Recent Artistic Book Forms
May 4 - September 6, 1980
Organized by George Szlem and Daniel Stetson, assisted by Cathleen H. Bracksmayer
Joe and Emily Lowe Art Gallery
School of Art
College of Visual and Performing Arts
Syracuse University
Acknowledgments

The Joe and Emily Lowe Art Gallery is proud to present the exhibition *The Ambiance of the Book - Recent Artistic Book Forms*. The books, primarily British, demonstrate the high level of aesthetic achievement attainable in this artistic medium.

I would like to express my gratitude to George Szlemp, Daniel Stetson and Catheleen H. Bracksmayer for organizing the exhibition and the catalogue. Their hard work and dedication deserve my heartiest congratulations. I would also like to give a very special thank you to Leonard Eichler, Preparator, for designing and building the display desks with skill and foresight and Jack White for his able assistance in this project.

My gratitude also extends to Jason Wong, Gallery Curator; Domenic Iacono, Registrar and Collection Curator; Paula Edelsack, Office Coordinator; Kazimiera Kozlowski and Larry Goldberg, graduate Museology students; Stephanie McClintick, catalogue designer and Catherine Stetson, photographer. Finally, I would like to express my appreciation to Dr. August L. Freundlich, Dean of the College of Visual and Performing Arts and Dr. Alfred T. Collette, Director of the Syracuse University Art Collections for their support.

Joseph A. Scala
Director

Preface

The purpose of this exhibit is to show that contemporary artists create graphic art for books and use the book format as a vehicle for free artistic expression. Books as artistic media can be vehicles for personal inspiration in which artists can interpret a written text and utilize the format to organize their work. Ever since the advent of printed books in Europe during the mid-15th century, artists have illustrated, embellished or decorated them. The arts of the book have greatly benefited from the dedication and contribution artists have shown to this field.

This exhibit is primarily a sampling of recent British books by a variety of artists and publishers. It has been prepared to display the work of artists, writers, publishers, printers, papermakers, bookbinders and others who have contributed to the evolution of books and book forms. More importantly, we hope the exhibit encourages the viewer to experience the inherent qualities of books conceived, produced and published by many outstanding artists.

This exhibit offers an opportunity to handle and enjoy many fine limited editions. They have been removed from the shelves of a museum, library or private collector's home, taken out of their protective slipcases or solander boxes and opened to allow the viewer to feel the weight and texture of binding and paper and to see the layout and design of the page, the type and its relation to the text and the interaction of words with image. The white gloves in the catalogue are to be used while handling the books. We hope in this way to preserve each volume and encourage careful and thoughtful viewing.

The books in the exhibit have antecedents in style and technique. Variations in the traditional book format which these artists follow, extend or often radically depart from, are represented. Extensions and departures from the traditional book format demonstrate the visual and conceptual differences in the artists' approach to books as art forms. Contemporary artists have not only witnessed many modern artistic movements but have also used a diversity of new techniques in illustration. They continue to create traditional handmade limited editions with original engravings, etchings, lithographs and woodcuts. They also produce books with photo offset, lithographic high-speed cartridge and other commercially associated printing processes, indicating that there is an interest in using commercial and technical alternatives.

During the 18th and 19th centuries, William Blake (1757-1827) and William Morris (1834-1896) were among the most significant British artists to contribute to the arts of the book. Blake's *Songs of Innocence* (1789) and *Songs of Experience* (1794) were original poems that he personally wrote, illustrated, printed and published. Morris, chief exponent of the arts and crafts movement, founded Kelmscott Press in 1890 to improve the standards of book design and printing as well as to revive interest in great craftsmanship of the past. Morris collaborated with Edward Burne-Jones and other artists to produce some significant illustrated books including the masterpiece of this press, *The Works of Geoffrey Chaucer* (1894-1896). In England, Morris' influence stimulated the development of other private presses to which artists contributed illustrations for publication.
In France, the phrase *livres d' artiste* describes books in which artists display a conscious effort in the production of the total concept of the work and create illustrations with the autographic processes of printmaking. The early forerunners of the *livres d' artiste* were produced by Eugene Delacroix (1798-1863), Edouard Manet (1832-1883) and Henri de Toulouse-Lautrec (1864-1900) who, among many other French artists of the 19th century, used woodcuts, engravings, etchings and lithographs to illustrate books.

The use of artists' original prints within the book format underwent a dramatic change during the second half of the 19th century. Until then, it was the craftsman who transferred artists' illustrations to woodcut, engraving or etching, so that few artists executed and printed their own designs. It was the invention of photography in the 1830's that changed this, allowing publishers to use the quicker and less expensive photographic methods for the reproduction of illustrations.

Artists in France were among the leaders who contributed to incorporate original prints in books. The shift from books illustrated by artists, though not necessarily executed by them, to the *livres d' artiste* occurred at the turn of the 20th century and is attributed to the famous art dealer and publisher Ambroise Vollard. Through the more than 30 books he produced with artists, the tradition of the modern illustrated book was firmly established in France. Vollard's publications had an influence abroad. Inspiring artists and publishers in the United States and Great Britain to produce artist-illustrated books.

Artists have always assumed a particular role in illustrating books. Throughout most of the history of artists' involvement with books, illustrations have been created to visually explain the text. Beginning in the 20th century however, with the increased interest in abstract art and other nonrepresentational movements, artists were no longer content to create images for the exclusive purpose of illustrating a text. Rather, the "illustrated" book contained independent images that harmoniously accompanied a novel, poem or other genre of literature. When Vollard had the artist assume a more dominant role in the production of the book, the illustrations more liberally defined or interpreted the written text. Through this freedom of interpretation, invention and increased involvement, the book as an object and an idea became recognized as a work of art.

Though France has led the way in the development of the arts of the modern book, both the United States and Great Britain have experienced a renewed interest in the handmade limited edition. There has also been a growing interest in artists' books in these two countries. Books written and illustrated by artists, and more specifically publications in which artists use the book format for its own sake rather than as a container for original prints, are referred to as artists' books.

There has been a great deal of concern in recent years about what constitutes an original print. Much of the controversy is centered around the use of photo-reproduced images for printmaking and illustrations in artists' books. However, a broadened definition of originality in printmaking and the recognition of artists' works creatively executed with mass-media techniques has enlarged the concept of artists' books.

Two recent exhibitions, *Printed Art: A View of Two Decades* and *The Mechanised Image: An Historical Perspective of 20th Century Prints*, organized by The Museum of Modern Art, New York and The Arts Council of Great Britain respectively, demonstrate the emphasis and style of prints. Whether using traditional media or mechanical and technical aids, prints are an important means of expression within the various book forms. Mass media techniques in the art of printmaking have become popular though their significance is currently being reevaluated. In a discussion of the varied subjects and styles of art during the past two decades, Riva Castleman, curator of the MOMA exhibit wrote, "Printmaking became a major component in artistic expression of the sixties and seventies because artists could find in the various media and their work in them the solutions to problems of form, color, meaning, and all the elements that make up the composite of subject and style that is art."

As a phenomenon of the 1960's and 1970's many artists' books forego the handmade quality of *livres d' artiste* and are produced with offset lithographic technology. Prints produced with photographic means do not diminish the originality or significance of an artist's work. Their value in the book format lies in the concept behind the work and the integrity of the design, layout, illustration and text rather than in just the materials they have used.

The development of artists' books and the growing interest in the book format to communicate ideas both visual and literary have enabled many artists to explore the possibilities of art and media. Printmaking gave the artist the opportunity to create original editions of a single work of art. The book medium expands this concept of disseminating images and ideas into editions of many works of art. Artists undoubtedly will continue to create art through the book medium to present language as a visual form, relate words with image and express and communicate their thoughts.

George Szempl
May 1980

Footnotes


In an essay for the catalogue of the 1976 Arts Council of Great Britain exhibit, Artist Books, Clive Phillpot wrote, "The book is the means for a private transaction between the author and the reader; the response lies entirely in the hands of the reader. A book can be flicked through, opened in the middle, read slowly, started at the end, but it cannot be presented publicly with these freedoms and remain in its natural state unless it is experienced privately in a public situation." In this exhibit, each book is provided with its own desk to allow protection and privacy in just such a public situation.

Fifteen different publishers are represented by these artists' books which range from illustrated literature to books entirely visual in content, form and conception. They are issued by publishing firms which are often owned and operated by artists. An example of this is Ron King's Circle Press, which is acknowledged to be one of the leaders in the recent revival of bookmaking in England. King began Circle Press in 1967 when he designed screenprints and letterpress for his first edition of Geoffrey Chaucer's, The Prologue to the Canterbury Tales, which was published by Editions Alecto (founded during 1960-1962). In 1978 King reprinted his version of this book in its second edition, which we have included in the current show (catalogue no. 14). It is appropriate that Chaucer's work, one of the cornerstones of English literature, should also be the beginning of a major British artist-publishing company. Since 1967, Circle Press has grown into an important publisher of classical and contemporary books, representative of an ever-increasing diversity of artistic sources, styles and technical processes.

The first book fully published and produced by Circle Press was Birgit Sköld's version of Rossetti's Chimes, which is not in the current show. This book helped establish King's venture as a legitimate 'rival' to classical and contemporary English publishing as a commercially successful publishing endeavor.圈 Press has continued their relationship with the publication of her second edition, which we have included in the current show (catalogue no. 11). It is appropriate that Chaucer's work, one of the cornerstones of English literature, should also be the beginning of a major British artist-publishing company. Since 1967, Circle Press has grown into an important publisher of classical and contemporary books, representative of an ever-increasing diversity of artistic sources, styles and technical processes.

A lecto extends its facilities and organizational background through its visual integration within the printed pop-up images. This sort of freedom of composition and design was first practiced by the Dada and Surrealist artist-poets, who used the concrete idea of language construction during the second and third decade of this century. Prior to this period, the textual page presented information that was mostly non-compositional and frontal. The newer idea has given authors, artists and publishers the option to use language as image, sculpturally mobile and potentially expressive.

The diverse output of book styles, media and ideas from Circle Press is represented in a quick survey of a few books in this show such as: John Christie's relief block designs for his Erik Satie inspired "musical"/visual compositions in Listen (catalogue no. 4); Michael Peel's thought-provoking statement on photography, The Camera Never Lies (catalogue no. 19); and Michael Kidner's Elastic Membrane (catalogue no. 11), a book made of three parts—a practical device (the membrane itself in the form of a simply constructed computer), six prints derived from compositional images arrived at by means of the device and two facsimile notebooks to convey the two-year-long period of development on the project. Kidner used a multi-media and multiple-system approach to present ideas of Einsteinian physical space as it can apply to visual composition. Kidner's influence extends outside of Circle Press. He inspired Ann Brundall to establish World's End Press in 1970 when she published the folio-style book, Aphrodisite (catalogue no. 3) with letterpress set by King. Also, after having worked with King in the 1960's, Ian Tyson established Tetrad Press where he continues to publish versions of contemporary and previously unpublished poetry, examples of which are also in the current show (catalogue nos. 20 and 21).

Printmaker-publishers have also made a major contribution to British publishing. Editions Alecto is just such a company. A lecto extends its facilities and organizational background through an open policy of sponsorship, which has helped the company come to the forefront of contemporary art printing, publishing and exhibiting. Two works in the show published by Editions Alecto reveal that their books can be as traditional in form as Patrick Proctor's intaglio-illustrated, deluxe version of Coleridge's Rime of the Ancient Mariner (catalogue no. 22) or as technologically recent as Eduardo Paolozzi's Moonstrips Empire News (catalogue no. 18), which is predominantly screen-printed. The screenprinting for this work was done by Kelpra Studio which was established by printmaker Chris Prater in 1957 as a commercial venture. Prater's first artist screenprint was done in 1961. Since then he has helped set the standards for the qualities and uses of artistic screenprinting. Prater, Paolozzi and other artists established photo-screenprinting and stencilning as a practical way of creating stable collaged compositions. Their work helped pioneer the use of photographic and popular imagery in the creation of the style referred to as Pop Art, where the everyday 20th-century world is suitable subject matter. (Prater's influence on many artists such as Joe Tilson and Larry Rivers was fundamental to their book works and is seen in their use of screenprinting in the Kelpo Studio books included in this exhibit (catalogue nos. 32 and 24).

Hansjörg Mayer is another important print-publisher represented. Among his publications are numerous works by
the important book-artist Dieter Roth. Included in the show, among other Mayer publications, is Roth's 96 Piccadillys (catalogue no. 25). This book presents an example of the fairly recent practice by artists of controlling the cataloguing and reproduction of their own art works. It consists of 96 bound, offset postcards as the authorized book illustrations of the nine year series of art works, by Roth, based on the Piccadilly theme. Roth's interaction infuses this project with a sense of art beyond simple representation or illustration, as in an art magazine, art history book, or exhibit catalogue.

Rampant Lions Press was established by Will Carter in the late 1940's as a full time workshop for letterpress printing. In 1967 he was joined by his son, Sebastian, as a partner in the already well known press. As a team they completed William Morris' and Edward Burne-Jones' unfinished book, The Story of Cupid and Psyche (not in the show). The Press has worked with the artist Michael Rothenstein on three publications. The most recent is his larger version of the Song of Songs (catalogue no. 26) for which Rothenstein's assistant Shelly Rose printed nine screenprints while Will and Sebastian Carter designed, set and printed the text in letterpress. They also did the letterpress for Edtions Alecto's publication of Patrick Proctor's The Rime of the Ancient Mariner (catalogue no. 22).

Marlborough Graphics has had a reputation as a gallery and publisher of prints since 1963. They have also ventured into the printing of books. The late Oskar Kokoschka's King Lear (catalogue no. 16) of 1963 is the oldest book in this show and the first of his three published by Marlborough. This book is an excellent example of the continuing viability of the traditional autographic printing processes, while mass-media methods have simultaneously expanded the possibilities of technique. The only American publications in the show are the 1968 S.M.S. periodicals (catalogue nos. 28-31) which were published by the New York City based company, The Letter Edged in Black Press. The venture was discontinued after six issues but the multiple publication of objects by an international roster of artists is representative of the conceptual concerns and experiments in art of the late 1960's. Their unique form and content are indicative of the diversity of artistic communication possible within the book form medium.

As has been suggested, the book form and idea have been explored in a staggering array of possibilities. This exhibit offers a glimpse primarily of British publications representative of the growth of this industry and art form. The publishers have offered a creative flexibility which has attracted many talented people who wish to disseminate their ideas and images through the book as an "alternate space" of display. The information and the experience of each work is brought about by a collaborative working process that each time offers new experiences. The fact that these books are special limited editions continues to give them a distinctive nature which separates them from the more cheaply printed and produced paperback or newspaper. This is, of course, in part due to their production costs. As Benedict Nightingale pointed out in the Decade of Printmaking, "The limited edition ... is a happy medium between total exclusiveness and total license." Technical and economic improvements in making and marketing books have increased their availability while offering more options and a greater flexibility of production. Recent 20th-century Western civilization has been earmarked as an Informational idea-oriented complex of cultures for which books can be credited, alongside televisions, newspapers and radios as prime carriers of our knowledge. Books are as close at hand as the nearest bookshelf, bookstore, library or mail-order house.

Books, such as the ones in this exhibit, help set the standards and aims of artist-publishers while broadening their awareness of the possibilities that the medium offers. They contain pages of many sizes and styles, bound and unbound, which are presented here for the viewer to open and visually experience. These books have won an important place in modern culture as unique fine art forms.

Daniel Everett Stetson
May 1980

Footnotes

5Gilmour, "The Book as Object," p. 27.
12. Ron King, *Bluebeard's Castle*, "The Land"  

11. Michael Kidner, *The Elastic Membrane*

19. Michael Peel, *The Camera Never Lies*, "By tearing the photograph into pieces..."


26. Michael Rothenstein. *The Song of Songs*. "thou has dove eyes"
31. S.M.S. Issue No. 5. October 1968

32. Joe Tilson, Will and Testament. "Zwaggerd"
The following list is arranged alphabetically by artist, proceeding with title, date, author, medium, printer, paper, edition (AP - Artist’s Proof, HC - Hors Commerce), dimensions (height precedes width and depth) and publisher.

1. Brunskill, Ann
   Aesop’s Fables, 1972
   Text by Samuel Croxall
   8 colored etchings, signed and titled by the artist
   Printed by Martin Ware and the artist
   Printed on Waterleaf paper
   Edition of 50, 36/50, 5 AP
   Portfolio: 17 x 12-1/2 in. (43.2 x 33 cm)
   Page: 15-3/4 x 11-1/2 in. (40 x 29 cm)
   Published by World’s End Press

2. Brunskill, Ann
   A Glimpse of Thomas Traherne, 1978
   Text by Thomas Traherne
   8 lighthographs, woodcut and etching
   Printed by the artist
   Printed on BFK Rives Velin Cuvres paper
   Edition of 75, 66/75, plus 10 AP
   Portfolio: 17-1/2 x 11-1/2 in. (44 x 29.5 cm)
   Published by World’s End Press

3. Brunskill, Ann
   Aphrodite, 1970
   Text by William Blake, D.H. Lawrence, Charles Baudelaire, and others
   8 colored etchings, signed and titled by the artist
   Printed by Max Kelly, Frances St. Clair Miller and Dorothy Wright
   Printed on Barcham Green mould-made paper
   Edition of 300, HC, plus 35 AP, 10 presentation, 5 HC
   Folder: 16-1/4 x 12-1/8 in. (41 x 31 cm)
   Page: 15-3/4 x 11-1/2 in. (40 x 29 cm)
   Published by Circle Press

4. Christie, John
   Listens, 1975
   Text by Erik Satie
   12 screenprints and relief
   Printed on Somerset rag-made paper
   Edition of 250, 57/250
   Book: 11-1/2 x 8-3/4 in. (29 x 22.3 cm)
   Page: 10-3/4 x 8-1/4 in. (27 x 21 cm)
   Printed by Circle Press

5. Christie, John
   Red Bird, 1979
   Text by Christopher Logue
   10 colored screenprints
   Printed on Somerset rag-made paper
   Edition of 300, HC, plus 30 AP, 10 presentation, 5 HC
   Portfolio: 15-3/4 x 11-3/4 in. (40 x 30 cm)
   Page: 15 x 11-1/4 in. (38 x 28.5 cm)
   Published by Circle Press

6. Durnford, John
   Blind Date, 1979
   Text by Thomas Meyer
   10 etchings with embossing
   Printed by Jack Shirreff and Michael Ward
   Printed on Somerset rag-made paper
   Edition of 300, HC, plus 30 AP, 10 presentation, 5 HC
   Folder: 13 x 12-1/4 in. (33.5 x 31 cm)
   Page: 12 x 11-1/2 in. (31 x 29 cm)
   Published by Circle Press

7. Gardiner, Ian
   Palimpsest Jargon 80, 1975
   Text by Jonathan Williams
   13 lithographs printed with highspeed cartridge
   Edition of 75, 21/75
   Portfolio: 18-3/4 x 15-1/2 in. (47.5 x 39.5 cm)
   Page: 18 x 15 in. (45.5 x 38 cm)
   Published by Jargon Society

8. Heyer, Stanley William
   The Death of Hector, 1970
   Text by Brian Coffey
   9 colored engravings, signed and numbered by the artist
   Printed by the artist and Jack Shirreff
   Printed on Rives Velin Cuvres and Crossbrook J Green hand-made paper, watermarked SWH 1976
   Edition of 300, HC, plus 35 AP, 10 presentation, 5 HC
   Folder: 16-1/4 x 12-1/8 in. (41 x 31 cm)
   Page: 15-3/4 x 11-1/2 in. (40 x 29 cm)
   Published by Circle Press

9. Howe, Nelson
   Daily Translating System, 1971
   12 specimen cards
   Printed on Bockingford paper
   Edition of 120, plus 12 AP
   Box: 9-1/4 x 6 in. (23.5 x 15.2 cm)
   Page: 9 x 5-1/2 in. (23 x 14 cm)
   Printed by Circle Press

10. Hughes, Patrick
    The Domestic Life of the Rainbow, 1979
    Text by Paul Hammond and the artist
    7 screenprints
    Printed on BFK Reeves paper
    Edition of 120, plus 12 AP
    Box: 9-1/4 x 6 in. (23.5 x 15.2 cm)
    Page: 9 x 5-1/2 in. (23 x 14 cm)
    Printed by Coriander Studio (Rainbow) and W.H. Allen (Pun)

11. Kidner, Michael
    The Elastic Membrane, 1970
    Text by the artist
    3 photo etchings and 3 offset lithographs, 2 facsimile notebooks, wood and plexiglass
    Printed by Jack Shirreff, Michael Ward and others
    Printed on J. Green mould-made paper and BFK Rives Velin Cuvres paper
    Edition of 300, HC, plus 35 AP, 10 presentation, 5 HC
    Box: 17-3/4 x 14 2-1/2 in. (45 x 35.5 x 6.2 cm)
    Page: 16-3/4 x 13-1/4 in. (42.5 x 33.5 cm)
    Notebooks: 10 x 8-1/4 in. (25.5 x 21 cm) and 8 x 6-3/4 in. (20.2 x 17.3 cm)
    Printed by the artist, John Coleman, Cathy Down and Ronald King

12. King, Ronald
    Blind Spot’s Castle, 1972
    Text by Roy Fisher
    9 screenprinted constructions
    Printed by Tony Tombs
    Edition of 175, 16/175, plus 15 AP
    Box: 12 x 8-1/2 in. (30.5 x 21.5 cm)
    Page: 11 x 7-1/2 in. (28 x 19 cm)
    Published by Circle Press

13. King, Ronald
    Macbeth, 1970
    Text by William Shakespeare
    50 screenprints, signed and titled by the artist
    Printed by the artist
    Printed on Barcham Green mould-made paper
    Edition of 150, 112/150, plus 15 AP, 5 HC
    Folder: 21-1/2 x 15-1/2 in. (55 x 40 cm)
    Page: 20 x 14-1/4 in. (51 x 36 cm)
    Published by Circle Press

14. King, Ronald
    The Prologue to the Canterbury Tales, 1978
    Text by Geoffrey Chaucer
    14 screenprints
    Printed by Luckdon Displays
    Printed on Queen Anne Antique White paper
    Edition of 20 separate versions, I-XX each of 250 copies, 166/250, IV, plus 50 AP
    Book: 16 x 11-1/4 in. (40.5 x 28.5 cm)
    Page: 15-3/4 x 11 in. (39.4 x 28 cm)
    Published by Circle Press

15. King, Ronald
    The Prologue: Prints and Texts I-XX, 1978
    Text by Andrew Crozer, Roy Fisher, Keith Please and Kevin Power
    15 screenprints and 5 lithographs
    Printed by the artist, John Christie and Barry Millard
    Printed on Bockingford paper
    Folder: 15-1/2 x 10-1/2 in. (38 x 26.5 cm)
    Page: 10 x 10-1/4 in. (38 x 26 cm)
    Published by Circle Press

16. Kokoschka, Oskar
    King Lear, 1963
    Text by William Shakespeare
    16 lithographs
    Printed by J.E. Wollenberg
    Printed on Crosbrook hand-made paper
    Edition of 275, 150/275
    Book: 18-3/4 x 14-3/4 in. (47.7 x 37.5 cm)
    Page: 18 x 14 in. (46 x 35.5 cm)
    Published by Meriden Graphics and Gaumyed
    Original Editions

17. Legge, Willow
    An African Folktale, 1979
    Text by Uphamstone Dayrell
    19 screenprints and relief
    Printed by the artist, John Coleman, Cathy Down and Ronald King
    Printed on Somerset rag-made paper
    Edition of 200, HC, plus 30 AP, 10 presentation, 5 HC
    Book: 10 x 12-1/2 in. (25.5 x 31 cm)
    Page: 14-1/4 x 11-1/4 in. (37 x 28.5 cm)
    Published by Circle Press
18. Paolozzi, Eduardo

Moonstripes, Empire News Vol. 1, 1967

Text by Christopher Finch

100 prints in mixed media

Printed by Kelpra Studio

Printed on various paper and plastic stocks

Edition of 500, 207/500, plus 50 AP

Box: 15-1/2 x 10-3/4 in. (39.4 x 27.3 cm)

Page: 15 x 10 in. (38 x 25.4 cm)

Published by Editions Alecto

19. Peel, Michael

The Camera Never Lies, 1979

Text by the artist

16 photographs, 8 colored, 8 black and white

Edition of 300, HC, plus 30 AP, 10 presentation.

5 HC

Book: 12-1/4 x 9-1/4 in. (31 x 23.5 cm)

Page: 11-3/4 x 8-3/4 in. (29.9 x 22.2 cm)

Published by Circle Press

20. Phillips, Tom

Ein Deutsches Requiem - After Brahms, 1972

Text by W.H. Mallock

12 lithographs, signed by the artist

Printed on Saunders mould-made paper

Edition of 50, AP

Box: 11-1/2 x 8-1/2 in. (29.2 x 21.5 cm)

Page: 11 x 8 in. (28 x 20.4 cm)

Published by Tetrad Press

21. Phillips, Tom

Metamorphoses, 1970

Text by Roy Fisher

1 etching

Edition of 100, 53/100

Folder: 12 x 10 in. (30.5 x 25.5 cm)

Published by Tetrad Press

22. Proctor, Patrick

The Bile of the Ancient Mariner, 1976

Text by Samuel Taylor Coleridge

12 aquatints

Printed by Charles Newington

Printed on Barcham Green hand-made paper

Edition of 125, I-XXXVII deluxe edition, XXX/XXV, plus 15 AP

Book: 13-3/4 x 13 in. (35.4 x 28 cm)

Page: 13-1/2 x 10-1/2 in. (34.2 x 27 cm)

Published by Editions Alecto and Redfern Gallery

23. Rainer, Aumf

Raste (regeimlarte overmalungen), 1953-1978.

1978, Remnants (painted-over overpaintings)

Translation by J.W.M. Willet

256 pages with text and white offset plates

Edition of 2000, 1000 clothbound in slipcase with an original etching

Book: 9-1/4 x 7 in. (23.5 x 17.8 cm)

Page: 9 x 6-1/2 in. (23 x 16.5 cm)

Published by Hansjörg Mayer and Eaton House Publishers Ltd.

24. Rivers, Larry

Boston Massacre, 1970

13 embossed and collaged screenprints

Printed by Kelpra Studio

Edition of 150, 66/150

Folder: 19-1/2 x 14 in. (48 x 35.5 cm)

Published by Marlborough Graphics

25. Roth, Dieter

96 Piccadillies, 1977

Introduction by Dieter Schwartz

128 pages with 96 offset color plates, 1 original drawing

Edition of 2000

Book: 9-1/4 x 6-3/4 in. (23.5 x 17.2 cm)

Page: 9 x 6-3/4 in. (23 x 17.2 cm)

Published by Hansjörg Mayer and Eaton House Publishers Ltd.

26. Rothenstein, Michael

The Song of Songs, 1979

9 screenprints, signed by the artist

Printed by Shelly Rose

Printed on Barcham Green Crisbrook hand-made paper

Edition of 150, 144/150

Page: 21-3/4 x 15 in. (55.2 x 38 cm)

Published by Rampant Lions Press/Wilf and Sebastian Carter

27. Sted, Bogot

The Tao of Water, 1979

Text by James Kirkup

8 lithographs and etchings

Printed by the artist at the Print Workshop

Printed on Verlin Arches Blanc paper

Edition of 200, HC, plus 20 AP, 10 presentation.

5 HC

Box: 10 x 9-3/4 in. (25.4 x 24.7 cm)

Page: 9 x 9 in. (23 x 23 cm)

Published by Circle Press

28. S.M.S. Issue No. 1, February 1968

Portfolio containing works in various media by the following artists:


Published by Marlborough Graphics

Box: 13-1/2 x 7-1/2 x 1 in. (34.2 x 16.1 x 2.5 cm)

Published by The Letter Edged in Black Press

29. S.M.S. Issue No. 3, June 1968

Portfolio containing works in various media by the following artists:


Published by Plain Wrapper Press

Box: 13-1/2 x 7-1/2 x 1 in. (34.2 x 16.1 x 2.5 cm)

Published by The Letter Edged in Black Press

30. S.M.S. Issue No. 4, August 1968

Portfolio containing works in various media by the following artists:


Published by The Letter Edged in Black Press

31. S.M.S. Issue No. 5, October 1968

Portfolio containing works in various media by the following artists:


Published by The Letter Edged in Black Press

32. Tyson, Joe

Will and Testament, 1977

Text by Anthony Burgess

8 screenprints

Printed by Chris Pale

Printed on Carriere-Millani-Fabriano handmade paper

Edition of 86, 51/86

Page: 15 x 11 in. (38 x 28 cm)

Published by Flat Wrapper Press

33. Tyson, Ian

De Morandi, 1979

Text by Kevin Power

5 embossed aquatints

Printed by Studio Prints Ltd.

Printed on Somerset mould-made paper

Edition of 300, HC, plus 30 AP, 10 presentation.

5 HC

Folder: 16 x 12 in. (40.5 x 30.5 cm)

Page: 15 x 11-1/4 in. (38 x 28.5 cm)

Published by Circle Press

34. Williams, Emmett


420 pages with 8 offset color pages.

Edition of 1000, with original print numbered and signed by the artist

Book: 9-1/4 x 7-1/4 in. (23.5 x 18.5 cm)

Page: 9 x 7 in. (23 x 17.8 cm)

Published by Hansjörg Mayer

35. Wilson, Richard

Wind Instruments, 1980

Text by Simon Cutts

12 constructions made in steel wire, silver, wood, cotton, paper and mica

Edition of 150

Box: 18-1/2 x 13 in. (47 x 33 cm)

Page: 17-3/4 x 12-1/4 in. (45 x 31 cm)

Published by Coracle Press
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