

Princeton University Library, Rare Books and Special Collections
Concrete Poetry Archive: Additional Material

Temporary call numbers

Box 1: (RCPXR) Item 7648959q

Box 2: (RCPXR) Item 7648959e

Detailed Listing – All in Box 1 unless noted

BELLINGHAM, David. *Several Permutations of Red Yellow Blue*, Wax366, 2007.
105 x 148 mm. Booklet printed red, yellow and blue, stapled into white printed wraps.

--- Returning, Greater Easterhouse Arts Company, Glasgow, 2007. Printed in colour, glue bound with white printed wraps. Essay by John Bevis. Excellent resource for Bellingham.

BLUE TUNNEL

Publications and cards

Rod Gathercole, *Swallows flying Swallowing flies*, Blue Tunnel, undated. 150 x 100 mm.
Card printed blue and black on white.

Ian Gardner and Jonathan Williams, *The Young Edward Calvert in Grandmother's Sunset Garden at Honiton*, Blue Tunnel, 1976. 100 x 110 mm. Folding card printed black and brown on white.

Anne Gardner, *Counting Steps*, Blue Tunnel, undated. 138 x 97 mm. Printed blue on blue and white stock, stapled into white wraps with orange dust jacket.

Anne Gardner and David Willetts, *Of eyes and sounds...*, Blue Tunnel, undated. 227 x 210 mm. Printed card folder with text by Gardner, and illustrated printed sheet adhered to inside page.

Ian Gardner, *The Tea Party at the Pier Head*, undated. 50 x 40 mm. Small folding card printed black and white inside small manila envelope. Recto of card reproduces a photograph of ships in the sea.

Alfred Starr Hamilton, *Apples*, undated. 162 x 100 mm. Folding card printed red, brown, green and black on white.

Blue Tunnel Broadsides

Ian Gardner, "*Et in Arcadia Ego*". Undated. 209 x 296 mm, printed blue and black on The Blue Tunnel headed white stock.

Ian Gardner, '*Tree Shells*', Undated. 209 x 296 mm, printed blue and black on The Blue Tunnel headed white stock.

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Ian Gardner, *Blue Vein Solo*, Undated. 209 x 296 mm, sheet printed blue and black, folded twice for mailing, printed on The Blue Tunnel headed white stock.

CLARK, Thomas A and Laurie Clark. *An Epitaph*, Moschatel Press. Undated. 120 x 185 mm. Folding card printed green on dark green presented inside a white envelope printed red.

Fritillary (with Laurie Clark), undated. 75 x 90 mm. Folding card printed purple on white.

Fill in the drawing with colour from the palette below (with Laurie Clark), 152 x 113 mm. Folding card printed black on white.

CUTTS, Simon. First draft of *Topiaries at Scapa Flow*, London, Coracle Press, 1979. 210 x 148 mm. 7pp. The first draft of Cutts' book *Topiaries of Scapa Flow* type red and black on white on white stapled sheets. Annotated by Cutts in black pen '1st draft Simon Cutts October 1979'.

COBBING, Bob. *Bob Cobbing and the Writers Forum Retrospective Exhibition*, Sunderland Arts Centre, undated (1974). Private view invitation card printed black and white. Illustrated with Cobbing's 'Self portrait with friends', 1969 to recto and information relating to the private view and exhibition to verso.

FINCH, Peter, *Second Aeon no. 18*, Cardiff, 1973. 148pp. 216 x 138 mm. Printed black and white in black and white printed wraps. Poetry periodical with features on John Furnival's prints, poems by John Sharkey and other, letters from Felipe Ehrenberg, Michael Gibbs, Jeremy Adler and extensive listings of 'the small press scene'.

FINLAY, Ian Hamilton. Ian Hamilton Finlay Archive (draft). 217 x 300 mm. Printed black and white, plastic spiral bound between cream cards.

FURNIVAL, John.

"*R.E.M. Period*": *A coloured picture book by John Furnival*, Openings Press, 1968. 302 x 285 mm. 8pp. Eight loose cards, seven printed in colour. Includes two examples of Furnival's print *Devil Trap* in blue and a folding card in pink. **BOX 2**

EAGLESTON, Howard, *Art of Navigation. 1*. New Arcadians, 1982. 150 x 150 mm. Card printed black and white.

--- *Art of Navigation. 2*. New Arcadians, 1982. 150 x 150 mm. Card printed black and white.

--- *Art of Navigation. 3*. New Arcadians, 1982. 150 x 150 mm. Card printed black and white.

--- *Art of Navigation. 4*. New Arcadians, 1982. 150 x 150 mm. Card printed black and white.

--- *Art of Navigation. 5*. 'Homage to Robbie James', New Arcadians, 1983. 150 x 150 mm. Card printed black and white.

--- *Art of Navigation. 6*. New Arcadians, 1983. 150 x 150 mm. Card printed black and white.

--- *Art of Navigation. 7*. New Arcadians, 1983. 150 x 150 mm. Card printed black and white.

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--- *Art of Navigation*. 8. New Arcadians, 1983. 150 x 150 mm. Card printed black and white.

GIBBS, Michael, Andrew Wilson and Gerrit Jan de Rook (eds), *All or Nothing and Other Pages*, Uniformbooks, 2016. 222pp. 234 x 142 mm. Printed black and white in black and white printed wraps. A survey of Gibbs's work.

HORN, Erica Van, *Stiles of the Pennine Way*, Coracle Press, London, 1993. 235 x 360 mm. 4pp. Printed green and black on white, hardbound in grey boards with gold embossed text. Numbered 4/100 copies. Text and illustration by Horn describes her walk along the Pennine Way.

PURSGLOVE, Glyn. *The Olive Dachsund*, Two Birds Press, Oxford, September 1966. 22pp. 207 x 257 mm. Black and white printed sheets, stapled into small blue card binding printed with green text stating 'Cover'. The September issue of this periodical includes concrete poetry contributions by Gerhard Rühm, Jiri Valoch, Ladislav Novak, Raoul Hausmann, Tom Mcnamara and Louise Denise.

HUDSON, Susan. Two large format silkscreen books produced by Susan Hudson whilst a student at Bath Academy of Art in 1967. Each publication is unique and was produced under the supervision of Hansjorg Mayer. Only the most talented young print-makers at Bath collaborated with tutors such John Furnival, Ian Hamilton Finlay, Dom Sylvester Houedard (dsh) and Hansjorg Mayer to create works. In *Typogressions Copy 1*, Hudson layers the lettering, which progressively builds-up across the pages resulting in a thick black mass towards the end. In *Typogressions Copy 2* Hudson experiments with two spiral bindings from which the printed pages of varying sizes progressively fold outwards.

Mayer's supervisory role and influence is apparent in both the shape and size of the works, which are produced in the classic Hansjorg Mayer style. The project was produced as three unique works of which these are two (the third was kept by Bath School of Art).

Hudson's very accomplished project is a great example of Hansjorg Mayer's publishing and teaching influence in the 1960s British concrete poetry scene.

--- **Typogressions, copy 1**, Bath Academy of Art, 1967. 50 x 48 cm. Silkscreen printed white on black covers, silkscreen black on white, plastic spiral binding **BOX 2**

---**Typogressions, copy 2**, Bath Academy of Art, 1967. 50 x 50 cm. Silkscreen printed covers, c. 100 hand-cut pages of different sizes, silkscreen black on white, spiral bound to top edge and left edge. **BOX 2**

LANE, Brian. *An Afternoon Tea Game*, Information Series One, Supplement Two, London, 1978. 75 x 101 mm. Booklet printed gold, blue, black, red and green, sewn into pink printed wraps.

Circular Displacement, London, 1978. 156 x 70 mm. Printed black and white, glue binding with white printed wraps. Each page's circular illustration shows a 'sequential method of imposing a crop-mark onto grassland'.

Notes on Umpiring and Exercises (Extracts 1), Information Series One, Supplement Three, London. Undated. 201 x 143 mm. Printed black on peach paper, bound by green string. Number 64 of 75 copies, signed and numbered. The illustrations to the text were hand-printed from a single rubberstamp by Brian Lane.

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The Gourmet Pocket Guide to Natural History, Information Series One, Supplement One, London, 1978. 104 x 115 mm. Printed black on light brown paper stock, in brown wraps. Printed illustrations are glued to each page. This is number 67 of 125 copies.

Jiri Valoch, *Mobile*, Two Structures, Language Piece III, Editions Brian Lane, London, Undated. 105 x 145 mm. Three booklets presented inside a black card sleeve, each book is printed black on grey stock, sewn into white printed wraps. Each book is number 20 of 100 copies.

TOROK, Karl. *The Beach*, Tumbling Hill Press, Undated. 125 x 146 mm. 12pp. Screen-printed colour illustrations on white card, thread-bound in white wraps. Signed and numbered edition 2/30 copies.

---*Bateau Gateaux*, Tumbling Hill Press, Undated. 210 x 205 mm. Folding card sleeve screen-printed in brown and yellow containing loose printed illustration in brown and yellow. A folding publication containing a printed illustration of a boat by Torok. Signed and numbered 2/30 copies.

---Ian Gardner and Karl Torok, *Utopia: Homage to Horace Walpole (the land of the cuckoo)*, undated. 187 x 260 mm. Folding card sleeve, printed black on white with colour screen-printed illustration glued to inside.

JONATHAN WILLIAMS

The Finial Press

Glen,live't, *Scotch Advice*, The Finial Press, 1974. 146 x 100mm. Card printed black on white.

MOORE, Alvin Doyle, *Silversmiths*, (Great Britain: The Finial Press, 1974). Card printed black and silver embossed with the stamp 'shit' to top left corner of recto.

MOORE, Alvin Doyle, *Pyramids at Giza*, (Urbana: The Finial Press, n.d). Postcard printed grey on cream with pyramidal motif to recto.

MOORE, Alvin Doyle, *Ant on the Mirror*, (Urbana: The Finial Press, n.d). Postcard printed grey on cream with pyramidal motif to recto.

The Jargon Society

WILLIAMS, Jonathan and Karl Torok, *Brockley*, Jargon Society Card No. 1, Dentdale, Cumbria, undated. 139 x 130 mm. Card printed green and black on white. Text by Williams, illustrated by Torok.

GARDNER, Ian, *Joyfull News Out of the Newfounde World*, Jargon Society, North Carolina, 1975. Leaflet folded three times printed brown and black on cream.

WILLIAMS, Jonathan and A. D Moore, *Bumper Sticker Jubilation for those Conversant with both Redneck Lingo & the Glories of the Tympanum of the Pilgrimage Church of Saint Foix at Conques (Averyron)*, Jargon Society Postcard No. 2, 1976. Postcard printed blue and purple.

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WILLIAMS, Jonathan and A. D Moore, St Patrick's Day, 1976, Jargon Society Postcard No. 3. Postcard printed black and green on white.

WILLIAMS, Jonathan and A. D Moore, Hasidic Exclamation On Stevie Smith's Poem 'Not waving but drowning', North Carolina, 1976. Jargon Society Postcard no. 4. Postcard printed purple on orange card. Together with the untrimmed version of the postcard printed purple on orange card.

WILLIAMS, Jonathan and A. D Moore, Epitaphs for Two Neighbours in Macon County No Poet Could Forget,, North Carolina, 1977. Jargon Society Postcard no. 7. Postcard printed black and white.

WILLIAMS, Jonathan and Karl Torok, Et in Arcadia Ego Homage to Garth MacVader and Any & All Down the Primrose Paths to Righteousness, Dentdale, Cumbria, 1978. Jargon Society Postcard no. 8. Postcard printed in colour with Torok photograph reproduced to recto.

WILLIAMS, Jonathan and Karl Torok, It's Only Rock & Roll In Memoriam: Elvis Magritte, North Carolina, 1979. Jargon Society Card No. 9. Recto printed in colour.

WILLIAMS, Jonathan and Charles R. Mc Neill, En Route to the Birthplace of Dizzy Gillespie, Cheraw, South Carolina, North Carolina, 1978. Jargon Society Postcard No. 10. Printed black and white with photograph by Charles Mc Neill printed to recto.

WILLIAMS, Jonathan and A. D Moore, Zen & The Art of Blue Ridge Weather Prophecy, North Carolina, 1979. Jargon Society Postcard No. 13. Printed beige on cream.

WILLIAMS, Jonathan, Basil Bunting, North Carolina, 1980. Jargon Society Card No. 14. Printed black and white with photograph by Williams to recto.

WILLIAMS, Jonathan and A. D Moore, Smell Just Like Everybody Else on the Seventh Circle of Hell, North Carolina, 1981. Jargon Society Postcard No. 16. Printed black and silver.

WILLIAMS, Jonathan and John Furnival, It Finally Dawns, Dentdale, Cumbria, 1980. Jargon Society Postcard No. 17. Printed black and brown with illustration by John Furnival to recto.

WILLIAMS, Jonathan and John Furnival, The Spice Cupboard, Dentdale, 1987. Jargon Society Postcard No. 21. Printed in brown and cream to recto.

WILLIAMS, Jonathan and Mary Cooper, One Shade of Grey for Raymond Moore, Dentdale, Cumbria, 1990. Jargon Society Postcard No. 22. Printed in colour with a photograph of Raymond Moore by Mary Cooper to recto.

WILLIAMS, Jonathan and Guy Mendes, Redneck Application of Charles Olson's Dictum 'One Loves Only Form', Dentdale, 1991. Jargon Society Postcard No. 23. Printed black and white with photograph by Guy Mendes to recto.

Other Williams cards:

WILLIAMS, Jonathan, If you can read this you are too close, undated. Square artists card printed black and white.

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WILLIAMS, Jonathan, Quiet Hospital Zone Honk if you love Jesus, undated. Square artists card printed black and white.

WILLIAMS, Jonathan, Left lane MUST Turn Left get right with God, undated. Square artists card printed black and white.

WILLIAMS, Jonathan, S T O P (the war) if I stop can YOU?, undated. Square artists card printed black and white.

WILLIAMS, Jonathan, Jonathan Williams and his Friends at Corn Close, Robert Bank Fine Art Gallery, Lancashire, 1987. Invitation card printed brown on white. Produced for the exhibition held between 26 August – 12 September 1987.

WILLIAMS, Jonathan, Jonathan Williams and his Friends at Corn Close, Robert Bank Fine Art Gallery, Lancashire, 1987. Folding exhibition brochure printed brown on brown. Produced for the exhibition held between 26 August – 12 September 1987.

WILLIAMS, Jonathan, TSM (1917-1982), Arthur Mann Kaye, North Carolina, 1982. Artists card printed blue and white. Edition of 500 copies.

NEW ARCADIAN PRESS

EYRES, Patrick to Doyle. 1pp ASL, folded once for mailing. 'New Arcadians Press' rubberstamp to top right corner. Eyres thanks Doyle 'for arranging for the Library of Congress to take out a subscription'.

FINLAY, Ian Hamilton. An Open Letter to the Minister with Responsibility for the Arts, New Arcadians Press, 1981. 3pp printed on New Arcadians broadside. Finlay's open letter questions the nature of the Arts Council stating that 'the 'avant-garde' has prostituted itself as the Arts Council's production line. The arts have desired to be degraded'.

GARDNER, Ian. 1pp. TLS on New Arcadians Press headed cream paper stock. Annotated in black pen and painted in grey by Gardner. Gardner paints a grey rectangular shape (annotated as a 'small English tornado') over the typed text 'Grey Skies Grey People with Grey Thoughts'. Writes that 'Patrick and myself are having seriously to rethink NAJ'.

EYRES, Patrick and Ian Gardner, Relief Column to save Leeds, New Arcadians Press, 1985. 1pp New Arcadians broadside, folded once, reproduces text from Yorkshire Evening Post. Numbered 19 to lower right corner.

EYRES, Patrick and Ian Gardner, Rupert Searches the Bank,, New Arcadians Press, 1986. 1pp New Arcadians broadside, folded once, reproduces text and illustration from Rupert Bear. Numbered 20 to lower right corner.

EYRES, Patrick and Ian Gardner, F-111s based in UK were chosen for raid, New Arcadians Press, 1986. 1pp New Arcadians broadside, folded once, reproduces text from Financial Times. Numbered 21 to centre of page.

EYRES, Patrick and Ian Gardner, Bees, whose busy-ness is constant, periodically swarm to inhibit another hive, New Arcadians Press, undated (c.1986). 1pp New Arcadians broadside,

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folded once, reproduces illustration of a beehive. Numbered 22 to centre of page.

EYRES, Patrick and Ian Gardner, Prepare for War...Win the war in the garden, New Arcadians Press, undated (c.1986). 1pp New Arcadians broadside, folded once, reproduces text and illustrations from the National Trust. Numbered 23 to centre of page.

EYRES, Patrick to Doyle. 1pp. TLS, folded once for mailing, 20 November 1986. EYRES, Patrick to Lady Jenkins. Photocopy of a 1pp. typed letter, folded once for mailing, dated 24 November 1986.

SCHMIDT, Michael to Timothy Mason. Photocopies of a 1pp broadside featuring a typed letter to the Director of the Scottish Arts Council and a 1pp photocopy of the reply to Schmidt.