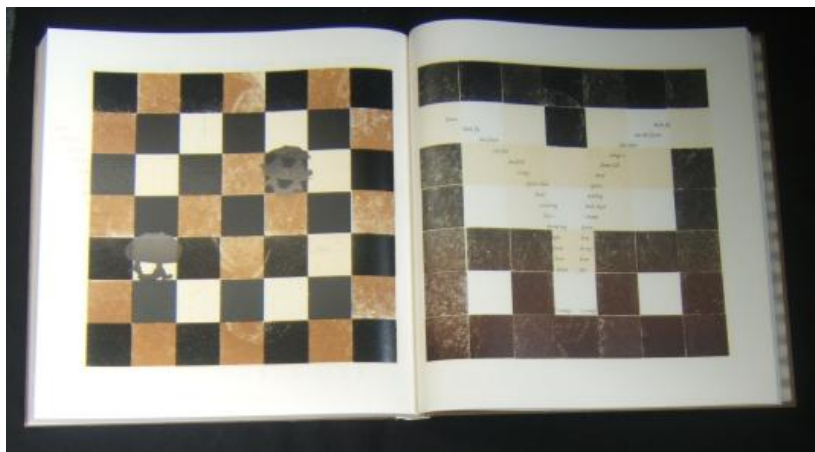
*Martyrs*

**Campbell (Ken).** *Martyrs.* 1989. First edition. One of five artist's proofs, numbered and signed by the artist, from an original edition of forty copies. 4to. Printed letterpress from woodletter, brass and lead rule, using coloured and metallic inks. Quarter cloth in black cloth slipcase. Fine copy. £1,750. The subdued binding of this impressive volume opens like a dark transept into an explosion of colour and light. The text is based on polyphonic singing of the Gaelic version of Psalm 79 to the seventeenth century tune of 'Martyrs'. The colour of the book moves from cool to warm tones, as the woodletter Gaelic text passes through a spectrum glinting with silver and gold. This book repossesses the original singers, both by giving a textual rendition of the Gaelic that was never available, and by dedicating this most appropriate of Psalms to the Scots who were conscripted for the British infantry during the nineteenth century. A simple and yet highly imaginative rendition of musical experience into visual form.



*EXECUTION*

**Campbell (Ken).** *EXECUTION*. 1990. First Edition. One of an edition limited to forty copies, numbered and signed by the artist. Folio. Polychrome letterpress and handwork on heavyweight T.H. Saunders paper. Quarter morocco, printed boards. Fine copy in slipcase. £4,000. '*EXECUTION* plots the dismantling of a diagram (after Tschichold) that establishes a possible disposition of text on a page. The elements of the diagram are made from steel plate progressively cut, etched and ground to hasten their dismemberment and decay... The diagram is progressively destroyed through the book to reveal a cracked black mirror, which is the mirror in which one half looks at the other' (Campbell, *The Maker's Hand*, 2001). A sense of the dichotomies present within the brain runs through this work, in which the narrative is in thrall to the powerful portrait images printed from etched plates and the play of dark and light in the printmaking process.



*Pantheon*

**Campbell (Ken).** *Pantheon*. 2000. First Edition. One of an edition limited to forty-five copies, signed and numbered by the artist. Folio. Printed letterpress in numerous colours from composing room materials, woodblocks, zinc and polymer plates; images derived from photographs by Esther May Campbell, the artist's daughter. Japanese sewn binding with alum tawed calf. Fine copy in cloth drop-back box. £4,500. This volume is a meditation on the art of illumination, a portrait of the artist from within. The primary images are taken from the classical architecture of the Pantheon - in particular the 'oculus' in its domed roof through which sunlight makes its way into the interior - which are overlaid with portrait photographs of the artist and texts in a variety of colours and typefaces. The layout of each page is structured within a continually shifting square frame composed of printer's blocks which references the grid-like routes of Roman pavements and the wanderings of the mind. A monumental achievement from an artist known for his intellectually rigorous and physically compelling work.



*Dominion*

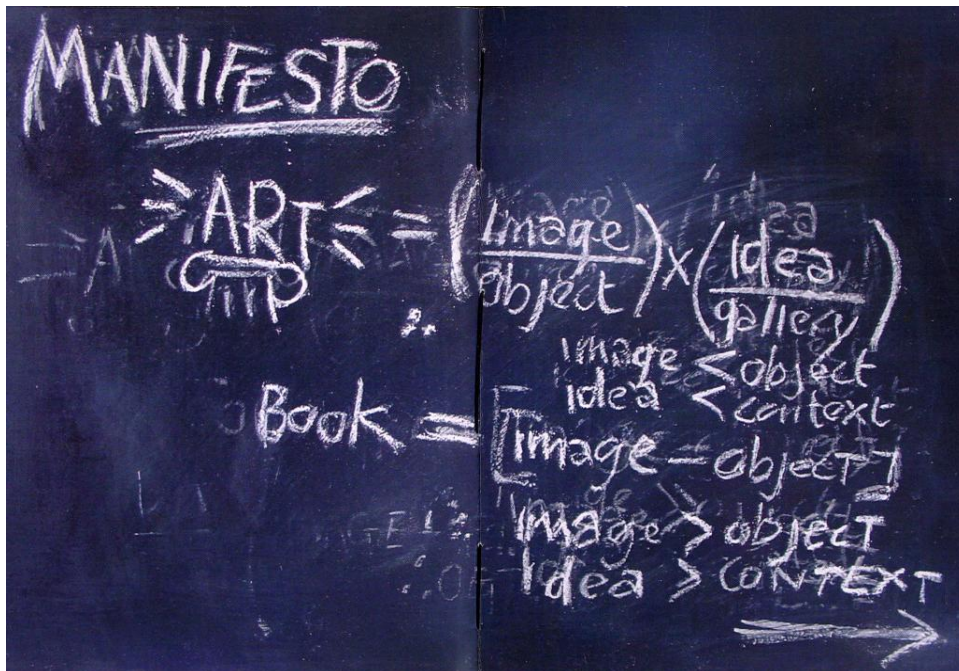
**Campbell (Ken).** *Dominion*. 2002. First Edition. One of five artist's proofs produced alongside an edition of thirty books, signed and numbered by the artist. Folio. Printed letterpress on Zerkall. Bound in full reversed goatskin in wrap-around holding case with handmade flax end-papers, contained within black felt wrap. Fine copy. £3,500. In Ken Campbell's latest work, the subtle gradations in ink tone and variations on a theme of abstract geometric shapes (printed from the relief forms of a set-square, rule and printer's furniture) testify to the work of an artist at the peak of his powers. *Dominion* uses the division of the page as a metaphor for the surveying of land by exiles and emigrants. This visual narrative is accompanied by texts progressing from a European sensibility to that of the American West. The whole is a monumental addition to the Campbell canon.

**Campbell (Ken).** *The Maker's Hand; Twenty books by Ken Campbell*. With an introductory essay by Marcia Reed, Curator of Rare Books at the Getty Research Institute. Extensively illustrated with full-page colour images of each work. 2001. First Edition. One of the special edition, limited to 100 hard-bound copies, signed and numbered by the artist. 4to. Illustrated boards. Fine copy in original translucent wrapper. £100. A catalogue of the books written, printed and designed by the artist between 1975 and 2000, published to commemorate the exhibition at the Herzog August Bibliothek, Wolfenbüttel, Germany. Campbell's books have been described (by Peter Townshend) as "darkness shot through with light". This catalogue, complete with extensive comments by the artist on his own work, captures the power of this vision. Also available in wrappers, unsigned, at £35.

**Cheese (Chloe).** *The Eagle*. Food writing by David Eyre; additional writing by Michael Belben and Emma Hill. Copiously illustrated by Chloe Cheese. EMH Arts/Dinosaur Press, 1994. First Edition. One of an edition limited to 100 copies, lithographs printed by Andrew Purches at the Senefelder Press. Quarter cloth, bare millboard with decorative title on upper board. Fine copy. £120. An artist's diary of a Clerkenwell drinking haunt; an evocative memoir with recipes in words and pictures.

**Clark (Thomas A.).** *Nine Sentences on Friendship*. Hand-coloured line drawings by Laurie Clark. Granary Books, New York and Moschatel Press, Scotland, 2003. One of 350 copies, signed by Thomas and Laurie Clark on the colophon, conceived by Steven Clay as a keepsake for friends of Granary Books. 16mo. Sheet of paper die-cut and folded to create six panels, printed on both sides by Inge Bruggeman at Textura Letterpress, held in original glassine envelope. Fine copy. £75. A considered meditation on friendship is distilled into its essence. The presentation necessitates the reader taking a slow journey through the nine aphorisms: "I want you to come to one sentence at a time, that it might be a gift from me to you."

**Coldwell (Paul).** Bell (Martin). *With the Melting of the Snows*. EMH Arts, 1998. First Edition. One of an edition of 100 copies, numbered and signed by the artist. Oblong 4to. Lithographs printed on Rivoli by Michael Taylor at the Paupers Press. Full buckram in card slipcase. Fine copy. £275. A response to Martin Bell's final BBC radio broadcast from Sarajevo 'Farewell to War Reporting', 4 April 1996.



*Manifesto*

**Elliott (Francis).** *manifesto*. Foundry Press, 2000. First Edition. One of an edition limited to fifty copies, signed by the artist. Laser-jet printed images; sandpaper and spray paint boards. Corners lightly rubbed but a very nice copy. £30. A manifesto for book art inspired by Joseph Beuys.

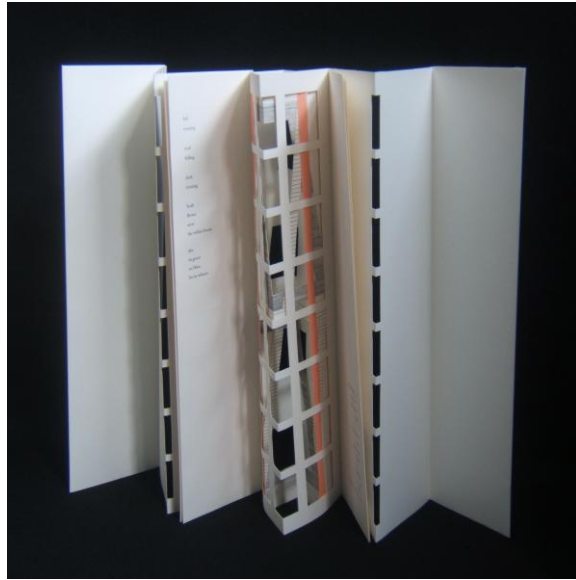


**Elliott (Francis).** *loop*. Foundry Press, 2002. One of an edition limited to fifty copies signed by the artist. A concertina of litho-printed sheets held between decorated paper boards. Fine copy. £30. Over a series of fourteen 'stills' a photograph from the Holocaust is distorted on Whitechapel photocopiers until its details are lost to white space.



*X + Y = LOVE; a tribute to Japanese popular music*

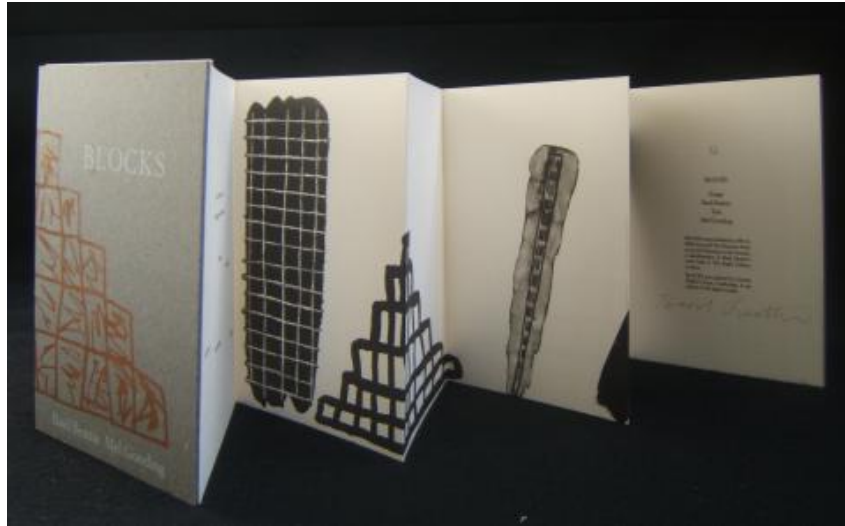
**Enitharmon Press.** Ohtake (Shinro). *X + Y = LOVE; a tribute to Japanese popular music*. English translation by Alfred Birnbaum. Illustrations by the artist. 1995. First Edition. An edition limited to fifty copies signed and numbered by the artist. Folio. Each book contains ten folded sheets pairing one etching with one lithographed plate of text, the whole contained in a polychrome lithographed sleeve. The etchings have been printed onto a textured Gampi paper and attached onto Arches by Nobuhisa Otsuki in Tokyo. The texts, taken from the lyrics of post-war Japanese pop songs, were typeset by Katsuhiro Kinoshita for Design Club and transferred onto lithographic plates for printing. The whole is held within a box decorated with a distinctive scarlet-and-black silk cloth redolent of the fashion of the period, and preserved in a cardboard sleeve with a printed paper label. Fine copy. £800. 'I slip into a marvellously improbable world where the hit music of a forgotten Far East of thirty years ago lives on with blithely mindless persistence. I dedicate this book to all the record grooves stashed away beneath the cash register of every used record store I'll never find as long as I live.' Ohtake, protégé of David Hockney, has a great facility for translating everyday objects into iconic visual images.



*Lo*

**Farrer (Julia).** Thurman (Judith). *Lo*. EMH Arts Publications, 2001. First Edition. One of an edition limited to fifteen copies signed and numbered by the artist. 60.5cm x 13.5cm. Intaglio and letterpress on Moulin de Gue paper; the paper is incised and sculpted to form an abstract architectural design down the book's centrefold. Accordion structure loosely enclosed in cloth-covered casing, with matching slipcase. Fine copy. £750.

**Farrer (Judith).** Rudolf (Anthony). *Mandorla*. Ki Press, 2006. First Edition. One of an edition of twenty copies, this, being the deluxe copy, is accompanied by a signed print. Folio. Etchings printed by the artist on Moulin de Gue paper; accompanied by letterpress printed text. Nine loose sections contained in quarter vellum chemise, blind stamped to upper cover, held within cloth drop-back box. Additional signed drawing enclosed in paper sleeve. Printed by Phil Abel at Hand & Eye Press, and bound by Charles Gledhill. Fine copy. £2,500. The collection of poems was written in response to a selection of Farrer's sketches in 1993. After a long gestation and multiple variations the book was finally completed in 2006. 'Mandorla' (meaning 'almond' in Italian) is the shape formed by the overlapping of two circles and is known as a liminal, or threshold, shape. The images in the book are formed by the overlapping of geometric forms and are pointed to the centre of the page thus linking one poem to the next. The volume is a graceful meditation on the threshold between literary and visual ideas; the sharp prints achieve astonishing subtleties of tone and impression. The work is also available in the standard edition, with a variant binding and without the original drawing, at £1,950.



*Blocks*

**Gooding (Mel).** Beattie (Basil). *Blocks*. Lithographs by Basil Beattie. EMH Arts and The Dinosaur Press, 1991. First Edition. One of 100 copies numbered and signed by the artist. Printed by Curwen Chilford Press, Cambridge. 12mo. Six page paper accordion bound between printed boards. Fine copy. £65. Printed to record *Drawing on the Interior*, a manifestation at The Eagle Gallery, London.

**Granary Books.** Wodening (Jane). *What the Ambulance Driver Said (a story with sentence diagram)*. New York, 1998. First Edition. One of an edition of three hundred copies signed by the author, issued by the press as a New Year's keepsake. Slim 4to. Designed and printed by Philip Gallo at the Hermetic Press. Hand sewn in wrappers. Fine copy. £75. The reader first approaches this story as a single paragraph. The book then extends to reveal the paragraph as a diagrammed sentence, folding out to twenty-six inches. "Long sentences are frowned upon and diagramming appears to be very nearly illegal. Nobody born after World War II seems to have had experience of it. [...] Adjectives and adverbs are attached to the noun or verb they modify; phrases and clauses float separated from each other. If a string of words can fit into the pattern, it must be a sentence" (Jane Wodening).

**Granary Books.** Creeley (Robert). *Ligeia; a libretto*. With a frontispiece sketch of the set design by Alex Katz. New York City, 1996. First Edition. One of an edition limited to 135 numbered copies, signed by Robert Creeley and Alex Katz. Oblong 4to. Printed at the Hermetic Press using Somerset Wove; text set in Trump Mediaeval with Felix Titling, Delphin I & II and Serpentine Oblique for display. Full cloth; printed paper label. Fine copy. £250. With Robert Creeley's two-page note on the text, loosely inserted. The libretto is based on an engaging short story by Edgar Allen Poe, originally published in American Museum in 1838. The story "invites a diversity of readings" (Creeley). The libretto makes use of the emphasised patterns of Poe's narrative. Alex Katz made the drawing for the set and costume design towards the eventual production of *Ligeia*.

**Gross (Roni).** *She Who Saw With Her Heart; An Arabic folktale*. New York, 1997. One of an edition limited to fifty copies. Oblong 8vo. Text set in Post Antiqua and letterpress printed from magnesium and polymer plates (framed with eight brush and ink prints) onto Somerset paper, with additional calligraphy by Najah Al-Rawi. Bound in full-cloth gatefold case with metal clasp. Fine copy. £185.



*WOMEN MEN / MEN WOMEN*

**Gross (Roni).** *WOMEN MEN / MEN WOMEN*. New York, 1997. First Edition. One of an edition limited to twenty-two copies signed by the artist. 4to. Letterpress printed from wood and metal types on Khadi Himalayan and Barcelona papers, and stab-sewn between full cloth boards in the Japanese style with a wrap-around case covered in meshru silk with a printed paper label. Fine copy. £250. An investigation of gods and goddesses from several cultures whose powers are invoked in matters of love - each represented by a hand-printed linoleum cut and accompanied by instructions on how to win their favour.



*the same and yet*

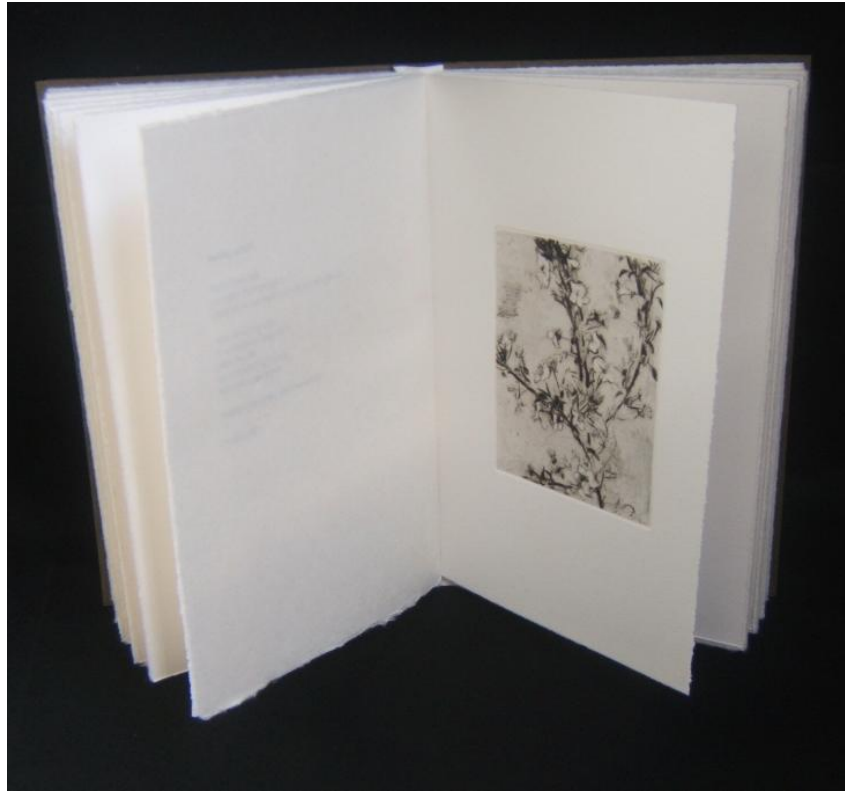
**Gross (Roni).** *the same and yet*. Text written by Ian Ganassi. Photography by Yuri Hayashida. New York, 1999. One of an edition limited to twenty-two copies. Set in Gill Sans and letterpress printed on Somerset and Hiromi papers with pop-up elements. Leporello accordion structure between decorated full cloth boards, enclosed in a two-colour card sculptured chemise. Fine copy. £250. "We are in a constant process of destroying what we thought - to create what we think." Gross' mesmerising visual meditation on perceptual change incorporates haunting details from photographs of her early work as a choreographer and playful, brightly-coloured line drawings of an apple in a dish - seen from a diminishing perspective. This bookwork is an impressive attempt to articulate the role of language in embodying the perceptions that move behind empirical thought.



*Radiance and Repose*

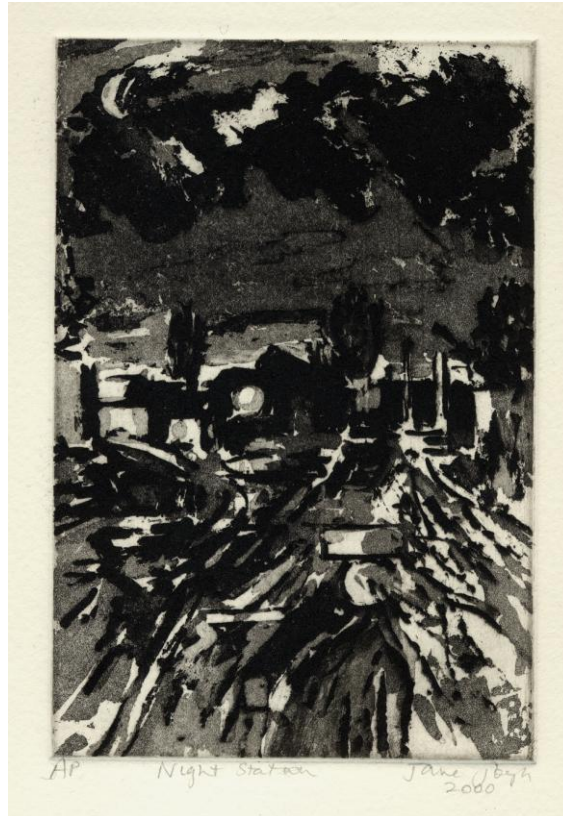
**Gross (Roni).** *Radiance and Repose*. 'Portrait of a Neighbor's Tree in Bloom' and 'Litany at Dusk', two poems by Gerry Gomez Pearlberg. Z'roah, New York, 2003. First Edition. One of an edition limited to fifteen sets, signed by Gerry Gomez Pearlberg, Roni Gross and Peter Schell. Folio. A two accordion book set designed by Roni Gross. 'Portrait of a Neighbor's Tree in Bloom' (4to), set in Diorama, printed on Bockingford, with scarlet Moriki paper used in the central panel drawing by Peter Schell. 'Litany at Dusk' (oblong 8vo) is designed to be read as a hanging broadside, 70 inches in length, set in Diotima and printed on Shikoku paper. Both books are bound in Japanese cloth with the titles gilt on the upper boards. The books are housed side by side in a square cloth clamshell box with a printed paper label. Fine copy. £650.

**Gross (Roni).** Williams (C. K.). *Interrogation II; after the painting by Leon Golub*. The Center for Book Arts, New York, 2004. One of 150 copies, numbered and signed by the author. Oblong 4to. Text set in Bembo and Chicago, and letterpress printed on Nepali paper. Designed and printed by Roni Gross; bound in wrappers, the inner pages utilising a three-fold hinge structure to suggest the voices of separate interrogators. Fine copy. £30.



*A Little Flora of Common Plants*

**Joseph (Jane).** Gooding (Mel). *A Little Flora of Common Plants*. EMH Arts, 2002. First Edition. One of an edition limited to twelve copies, numbered and signed by the artist. Quarto. Drypoint etchings and letterpress on Rives and Tosa Shoji; type set in Legacy Sans, letterpress printed by Graham Bignell at New North Press, London. Longstitch binding on plain card covers; Japanese paper dust-wrapper with title gilt to upper cover. Bound by Tracey Rowledge in card slipcase. Fine copy. £1,250. The detailed etchings have a luminosity and verve which captures the character and delicacy of common British wildflowers such as the bluebell, catkin and white dead nettle. Gooding's taut poetry compliments the images well. The book as a whole is a breath-taking piece of design; the sensitive use of paper and binding is particularly to be applauded.



*If this is a man*

**Joseph (Jane).** Levi (Primo). *If this is a man*. A set of fourteen original etchings to accompany Primo Levi's poem. Westway Press, 2000. One of an edition limited to twelve numbered copies. 4to. Each etching signed and dated by the artist; the set also contains two artist's proofs from the same series and a printing of Levi's poem. Printed on Arches and Somerset papers by Frank Connelly. Loose sheets contained in a cloth drop-back box. Fine copy. £2,500 (excluding VAT). Originally commissioned in 2000 by the Folio Society to accompany the poem of the same title by Primo Levi.

**Komagata (Katsumi).** *Folds and Planes/Plis et Plans*. 14 thick folded pages with die-cut, pop-up shapes and brightly coloured images. Text and images by Katsumi Komagata. Les Doigts Qui Revent/Les Trois Ourses, France and One Stroke Co. Ltd., Tokyo, 2003. First Edition. Oblong 4to. Scarlet boards with die-cut Braille motif. Japanese and Braille text with English translation loosely inserted. Fine copy. £65. An exquisitely crafted tactile book for the visually impaired, based on geometric forms die-cut and folded into shapes. As they are unfolded, the forms and surfaces evolve, confront each other and transform, before being folded back onto themselves. Normal-sighted readers are tempted to 'read' differently, exploring the intricate folding patterns and stylish coloured shapes on a tactile as well as visual level.



*Ode aan de Kolossale Zon/Ode to the Colossal Sun*

**Kos (Helga).** *Ode aan de Kolossale Zon/Ode to the Colossal Sun*. Last Poems of Wallace Stevens. Typography and creative editing by Josje Pollman. Dutch translation by Meino Zeelemaker. Amsterdam, 2001-2003. One of a limited edition of 288 copies, signed by the artist. Large 4to. Three volumes, each bound in stiff card wrappers, comprise 150 pages of graphic works by Helga Kos, printed at the Rijksakademie van Beelende Kunst. The book was created in response to the work 'Last Poems of Wallace Stevens' by the contemporary American composer Ned Rorem. A CD of the song cycle, performed by the Dutch chamber group Wendingen, forms part of Volume I. Wallace Stevens acknowledged that his work was open to influences from both the visual and musical fields. Helga Kos explains her production as 'a third, visual stratum to Steven's poems and Rorem's music.' Stevens' interest in typography and the design and the materials of his books makes a new edition of his poems a highly appropriate objective for this talented printmaker. Fine copy. £1,000. 'One experiences a book not at one glance but by leafing through it... My intention with this book is that the pages should not be separate graphic sheets, but acquire their meaning in relation to each other. The image changes by turning the pages. After-image and transparency play an important part in this.... 'Smut' and 'show-through,' traditionally a printer's nightmare, were consciously sought techniques.'

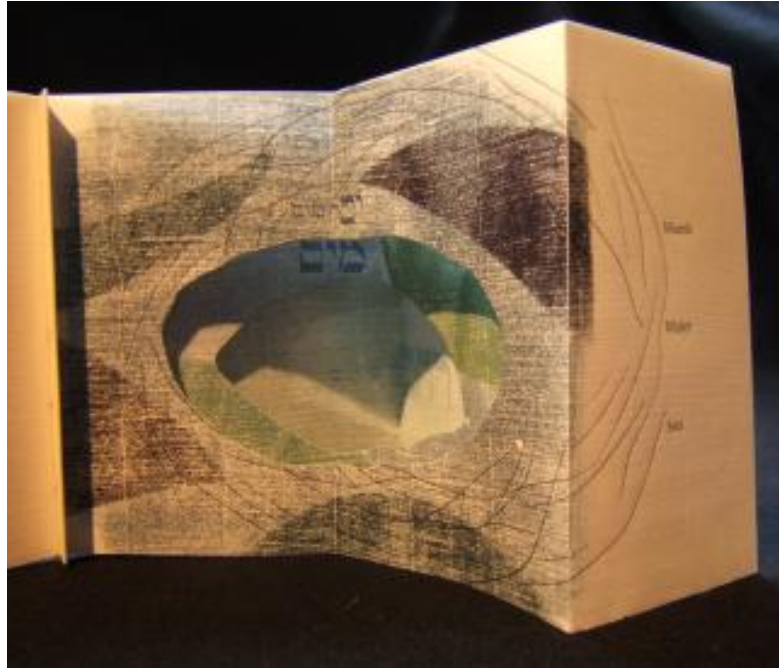




*The Uncommon Perspective of M.E.J. Colter*

**Land Marks Press.** Avadenka (Lynne). *The Uncommon Perspective of M.E.J. Colter*. Michigan, 1992. First Edition. One of an edition limited to 100 copies. Slim 4to. Variant-height accordion book structure, the paper designed exclusively for this edition by the artist and made by Kathryn Clark at Twinrocker from cotton rag, earth from New Mexico, beaten straw and burlap. Three signatures of text, printed in Kennerley Old Style, are sewn into the folds. The book is housed in a Barrett paper case with ribbon ties. Fine copy. £160. Avadenka challenges architectural history by recording the story of Colter, a gifted female architect responsible for many of the structures built in Arizona, New Mexico and the Grand Canyon at the turn of the twentieth century. Hopi House, Hermit's Rest, The Watchtower, Bright Angel Lodge and other structures used styles and building materials indigenous to the Southwest and reflected a rare sensitivity to their surroundings. In this unusual book, the artist uses tactile paper and turquoise frames to reflect the components of her subject's works. Her book considers the forces of chance which affect the preservation of the American landscape and its native traditions, as well as the building of new cities and the stories of those who live within them.

**Land Marks Press.** Yehoshua (A. B.). *A Journey to the End of the Millennium*. An excerpt from the novel, the Hebrew text harmonised with an English translation by Nicholas de Lange. With a multi-colour illustration by Lynne Avadenka using a variety of relief printing techniques. Michigan, 1999. One of an edition of thirty copies signed by the author and artist in both Roman and Hebrew script. Oblong 8vo. Composed in Charlemagne, Garamond and David, printed from polymer plates on Arches text white wove; Twin Rocker Fifth Avenue printed wrappers. Fine copy. £225.



*Compassion*

**Land Marks Press.** Avadenka (Lynne). *Compassion*. A three-dimensional tunnel cut in several colours, created using Hebrew type, die cuts, relief printing and type-high rule. Michigan, 1996. First Edition. One of an edition limited to 50 copies. 12mo. Printed from polymer plates on Franklin White paper, sewn into cream Dutch Zaan and fastened with ribbon and button. Fine copy. £70. A thought-provoking visual and verbal investigation into the significance of 'rachamim' the Hebrew word for 'compassion' and the meanings found within its etymology.



*Root Words - An Alphabetic Exploration*

**Land Marks Press.** Avadenka (Lynne) and Zakariya (Mohamed). *Root Words - An Alphabetic Exploration*. Michigan, 2001. First Edition. One of an edition of fifty, signed by the artists. Oblong 4to. Seven significant words are hand-lettered in Arabic and Hebrew and printed from polymer plates onto Gampi Torinoko and Hanga-shi. These are accompanied by English translations and epigrams exploring the nature of language printed letterpress in Garamond and Trajan, and eight dynamic lithographs in which expressive calligraphic shapes are laid over traditional rubrics and manuscript motifs. The combination of codex and concertina bindings unfolds to 77 inches at its full extension. Fine copy. £1,500. Alongside Avadenka's prints and the central calligraphic representations, a seven-page text explores the symbiotic development of the two Semitic alphabets. The text "demonstrates generosity of scholarly spirit, cultural intelligence and an eloquent lyrical style." (Joel Lipman, *Letter Arts Review* 18.1).



*By A Thread*

**Land Marks Press.** Avadenka (Lynne). *By A Thread*. Illustrated throughout with reproductions of the artist's original drawings using gouache, powdered graphite and letterpress. Michigan, 2006. First Edition. One of an edition limited to 300 copies, numbered and signed by the artist. 20cm x 20cm. Printed at the Brodsky Center for Publication Arts at The University of the Arts in Philadelphia, Pennsylvania, on a Kors Heidelberg offset litho press using Centaur and Legende types on dulcet cover paper. Bound at the Green River Bindery in Vermont in an elaborate accordion structure designed by the artist. Fine copy. £175. *By A Thread* is inspired by two legendary women of ancient Persia: the Jewish Queen Esther and the Muslim storyteller Scheherazade. Avadenka's poetic reworking of the women's tales explores how storytelling and the manipulation of language were essential to their survival and the salvation of their people. The interweaving of the women's narratives is mirrored in the subtle structure of the interactive book, described through abstract imagery suggestive of the torturous turnings and hidden complexities in the architecture of palaces, states and the stories themselves. The book concludes that 'stories lead to stories' - though we can reiterate with endless creativity, all our telling is cyclical and leads us back to the beginning.



*The Theatre of Nature; Or, Curiosity Filled the Cabinet*

**Lorenz (Angela).** *The Theatre of Nature; Or, Curiosity Filled the Cabinet*. Novelties of Purpose, Boston, 2002. Facsimile of limited First Edition; this being a trade edition limited to 5000 copies. A series of copperplate etchings showing museum interiors are reproduced on a two-fold accordion binding with watercolours of exhibits and text verso. Extended, this creates a 'theatre of nature'. The card sleeve can be set up independently to create a magic lantern. Fine copy. £25. This visual pop-up museum is a visual counterpoint to the history of museums from Ancient Greece through the eighteenth century, inspired by the cabinet of curiosities acquired by Ulkisse Aldrovandi (1522-1605), first Professor of Natural History at the University of Bologna.

**Lorenz (Angela).** *Soap Story*. Bologna, Italy, 1999. One of two hundred copies. Oblong 12mo. Text silkscreened on linen pages and enclosed within six bars of hand-made Calabrian soap, each stamped with series number in lead type. A cloth album, bound with linen rag, containing six pages with oval die-cut compartments for the released texts, is held within a cloth box with a pictorial label lined with linen rags. Embossing and lithograph printing by Stamperia Valdonega. Fine. £120. The texts relate the story of a young woman of Calabria during the 1950s.

**Lorenz (Angela).** *The Strength of Denham - Sir John Denham Jeans and Imitation Denhams*. Bologna, Italy, 2005. First Edition. Of an edition of 54 copies, ten of which were housed in paper versions of a pair of jeans. 4to. 'Epic' poem printed in Times New Roman on accordion folded Ermine paper from a Bond Street stationer and washed with river water. Bound in sheets of mulberry paper as used for the original pairs of jeans which form the deluxe version of this edition. The cover designs are based on antique tax wrappers for playing cards, with a portrait of John Denham inset. The book is enclosed in a blue box from Smythson's, the Bond Street stationer, embellished with a button created for the Denham jeans embossed on Nile paper, and an original segment of the jeans. Fine copy. £250. John Denham (1615-1669) was famed for his exceedingly long legs; Alexander Pope once remarked upon "Denham's strength". In this poem, composed in the couplet style Denham favoured, Lorenz chronicles his tragi-comic life as MP, soldier, gambler, courier, spy, courtier, translator and poet, in her inimitable punning style creating the "Levis of English Poets".



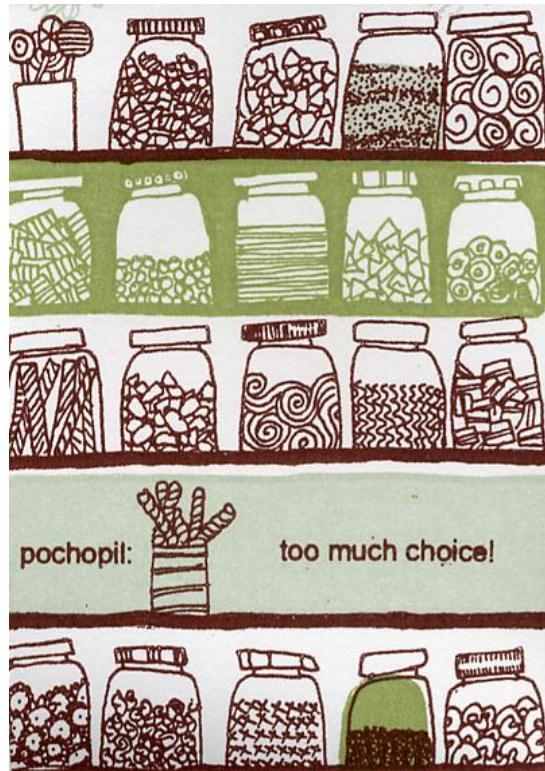
*Greetings from Norway*

**Maufe (Imi).** *Greetings from Norway*. Blue Dog Tours. First Edition. One of an edition of twenty-five copies, signed by the artist. 6.5 cm x 10 cm. Accordion binding with separate ribbon tie. Fine copy. £20. Fourteen silk-screen plates illustrate the progress of a party of skiers through the snowscapes of Stølsheimen.



*Discovering Shetland*

**Maufe (Imi).** *Discovering Shetland*. Blue Dog Tours, Bristol, 1999. First Edition. One of an edition limited to seventy copies signed and numbered by the artist. 11 cm x 5.5 cm. Accordion structure in original pink card wrap-around band. Fine copy, with slight creasing to band. £20. Images of fishermen's gloves accompany a short text by Maufe.



*Opily Kocour; or, The Naming of Things*

**Melvin (Alice).** *Opily Kocour; or, The Naming of Things*; a whimsical study of the Czech language. Don't Shoot The Messenger, Edinburgh, 2004. First Edition. One of an edition limited to 18 signed copies. 16mo. The accordion bound pages are cut from a single sheet of card enclosed in a screen-printed slipcase. Fine copy. £35. Melvin invents her own interpretations for words discovered in a "lovely but incomprehensible book" - both the new meanings, and her illustrations, are a lively reflection of Czech domestic life and architecture.

**Melvin (Alice).** *An A to Z Treasure Hunt*. Don't Shoot The Messenger, Edinburgh, 2005. First Edition. One of an edition limited to 18 copies. Square 8vo. Fifty-three accordion bound pages with silkscreen illustrations enclosed by boards hand-decorated to emulate a treasure chest. Fine copy. £350. Melvin's work is inspired by an appreciation of the small details of life. Her love of systems is also apparent in this alphabet book, a tour de force which also features semaphore, currency and playing cards. While invitations to the reader to customise each page with their own found objects wittily echo the inclusive practise of many children's books, this work would not be ashamed to sit on the shelves of adult lovers of fine illustration and innovative book design.

**Moschatel Press.** Clark (Thomas A.) and Clark (Laurie). A Selection of Publications printed by the Moschatel Press featuring works by Thomas A. Clark, and related ephemera, dating from the second decade of the press comprising. *Four Flowers; Proverbs of the Meadow; Proverbs of the Mountain; A Dedication; A Collect; Geum Rivale*; the catalogue of an exhibition held at the University of Warwick and an exhibition announcement for 'Six Landscapes'. Moschatel Press, Scotland, 1980-1984. The items are in fine condition with the exception of *Proverbs of the Mountain* which has slight sun-fading to the back strip. Both the former and *Proverbs of the Meadow* are signed by author and artist. £120.



*El Mar del Tiempo Perdido/The Sea of the Lost Time*

**Ortiz (Victoria).** *El Mar del Tiempo Perdido/The Sea of the Lost Time*. Based on a story by Gabriel García Márquez. Silkscreened text over monoprints, illustrated with ten full-page hand-coloured woodcuts by the artist. 2003. First Edition. One of an edition of five copies, numbered and signed by the artist. Oblong Folio. Hand bound in full cloth with title stamped to upper board. Fine copy. £2,200. The stark, primitive woodcuts illustrate a series of prose vignettes describing unusual occurrences in a seaside town.



*I am Here to Live*

**Ortiz (Victoria).** *I am Here to Live*. 2003. First Edition. One of an edition limited to seven copies printed on Fabriano Cotton, signed and numbered by the artist. Square 4to. Full deep blue cloth silkscreened with abstract design and title, bound by Robert Hadrill. Fine copy. £850. Eight multiple colour reduction linocuts feature as full-page plates, accompanied with silkscreen text in both English and Portuguese by the artist.



*Winterreise*

**Parvenu Press.** Trant (Carolyn). *Winterreise*. Lewes, East Sussex, 2005. One of an edition of 25 signed by the artist. Oblong Folio. Calligraphed text over collagraphed text and image on kozo paper alternates with seven colour collograph prints; bound in stiff covers of paper hand-made by the artist, embossed, with an exposed spine binding on tapes and muslin with decorative stitching. The book is housed in a box with hand-painted title. Fine copy. £1,500. The startling whiteness of the covers contrasts the strong dark tableaux within the book. Trant hoped to combine the “beauty and anguish” of Wilhelm Mueller’s poignant verses in this work, inspired by Schubert’s song cycle.





**Peacock (Jila).** *Ten Poems from Hafez.* With an introduction by Robert Hillenbrand; foreword by Parven Loloi. Sylph Editions, Lewes, 2006. First Trade Edition. A limited edition based on the silkscreen original published in an edition of thirty copies in 2004. 4to. Printed on Munken Pure. Latin text set in Monotype Centaur; Persian text set by means of a delicate vector-based drawing application that replicates nast'aliq, a style of calligraphy that originated in fifteenth century Shiraz. Fine copy in slipcase. £25. The painter and printmaker Jila Peacock has chosen ten love poems from Hafez and following in the footsteps of the great Islamic calligraphers, has produced ten shape poems that sit by her own translations from the Persian. This publication was the winner of the British Book Design and Production Awards 2006 (Literature).

**Pelinore Press.** Richardson (Meg). *Words to Wear Next to the Skin; an alphabet of underwear.* Illustrated throughout. Banbury, 2006. First Edition. One of an edition of 450, signed and numbered by the artist 10.5cm x 12.5cm. Zapfino text printed offset litho in subtle green shades on alternating pages of opaque and translucent Advocate archival paper. Perfect bound with waxed cream card cover and black ribbon ties. 128 pages. Illustrated with photographs of underwear, each letter of the alphabet being marked by a series of words relating to lingerie and the body. Fine copy. £20. Also available in a unique hand-binding by the artist.



*Tidal Taxonomy*

**Pelinore Press.** Richardson (Meg). *Tidal Taxonomy*. Illustrated throughout. Banbury, 2006. First Edition. One of a series of thirty copies, numbered and signed by the artist. 11cm x 11cm. Cloth boards enclose 32-page accordion digitally printed on light Japanese Inbe. Fold-out end-papers display a pseudo-Linnaean classification system (front) and a colophon and bibliography (back). Richardson's dog-Latin classification of objects discovered on Bantam Beach in Devon (littus litter) highlight concerns about the changing environment. The mainly man-made items are displayed here with the dignity of eighteenth-century biological specimens. The book is a miniature masterpiece, with a particularly astute choice of paper - the Inbe lends a grainy quality to the digital prints reminiscent of early botanical images.

**Pepper (Rob).** *Daily Drawing Diary January - December 2006*. Privately printed, 2006. First Edition. One of an edition limited to 45 copies signed and numbered by the artist. Twelve card portfolios, gilt stamped to upper and lower boards with ribbon fastening, comprise individual monthly records containing a drawing for each day. The drawings are offset printed onto archival stock. Fine copies. £300. Rob Pepper began this project as an online gallery of 'conscious reflex drawings', a technique he pursues by keeping his gaze on the object itself rather than the paper whilst drawing. This transition back to a paper format is a successful development to his practise. This is one of very few complete sets of the year's portfolios.

**The p's & q's Press.** Tacq (Christine). *Sleepwalking Through Trees: anthology for those born later*. The anthology includes work by William Blake, Brian Patten, Ben Jonson and Margaret Atwood. Seven full-page etchings and four smaller illustrations, with soft-ground etched printed overlays by Christine Tacq. Additional blind-printed collograph illustrations. Thame, Oxfordshire, 2006. First Edition of this selection. One of an edition limited to 45 copies. Folio. Text set in Garamond, letterpress printed on Somerset velvet mouldmade rag paper, with end-papers blind embossed from a relief block. The book is bound in screen-printed linen canvas and the prints are interleaved with mulberry tissue. Cloth slipcase. Fine copy. £450. 'Layered images based on familiar trees pay homage to poems that create patterns in the mind and on the page. Blind embossing is exploited to achieve the sense of feeling one's way through stories that are rearranged from one generation to the next.'



*The Cat*

**Spoon Print Press.** Landers (Linda). *The Cat*. 2007. First Edition. One of an edition limited to fourteen copies, numbered and signed by the author. Printed card wrappers. Fine copy. The short narrative tells the story of an adventurous cat who steals a fish. From an apparently conventional binding, two pages unfold into a variant dos-a-dos structure, displaying two colourful linocuts on an impressive scale which illustrate the narrative. £245.



*Israfil*

**Spoon Print Press.** Poe (Edgar Allen). *Israfel*. Spoon Print Press, 2006. Folio. Twelve pages, printed with linocuts in rich tones of red, yellow and blue, incorporating two pop-up structures; printed wrappers. Fine copy. £580. Linda Landers' vision, particularly the androgynous angel in this work, calls to mind the naive figures of Cecil Collins. This is her first book to utilise pop-up structures.



*Nature's Splendour*

**Talk Sense Press.** Rindl (Deb). *Nature's Splendour*. 2006. First Edition. One of an edition limited to eighteen signed copies. 12 cm x 12 cm. Boxed accordion binding with laser-printed photographs. Fine copy. The concertina pages display Rindl's photographs of flowers and landscapes; each image chosen for its contribution to the eponymous acrostic. £35.

**Weston (Heather).** *Shedding Light*. London, 2005. First Edition. One of an edition limited to 150 copies signed by the artist. Oblong 8vo. Sheets enclosed in a grey felt cover. Fine copy. £95. A blind debossed Braille text invites the reader to feel their way through the narrative, but Weston has added a subtle catch to trick the reader's assumptions.