

**Princeton University Library, Rare Books and Special Collections  
A Survey of Small Press Publications and the Geoffrey Soar Archive**

**Temporary call number: (RCPXR) Item 7648815q, Boxes 1-4**

This archive consists of three sections:

Section One (Box 1)

- a. Bob Cobbing and Writers Forum
- b. Bill Griffiths
- c. Lawrence Upton
- d. Eric Mottram
- e. Allen Fisher

Section Two

- a. Coracle (Box 1-3)
- b. Other Small Press Publishers and Writers (Box 3)

Section Three:

- a. Reference books (Box 3)
- b. Periodicals (Box 3-4)

This survey of small press publications is drawn from the personal archive of Geoffrey Soar, the influential special collections librarian at University College of London and consists of over 300 works.

Soar began developing a little magazines and small press collection at the UCL Library in 1965. Over the years he nurtured the expansion of what was known as the 'Poetry Store', a collection of predominantly concrete and visual poetry publications by Bob Cobbing's Writers Forum and Ian Hamilton Finlay's Wild Hawthorn Press. Soar expanded the university's concrete poetry holdings to a level unrivalled in the UK and built up an impressive personal archive.

Soar's links to many important small press figures including Bob Cobbing and Lawrence Upton is evident in the collection offered here. Section One features an extensive number of Writers Forum publications including the rare later issues published under the Writers Forum imprint. Included as well are the visually rich publications by Allen Fisher, Bill Griffiths, Lawrence Upton and Eric Mottram.

Section Two exhibits Soar's connections to a diverse set of small press publishers and self-published works. Together with the reference books in the final section, which include some of Soar's own publications on the history of little magazines, underlines personal involvement and his authority on the subject.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

**SECTION**  
**ONE**

- a) *Bob Cobbing and Writers Forum*. The influential visual poet, sound poet and publisher Bob Cobbing founded Writers Forum in 1963 and went on to publish many of the British Poetry Revival poets.

COBBING, Bob, *The Five Vowels*, London: Writers Forum Folder No.16, October 1974. Eleven cards of differing colours, joined as four pairs and a triptych, plus an introduction by Peter Mayer, contained in a manila envelope with blue cover title by Cobbing.

COBBING, Bob (edits and contributes), *Free Form Poetry Two: Writers Forum Pamphlet No.8*, June 1971. 13pp. Stapled wraps. Edition of 100 copies. Litho cover by Bob Cobbing ('Marvo movies natter'), and two pages printed on pink and yellow paper stock. Poems by Dom Sylvester Houédard, George MacBeth and Bob Cobbing. Prepared for a performance (with audience participation) at the New College of Speech and Drama, Golders Green, on June 27th, 1971.

COBBING, Bob. *triptych minus one* (London: Writers Forum, July 2000). Folded publication containing photocopy visual experiments, printed black and white.

COBBING, Bob. *Sign Writing* (London: Writers Forum, 25<sup>th</sup> December 2000). Stapled visual poetry booklet, photocopy printed black and white, inspired by the graphics and wordplay of sign writing. Dedication on the colophon states: 'dedicated to my father, Rob, who was a signwriter – and an ongoing inspiration to me in my work'.

COBBING, Bob and Lawrence Upton. *Domestic Ambient Noise* (London: Writers Forum, October 1994). Stapled booklet containing a sequence of visual poems printed black and white. Part of the *Domestic Ambient Noise* series. This particular issue produced by Lawrence Upton.

COBBING, Bob and Lawrence Upton. *Domestic Ambient Moise (an ongoing sequence)* (London: Writers Forum, 30<sup>th</sup> July 1995). 'Bob Cobbing's 75<sup>th</sup> birthday sequence'. Signed and inscribed by Cobbing. This copy has suffered from a printing defect, causing some pages to stick together and become damaged.

COBBING, Bob and Lawrence Upton. *Ear! Ear! Book* (London: Writers Forum, November 1996). Stapled booklet containing a sequence of visual poems photocopy printed black and white. Back cover features handwritten visual poems (photocopied) in the guise of a doodle.

COBBING, Bob and Lawrence Upton. *Climb, ascend, glide; slip, flow, slide; spiral, arise* (London: Writers Forum, January 1998). Stapled poetry booklet, printed black and white, containing visual poetry. The colophon states: 'The material in this booklet is adapted from an unpublished sequence in my text Naming'.

COBBING, Bob and Lawrence Upton. *boyo!* (London: Writers Forum, nd. (c.1999)). Visual poetry booklet, with stapled wraps, containing photocopy collage elements.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

COBBING, Bob and Lawrence Upton. *Lamb's lettuce / nutty salad*. January 1999 "For Valerie Soar on her 50<sup>th</sup> birthday" Stapled booklet in black and white.

COBBING, Bob and Lawrence Upton. *a catastrophe occurs and the floor gets wet* (London: Writers Forum, April 1999). Stapled booklet containing photocopy visual experiments using ripped paper.

COBBING, Bob and Lawrence Upton. *a surplus of unsaleable beauty* (London: Writers Forum, April 1999). Colophon states: 'commemorating the exhibition of betty radin's writers blocks (published by writers forum) as 'book of the month' at the victoria and albert museum (april 1999)'. Stapled booklet containing black and white, photocopied visual poems.

COBBING, Bob and Lawrence Upton. *Sandy Beds* (London: Writers Forum, April 1999). Stapled booklet containing photocopy visual experiments.

COBBING, Bob and Lawrence Upton. *The Dam Busters* (London: Writers Forum, March 2000). Stapled booklet, printed black and white, containing visual and verbal poems with typographic, photocopy and collage effects.

COBBING, Bob and Lawrence Upton. *Tossed Tester One* (London: Writers Forum, March 2000). Stapled booklet containing black and white photocopy visual/verbal abstract experiments.

COBBING, Bob and Lawrence Upton. *questions* (London: Writers Forum, March 2000). Stapled booklet, containing visual poems printed black and white.

FARRELL, Patricia. *French Aster Crown Shantung* (London: Writers Forum, March 1990). Invisible bound with red printed covers, containing photocopy experiments on cream and yellow stocks, with pink endpapers.

FRENCH, Peter. *Traces* (London: Writers Forum, November 1999). Stapled booklet with orange printed wraps. Published as a memorial to French, features photocopy experiments based on the artist's paintings, printed black on cream stock.

GILONIS, Harry (ed.). *Horace: Whom I Hated So* (London: Five Eyes of Wiwaxia, printed at The Writer's Forum, 1992). Cover by Geoffrey and Valarie Soar. Invisible bound anthology of concrete and visual poetry, some with collage elements, featuring artists and poets such as Catherine Dean, Bill Griffiths, Nicholas Moore, Alan Halsey, Bill Culbert, Colin Sackett, Colin Simms, Basil Bunting, Ronald Johnson, Thomas Meyer, Patricia Farrell, Ian Hamilton Finlay, Simon Cutts, Harry Gilonis, Erica Van Horn, and John Bevis, among others. With a postcard sent from Gilonis to Geoffrey and Valarie Soar. With printed sheet 'Towards a Semiotics of the Salt-Marsh'.

HILSON, Jeff. *Stretchers (1-12)* (London: Writers Forum, January 2001). Stapled poetry booklet, printed black and white, with marble design front cover.

HILSON, Jeff. *Stretchers* (London: Writers Forum, April 2002). Stapled poetry booklet,

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

printed black and white.

JAMES, Elizabeth. *Recognition* (London: Writers Forum, July 1992). Black and white photocopied booklet, in stapled wraps, containing James's concrete poems.

JOHNSON, Nicholas. *Loup* (London: Writers Forum, July 1994). Stapled poetry booklet printed black and white.

JOHNSON, Nicholas. *H* (London: Writers Forum, June 1996). Stapled poetry booklet containing visual poems that play with handwritten and typed typography.

LEVY, D.A. *Scarab Poems* (London: Writers Forum, 1996). Second edition of Levy's 1967 publication of typewriter poems. Stapled, printed black on grey stock.

MILLS, Neil. *Number Score for Two Voices*, London: Writers Forum Score No.1, December 1970. 8pp. Stapled wraps. Duplicated in black and red, with cover design by Bob Cobbing.

MOTTRAM, Eric. *Towards Design in Poetry? For and By?* (London: Writers Forum, January 1998). Stapled booklet containing visual poetry experiments printed black and white.

NUTTALL, Jeff. *Jeff Nuttall's Work* (London: Writers Forum, March 2002). Stapled booklet, printed black and white, containing examples of Nuttall's avant-garde visual/verbal practice.

NUTTALL, Jeff. *Viper: an illustrated lecture* (London: Writers Forum, March 2002). Colour printed wraps reproducing a watercolour design by Nuttall. Contents comprise a lecture by Nuttall, with illustrations, cartoons, and photocopy and wordplay experiments by the artist.

RADIN, Betty. *Bus Stops* (London: Writers Forum, May 1999). Stapled booklet with red covers, containing graphic interpretations of London maps and their equivalent bus stops. Contents printed black and white on purple stock.

SIMMS, Colin. *In Afghanistan: Poems 1986-1994* (London: Writers Forum, March 2001). Stapled booklet featuring numbered poems printed black and white.

SIMMS, Colin. *Poems to Basil Bunting* (London: Writers Forum, March 2001). Poetry booklet printed black and white.

SHARKEY, John. *Lovechant*, London: Writers Forum 'Fives' No.5, December 1974. 36pp. Stapled wraps, printed on double leaves.

UPTON, Lawrence. *Unsent Letters: messages to silence volume two* (London: Writers Forum, May 1997). Poetry booklet, printed black and white, with stapled wraps. Cover design by Patricia Farrell.

UPTON, Lawrence. *meadows* (London: Writers Forum, September 2000). Poetry booklet with stapled wraps, printed black and white.

## Princeton University Library, Rare Books and Special Collections A Survey of Small Press Publications and the Geoffrey Soar Archive

UPTON, Lawrence. *qev* (London: Writers Forum, 2005). Visual poetry booklet printed black and white. Stapled cover reproduces the admission stamp of the venue in which the book was first performed from the author's hand.

### *Writers Forum Ephemera*

Collection of A5 leaflets published by Writers Forum (no year given), advertising a series of workshops, with poetry readings, printed black on varying coloured stocks, featuring:

- Writers Forum Workshop, March 8<sup>th</sup>, 3:30, The Victoria, Mornington Place, printed black on red stock.
- Writers Forum Workshop, Saturday March 22<sup>nd</sup>, 3:30, The Victoria, Mornington Place, printed black on blue stock.
- Writers Forum Workshop, Saturday March 24<sup>th</sup>, 3:30, Betsey Trotwood, Farringdon Road, printed black on grey stock.
- Writers Forum Workshop, April 5<sup>th</sup>, The Victoria, Mornington Place, printed black on orange stock.
- Writers Forum Workshop, May 1<sup>st</sup>, 3:30, The Victoria, Mornington Place, printed black on purple stock.
- Writers Forum Workshop, Saturday May 3<sup>rd</sup>, 3:30, The Victoria, Mornington Place, printed black on orange stock.
- Writers Forum Workshop with Lisa Robertson, May 14<sup>th</sup>, 3:30, The Victoria, Mornington Place, printed black on red stock.
- Writers Forum Workshop, Saturday July 13<sup>th</sup>, 3:30, The Victoria, Mornington Place, printed black on blue stock.

*AND: Arts Together/New River Project*, A4 black and white printed sheet, detailing events and an exhibition organised to celebrate 'fifty years of arts activity' from Writers Forum and Group H. Re-prints the opening introduction to the first issue of *AND* magazine, which gave an outline of the history preceding the magazine's publication, and its precedents in Group H and Writers Forum. Participants in the celebrations included: Jeff Nuttall, Jennifer Pike, Bob Cobbing, John Rowan, Lawrence Upton and more.

### *Unpublished & Manuscripts*

COBBING, Bob. *Untitled*, np., nd. Seven black and white prints of graphic, photocopy designs printed on white card. No artist given but presumably by Cobbing and printed with Writers Forum.

COBBING, Bob. *Winter Poem No. 24*, 2000, folded Christmas card with green leaf design, published by the artist, and signed by Cobbing and Jennifer Pike.

COBBING, Bob. *Winter Poem No. 24*, 2001, folded Christmas card with coloured geometric design, published by the artist, and signed by Cobbing and Jennifer Pike.

SHEPPARD, Robert. *Letter from Robert Sheppard to Geoffrey and Valerie Soar*, nd. 'Probably see you at the Cobbing?' Sheppard asks.

SHEPPARD, Robert and Peter Robinson (ed.). *news for the ear: a homage to Roy*

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

*Fisher*, leaflet detailing publication on the work of Fisher, nd.

UPTON, Lawrence. *Two MS., as sent to Geoffrey Soar, then unpublished*, with annotations. Including: *Wire Sculptures*, 1996, and *Meadows*, 1996 ('copy for Geoffrey Soar 5/98'). *Wire Sculptures* was later published by Reality Street Editions in 2003, while *Meadows* was published by Writers Forum in 2000.

UPTON, Lawrence. *Poems sent to Valerie and Geoffrey Soar*, 1998. Includes email correspondence with the two poems, entitled 'Before Water' and 'Chaim Soutine', 10 pp.

**b) Bill Griffiths.** *British Poetry Revival poet, academic and former Hells Angel who was based in Durham. Soar's collection of Griffiths work is the best we have seen and underlines their close friendship.*

GRIFFITHS, Bill. *Cycles* (London: Writers Forum, April 1994). Invisible bound poetry book with yellow printed covers.

GRIFFITHS, Bill. *The Genesis of Iron* (Seaham, Co. Durham: Amra Imprint, nd. (c.1996)). Handsewn poetry publication with hand-painted design on front cover. Signed limited edition of 25: no. 13. Signed and dated by the artist: 7.6.96.

GRIFFITHS, Bill. *Labyrinth* (Seaham, Co. Durham: Amra Imprint, nd. (c.1996)). Handsewn poetry booklet with hand-painted design on front cover. Signed limited edition of 25: no. 1. Signed and dated by the artist: 28.6.96.

GRIFFITHS, Bill. *Histories* (Seaham, Co. Durham: Amra Imprint, nd. (c.1996)). Handsewn poetry booklet with hand-painted design on front cover. Signed limited edition of 25: no. 12. Signed and dated by the artist: 6.7.96.

GRIFFITHS, Bill. *On the Abuse of Drugs* (Seaham, Co. Durham: Amra Imprint, n.d. (c.1996)). Handsewn poetry booklet with hand-painted design on front cover. Signed limited edition of 25: 12. Signed and dated by the artist: 6.7.96.

GRIFFITHS, Bill. *On the Platform at Stockton* (Seaham, Co. Durham: Amra Imprint, n.d. (c.1996)). Handsewn poetry booklet with hand-painted flower design on front cover. Signed limited edition of 25: no. 11 Signed and dated by the artist: 6.7.96.

GRIFFITHS, Bill. *Hungary* (Seaham, Co. Durham: Amra Imprint, n.d. (c.1999)). Handsewn poetry publication with hand-painted design on front cover. Signed limited edition of 25: no. 13. Signed and dated by the artist: 6.7.99.

GRIFFITHS, Bill. *Our Winter Game* (Londo, and Seaham, Co. Durham: Writers Forum/Amra Imprint, 1999). A4 stapled booklet containing black and white photocopy experiments and poems, inspired by football. With leaflet insert detailing a Writers Forum workshop and the launch of Griffiths' book, printed black on green stock.

GRIFFITHS, Bill. *Mr Tapscott: a poem in nine sections with inserts & list of resources* (Seaham, Co. Durham: Amra Imprint, n.d. (c.1999)). Ring bound, square format poetry book, with sequence of poems on the history of Liverpool, published as part of the

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

campaign to free the Toxteth Two, Ray Gilbert and John Kamara. With printed cover and hand-painted elements.

GRIFFITHS, Bill. *Durham* (Seaham, Co. Durham: Amra Imprint, n.d.). Ring bound poetry book with cover visuals by Mike Weller.

GRIFFITHS, Bill. *The Ushabtis* (London: Talus Editions, 2001). Invisible bound collection of Griffiths's poetry, arranged in numbered sections, 159 pp.

GRIFFITHS, Bill. *Bill Griffiths: A Commemoration* (London: Birkbeck College, 2007). Schedule of memorial event for Bill Griffiths. Folded once, printed blue on cream stock.

*c) Lawrence Upton. Poet, publisher, key member of the 1970s Earl's Court National Poetry Centre (where he ran the bookshop), friend and colleague of Bob Cobbing. Published by Writers Forum and after Cobbing's death, controversially, continued to publish under the Writers Forum imprint.*

UPTON, Lawrence. *from The Meadows*, published by Drunk in a Brewery, 1996, 2<sup>nd</sup> run of 25. Folded poetry leaflet printed black and white. Colophon states: 'The Meadows is a non- sequence i.e. a set of poems grouped under the same title but with no sequential order beyond that of original composition...'

UPTON, Lawrence. "*House*" (Calgary, Alberta, Canada: housepress, 1998). Stitched booklet, with black covers, containing a series of visual poems printed black on white stock. Front cover features a hand-painted vertical white strip. Published in an edition of 24 numbered copies: 9/24. Stamped: Jan 13 1999.

UPTON, Lawrence. *How do they perform that? Poetry as choreography* (Calgary, Alberta, Canada: Housepress, 2001). Handsewn booklet containing a talk by Upton, with black and white illustrations. Published in an edition of fifty handbound and numbered copies, of which this is number 16.

UPTON, Lawrence. *SAN' for Bob Cobbing* (Calgary, Alberta, Canada: Housepress, 2003). Handsewn booklet containing visual markings inspired by Cobbing's work. Black and white printed contents in yellow printed wraps.

UPTON, Lawrence. *millennial cartoon for Mike Weller*, handmade visual poetry publication, 1999. Signed and inscribed by the author.

UPTON, Lawrence. *from a book of the dead*, published by the artist, 2007. A4 stapled poetry publication, with blue printed covers.

UPTON, Lawrence. *untitled birthday card*, 2003, sent to Geoffrey Soar, signed and inscribed by Upton.

UPTON, Lawrence. *Mid Winter*, handmade folding poetry card with glued insert, and a handwritten title. Signed by Upton on verso.

UPTON, Lawrence. *Wire Sculptures* (London: Reality Street Editions, 2003).

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

Invisible bound, 42 pp. Includes Upton's numbered wire sculpture poems.

**d) Eric Mottram**

*Eric Mottram is seen by many in London as the most significant figure of the poetry revival in London, during his tenure as editor of the Poetry Society Bob Cobbing et al took over the Earl's Court building and produced much mimeo activity with Mottram's guidance and support. Mottram's archive is at King's College London and he was a friend of Geoffrey Soar's. Valerie Soar has put Geoffrey Soar's publications into the King's College Collection but here we have a selection of Mottram's publications as a poet from a private UK collection.*

MOTTRAM, Eric, *Inside the Whale*, (London: Writers Forum, 1970) Unpaginated 4to mimeo side-stapled in card covers.. Cover and illustrations by Jeff Nuttall. Mottram's first book of poetry.

MOTTRAM, Eric, *The He Expression* (London: Aloes, 1973). 63pp. Edition of 220. Illustrations by Peter Donnelly.

MOTTRAM, Eric, *Local Movement* (London: Writers Forum, undated). 58pp. A4 centre- stapled mimeo Cover and illustrations by Bob Cobbing. 3rd edition.

MOTTRAM, Eric, *Two Elegies* (London: Poet & Peasant, 1974). Unpaginated centre-stapled A5 mimeo.

MOTTRAM, Eric, *Against Tyranny* (London: Poet & Peasant, 1975). . Unpaginated A4 mimeo side-stapled in card covers. Cover by Peter Donnelly.

MOTTRAM, Eric, *Homage to Braque* (London: Blacksuede Boot 1976). Unpaginated A4 mimeo side-stapled inside wrapper. Edition of 200. Cover by Peter Donnelly.

MOTTRAM, Eric, *Tunis* (London: Rivelin 1977). 15pp. Mimeo side-stapled in card covers. Cover by Peter Donnelly. Edition of 200.

MOTTRAM, Eric, *Windsor Forest: Bill Butler In Memoriam* (London: Pig, 1979). Unpaginated, A4 mimeo centre-stapled in wrappers. Publisher's May 1979 catalogue laid in. Edition of 200.

MOTTRAM, Eric, *1980* (London: Mediate, undated (1980?)). Cover by Peter Donnelly. 16pp A4 mimeo printed rectos only, side-stapled in wrapper.

MOTTRAM, Eric, *Three Letters* (Spanner Open Field 2, 1984). 14pp centre-stapled A5 mimeo. Cover by Peter Donnelly.

MOTTRAM, Eric, *Season of Monsters: Poems 1989-90* (London: Writers Forum, 1991). 25pp centre-stapled A4 mimeo. Cover by Peter Donnelly.

MOTTRAM, Eric, *Inheritance: Masks Book One: Poems 1993-94*. Unpaginated centre- stapled A4 mimeo. Cover by Peter Donnelly.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

MOTTRAM, Eric, *Double Your Stake: Masks Book Three*. Cover by Peterjon Skelt. RWC 24-26, 1995. 49pp A4 mimeo printed rectos only, side-stapled in card covers.

*e) Allen Fisher. Poet, professor, publisher and editor of Spanner, former co-editor of Aloes Books. Fisher is an often overlooked figure of the British poetry revival group, his own publications and his Spanner periodical are known for their highly creative formatting and concepts. See the collection of Spanner in section 3b.*

FISHER, Allen. *Gripping the Rail* (Newcastle: Pig Press – Hasty Editions, 1976). Stapled, printed black and white. A collection of poems produced to coincide with a reading by Allen Fisher and Paul Buck in Durham, 19 November, 1976. Edition of 100 copies.

FISHER, Allen. *Stane: Place Book III* (London: Aloes Books, 1977). Printed red on aged white stock, stapled between cream wraps printed red and brown. Edition of 500 copies.

FISHER, Allen, *Sssspeech: Study for nine voices*, London: Writers Forum, (July) 1978. First edition. Printed black on pink card folded to make eight panels, with one fold cut.

FISHER, Allen. *October, 1987* (London: Spanner, 1987). Folding card publication printed black and white. Signed by Fisher in pink pen to recto. Edition of 150 copies.

FISHER, Allen. *Studies for Scattered* (Hereford: Hereford Art Gallery, 2001). Printed sheet published on the occasion of Fisher's exhibition at Hereford Art Gallery, 14 September – 13 October 2001.

**SECTION TWO: Small  
Press**

Coracle Press was founded by poet Simon Cutts who was later joined by his second wife Eric Van Horn, the American artists book maker. Coracle published Soar's book *Interaction & Overlap: from the Little Magazines and Small Press Collection at University College London selected by Geoffrey Soar and David Miller* (London: Workfortheeyetodo, 1994) on small press activities at their workfortheeyetodo space in East London. After Geoffrey Soar's death, Coracle continued to send publications to his widow Valerie.

**a) Coracle**

*i. Artist Books, Poetry Books & Catalogues*

BANN, Stephen. *The Landscape Approach of Bernard Lassus: 2* (Docking, Norfolk: Coracle, 1995). Ring bound, with green letterpress printed cover and a text by Stephen Ban as its contents. Published as Vol. 15, No. 2 of *The Journal of Garden History*, edited by John Dixon Hunt.

BELLINGHAM, David, *Approximate Increments*, (London: Coracle Press, 1992). 200 x

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

179 mm. 50pp offset with 4-colour cover spiral bound. 250 copies

BEVIS, John, *The Economies* (London: Coracle Press 1982). 234 x 179 mm. 20pp offset with letterpress in three colours wrappers. 200 numbered copies.

BEVIS, John. *The Foliage Society* (London: Coracle Press, 1984). Artist book, handstitched with neon wool, containing bird illustrations printed in varying colours on handmade paper, number 29 in an edition of 120 copies.

CLARK, Thomas A. *A Ruskin Sketchbook* (Camberwell, London: Coracle Press, 1979). Invisible bound poetry book with linen covers: no. 377/500 copies.

CUDDIHY, Thomas. *Boats, Cots, Punts & Wherries: The Notebooks of Thomas Cuddihy* (Tipperary, Ireland: Coracle, 2004). Invisible bound artist book with brown hard covers, published in an edition of 750 copies; this copy is number 117. Reproduces pages of the notebooks of Cuddihy in colour.

CULBERT, *Bottle-Combinations* (Munich: Galerie Six Friedrich, 1989). Exhibition catalogue designed by Colin Sackett, with colour illustrations. The exhibition travelled to Victoria Miro Gallery in London where Simon Cutts of Coracle Press worked.

CULBERT, Bill. *Bill Culbert* (Le Havre: Musée des Beaux-Arts André Malraux, 1990). Exhibition catalogue for touring show of Culbert's work that was exhibited at Victoria Miro Gallery in London where Simon Cutts of Coracle Press worked. Contains colour and black and white illustrations, and an essay by Gladys Fabre in French and English.

CUTTS, Simon. *Wind Motet*, (London: Coracle, 1981). 178 x 105 mm. 8pp letterpress, 300 copies.

CUTTS, Simon. *The Waterfalls of New Hampshire in Winter* (London: Coracle, 1994). Artist book in the style of a notepad, with repeated text on each sheet: 'a perfect bound block of blue paper'. This copy is an artist proof. **Not yet received.**

CUTTS, Simon, *Rubber Stamp Mini Printer Series 2*, (London: Coracle, 1995). 171 x 126 mm. 88pp rubber stamp printings casebound paper over boards ledger binding. 200 numbered copies a form of five lines of thirty/characters and spaces per line/produced by these sixteen/ Stampon mini-printers on/heavyweight braille manilla.

CUTTS, Simon. *Spines & Spirals: The Norfolk Books 1990-1996* (Docking, Norfolk: Coracle, nd. (1996)). Spiral bound artist book documenting the making of all Coracle publications released between the years 1990 and 1996, with black and white illustrations and laminated covers.

CUTTS, Simon. *Café Alt Wein* (Tipperary, Ireland: Coracle, 1999). Invisible bound poetry book with printed dustjacket and blue endpapers.

CUTTS, Simon. *Healey Burn* (Tipperary, Ireland: 1999). Poetry booklet with black and white printed text.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

CUTTS, Simon. *a canticle for Fred Sandback* (Tipperary, Ireland: Coracle, 2003). Artist postcard in printed envelope.

CUTTS, Simon. *An English Dictionary of French Place Names* (Tipperary, Ireland: Coracle, 2004). Artist book in the style of a phonebook, with green leather casebound cover and letterpress title. Within each 'letter' is a list of place names and corresponding numbers, which form the index for the map that begins the book. Number 5 in an edition of 300 copies.

CUTTS, Simon, *Eclogues*, (Tipperary, Ireland: Coracle, 2004).. 175 x 125 mm. 12pp. Letterpress sewn with double gate-folds and casebound. 300 copies summary work of the poem-genre following Samuel Palmer's 'Virgil', used by Iam Hamilton Finlay, Thomas A Clark and Simon Cutts.

CUTTS, Simon, (*oeillets des poetes*), (Tipperary, Ireland: Coracle, 2005). 145 x 90 mm. 8pp. Letterpress wrappers inserted in plastic sleeve with thumbhole. 300 copies.

CUTTS, Simon, *Picadons et pelardons*, (Tipperary, Ireland: Coracle, 2010). 150 x 100 mm. 8pp letterpress sewn and die-cut with tip-ons, plain wrapper in acetate wallet. 300 copies. The best young picadons are usually of the purest white, clean and fresh looking, nicely formed and just firm enough to stand up on their own. Pélardons are like many of the country goats cheeses produced on small family farms, cheeses that you'd never taste if you didn't happen to stop at the place where they were made.

CUTTS, Simon, *The A. Goldsworthy Productions 1992-2006*, (Tipperary, Ireland: Coracle, 2012). 150 x 105 mm. 28pp. Colour printed, stitched. 200 copies. Compendium of all the productions in a format unifying postcards, booklets and rubber stamp works.

CUTTS, Simon, *For Ben, with Alzheimer's*, (Tipperary, Ireland: Coracle, 2012). 105 x 150 mm. Postcard in Ben's script, 'reading no more art', letterpress with reverse blind emboss.

CUTTS, Simon. *A line only a word*, (Tipperary, Ireland: Coracle, 2013). 160 x 120 mm. 4 Japanese-fold double pages glued to the spine of the book. 200 copies. Permatational poem for Robert Lax and Cid Corman made translucent and only readable in certain conditions of light and air. 160 x 120mm photostat and letterpress.

CUTTS, Simon. *Letterpress*, (Tipperary, Ireland: Coracle, 2013). 230 x 140mm, 128pp. Sewn paperback with flaps. To some extent the book fulfills the near-decadal grouping of the new poems, in so far as they can be reduced to a common format and rendered in anthological form. At the same time this is a book for the tall narrow format of uniformbooks with their incidental translucence of paper allowing for an accumulative layering, and the sense that these fragments of poems are suspended throughout the volume of the book.

CUTTS, Simon, *The Unit of the Work is the Word: The Poems of Simon Cutts and Stuart Mills*, (Tipperary, Ireland: Coracle, 2015). 24pp 175 x 125mm colour printed and stapled. Exhibition catalogue of Cutts and Mills' work. Illustrated catalogue of an exhibition at Spare Room 33, Canberra Australia in November and December 2014, containing sections of introduction, the form of the poem and the subject of the poem, together with a list of

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

works included in the display of poetry, poem cards, poem objects, books, booklets and journals of Simon Cutts and Stuart Mills.

CUTTS, Simon, *The Translated Latrine Inscriptions of The Palazzo Davanzati*, (Tipperary, Ireland: Coracle, 2015), 150 x 105 mm. 12pp. Colour printed. 300 Copies. Remake of 1993 book, in the blossoming ephemera series

CUTTS, Simon, Eiji Watanabe, Simon Cutts, Erica Van Horn & Coracle, *Brancausi's Sewing Box & other works*, (Tipperary, Ireland: Coracle, 2016). 150 x 135 mm. 36pp. Colour printed. illustrated catalogue for an arrangement at MAT Nagoya, Japan in the Minatomachi Potluck Building from September 22nd - October 23rd 2017.

DUNCALF, Stephen. *Ducts & Tracts: Notebooks 1974-1986* (Docking, Norfolk: Coracle, 1991). Artist book with illustrated dustjacket. Published in an edition of 200 copies signed by the artist.

FULTON, Hamish. *Song of the Skylark* (London: Coracle Press for Waddington Galleries, 1982). Artist book published in an edition of 200 copies, featuring conceptual text based explorations of the artist's runs and walks.

FULTON, Hamish. *Twilight Horizons* (Coracle Press for Musee d'art Contemporain de Bordeaux, 1983). Offset printed artist book that documents 'a twenty day walking journey from Dumdre to Leder in Manang and back to Pokhara by way of Khundi' with text and graphic illustrations, printed red and black on cream stock.

GILONIS, Harry and Erica van Horn, *forty funghi* (Docking, Norfolk: Coracle, 1994). Mushroom-inspired poetry book with illustrations. Invisible bound with letterpress cover, and tipped pages.

HAWKINS, Spike. *The Pig Poems* (Tipperary, Ireland: Coracle, 1999). Large format poetry book, casebound in mustard yellow cloth, with a letterpress cover. 'These poems were first published in Spike Hawkins' Poems, Tarasque Press, Nottingham 1966, and are here reprinted with the author's permission given to Erica Van Horn in Manchester 1995'. No. 42/100 copies.

HOLTEN, Katie. *notional: field notes* (Tipperary, Ireland: Coracle for Butler Gallery, 2003). Casebound artist book, 76 pp. Offset with rubber stamps and tip-ins, printed endpapers, and post-it collage elements. Published in an edition of 300 numbered copies; this copy is an artist proof.

HOWE, Susan. *Kidnapped* (Tipperary, Ireland: Coracle, 2002). Published in an edition of 300 signed and numbered copies; this copy is numbered 264. Invisible bound poetry and photography book with printed dustjacket. Photographs by John Hare and Susan Hare.

HUNT, Gerry. *Some Principals and Practice of Twelve Modern Art Styles* (Coracle Press, 1980). Artist book containing 14 printed sheets in a printed portfolio.

KENNEDY, Brian and Simon Cutts. *Of Colour in Craft: An Aspect of Contemporary Irish Craftwork* (Tipperary, and Kilkenny, Ireland: Coracle for Crafts Council of Ireland).

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

Invisible bound exhibition catalogue with colour illustrations.

LASSES, Bernard. *Garden of the Anterior* (London: Coracle Press, 1976). Artist book, single-stapled, featuring text, images and a printed map insert on transparent paper.

LASSUS, Bernard. *La main verte* (Camberwell, London: Coracle, 1985). Exhibition catalogue with an essay by Stephen Bann.

LASSUS, Bernard. *Le jardin des Tuileries* (London: Coracle Press, 1991). Book on Lassus, with printed dustjacket, containing essays by Simon Cutts, Stephen Bann and John Dixon Hunt et al. Text in a mixture of English and French.

LINCOLN, Paul. *In Tribute to Madame de Pompadour and the Court of Louis XV* (Cambridge: Coracle Press at Kettle's Yard, 1985). Invisible bound artist book produced during the artist's residency at Coracle Press at Kettle's Yard. Contains black and white illustrations and texts documenting the making of the 'courtlike' structure he built.

LINCOLN, Paul Etienne. *The Purification of Fagus sylvatica var pendula* (Tipperary, Ireland, and New York: Coracle and Granary Books, 2005). Artist book, casebound in blue cloth, with light blue letterpress printed cover. No. 52/600.

LONG, Richard. *Twelve Works 1979-1981* (London: Coracle Press for Anthony d'Offay, 1981). Artist book featuring red and black printed text documenting a series of Long's conceptual land art works.

MAYERS, J.C.C. *Fredson Bowers and the Irish Wolfhound* (Tipperary, Ireland: Coracle, 2002). Artist book with collage, letterpress cover. This colour illustrated essay is a tribute to Fredson Bowers, one of the most famous Anglo-American bibliographers.

METZGER, Gustav. *Gustav Metzger: 'damaged nature, auto-destructive art'* (London: Coracle @ workfortheyetodo, 1996). Includes essays by Metzger and Andrew Wilson, and a Metzger chronology and bibliography by Clive Phillpot.

MILLS, Stuart. *Twice* (London: Coracle Press, 1977). Handsewn artist book using blue thread, with cut and folded pages and embroidery illustrations by Laurie Clark. Held in printed sleeve. No. 57 in an edition of 150 copies.

O'LEARY, Helen and Paul Chidester. *New Potatoes: New Irish Paintwork* (Tipperary, Ireland: Coracle, 2005). Ring bound artist book with letterpress colour illustrated cover, containing images of colourful paintwork upon objects of steel, concrete and stone in the Irish countryside.

PRINCE, Don. *1991-1993 Workplace* (Coracle Press, 1993). Ringbound artist book with punched pages that document images of the artist at work in his Belfast studio, printed in colour and black and white, with collage elements and rust effects, and plastic covers printed with a white square design. Signed, numbered and dated by the artist: 23.1.93; No. 231/500.

PRINCE, Don. *Beyond Borders* (London: Coracle Press, 1994). Artist book containing 8

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

colour photographs depicting seemingly mundane cityscapes, landscapes and seascapes, but which in fact capture areas of Belfast that have endured scenes of segregated violence. The photographs are contained in a folded plastic album with a printed cover, which comes in a green card folio.

ROGERS, Martin. *Instruments for Outdoor Use* (London: Coracle Press, 1979). Artist book with colour wood-cut prints and accompanying texts. Contained in letterpress printed fabric sleeve.

SACKETT, Colin. *Copy* (London: Coracle, 1992). Second edition of artist book, printed black and white, with plastic dustjacket.

TUTTLE, Richard. "*Eight words from a reading at Brooklyn College*" (Firenze: Galleria Victoria Miro, 1990). Stapled-bound artist book with silver foil stamped words on fine newsprint. Produced alongside Coracle Press when Cutts worked at Victoria Miro Gallery.

VAN HORN, Erica. *Jewels I Have Loved* (London: Coracle, 1990). Artist book published in an edition of 200 copies. This copy is number 85 and signed by the artist. Features illustrations and texts, printed on rough edged paper.

VAN HORN, Erica. *Italian Lesson no. 4* (Coracle, 1990). Handstitched artist book published in an edition of 66 copies, with stamped title and reproductions of handwritten notebooks containing Italian words and phrases.

VAN HORN, Erica. *Italian Lesson no. 6* (London: Coracle, 1991). Artist booklet published in an edition of 200 copies.

VAN HORN, Erica. *Boy Bell's Book of Envelope Interiors* (Docking, Norfolk: Coracle, 1994). Artist book, second edition, containing clippings of envelopes from Van Horn's collection.

VAN HORN, Erica. *Identificazione: Italian Lesson No. 13* (Docking, Norfolk: Coracle, 1994). Small artist book with accordion folds, 10 pp. The ten pages have ten fingerprints and the names for each finger in Italian. Printed red and black on white stock.

VAN HORN, Erica. *Envelope Interior Pin-up Calendar* (London: Coracle, 2004). Ring bound artist book in the style of a calendar, containing collaged clippings of the insides of envelopes. No. 169/200.

VAN HORN, Erica and Laurie Clark. *Docking Competitions 1991-95* (Docking, Norfolk: Coracle, 1995). Sewn artist book with colour illustrated endpapers.

VAN HORN, Erica and Simon Cutts. *Sans Signaux* (London: Coracle, 1990). Artist book exploring the graphics of signs. Signed by the authors in an edition of 100 copies: this is number 73.

VAN HORN, Erica and Simon Cutts. *14 Blackthorns* (Tipperary, Ireland: Coracle, 1999). Invisible bound, illustrated poetry book with green linen letterpress cover.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

VAN HORN, Erica and Simon Cutts. *The Money Jar* (Tipperary, Ireland: Coracle, 2002). Artist book, with a mixture of colour illustrated papers and transparent leaves with printed text, documenting the collecting of coins and the end of Irish currency. No. 253/1000.

VAN HORN, Erica and Simon Cutts, *After Brancusi*, (Tipperary, Ireland: Coracle, 2010). 105 x 90 mm. 5-panel concertina printed offset in acetate wallet, using the Brancusi maxim isolated by Simon Cutts over a period of years to accompany the drawing of a long wooden bench stretching across the folds of the concertina by Erica Van Horn, almost defying perspective when stood on a shelf.

WAKELY, Shelagh. *It is so green outside it is difficult to leave the window* (London: Coracle, 1980). Invisible bound artist book with black and white printed dustjacket contained in acetate wraps. Includes black and white photographic images and text captions that document the changes to an a walled garden between the years 1974 to 1979, printed on Japanese folded pages.

WILLATS, Stephen. *Cha Cha Cha* (London: Coracle/Lisson, 1982). Artist book, printed black and white on black card, which documents the artist's interest in London's nightclub subcultures in texts and photographs.

WILLATS, Stephen. *Doppelgänger* (London: Actualites, 1985). Artist book featuring black and white text and photography.

WILLATS, Stephen. *Intervention and Audience* (London: Coracle, 1986). Artist book, with letterpress and collaged cover, containing texts and photographs on Willats's ideas on art and social practice, printed black and white.

WILLATS, Stephen. *Stairwell* (London: Coracle, 1990). Conceptual artist book featuring text and photographs on London's stairwells.

WILLIAMS, Jonathan. *Portrait Photographers* (Camberwell, London: Coracle Press, 1979). Invisible bound artist book with dustjacket and glassine wrappers. Contains tipped-in photographs paired with accompanying experimental captions.

WILLIAMS, Jonathan, et al, *Led Astray by Language*, 2006. 175 x 135 mm. 24pp  
Offset with letterpress, and letterpress cover. 300 sewn copies being a peregrination from New Haven to North Carolina for a meeting on Jonathan Williams' seventy seventh birthday.

WILSON, Richard. *Twelve Pieces* (Camberwell, London: Coracle Press, 1978). Artist book printing 12 black and white photographs by Mick Williamson of Wilson's sculpture. Published alongside an exhibition of Wilson's work, January 6<sup>th</sup> – January 31<sup>st</sup>, 1978.

*ii. Cards*

CUTTS, Simon (ed.). *Seven Artists' Postcards* (London: Coracle Press, nd. (c.1970s). Printed manila envelope containing postcards by Stephen Duncalf, Stephen Skidmore,

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

Martin Fidler, Trevor Winkfield, Martin Rogers, David Willets, Kay Roberts, Glynn Boyd Harte

CUTTS, Simon. *A Duster Party* (London: Coracle Press Publications, 1990). Artist folding card with orange printed text, and a printed fragment of a yellow duster inserted inside. Published on the occasion of an exhibition at the V&A, Wednesday 29 August, 1990. Held by a hand-made yellow card envelope.

CUTTS, Simon (ed.). *Postcards: Coracle 1978-96* (Coracle Press, 1996). Cardboard box with stencil text title, containing a collection of artist postcards issued by Coracle Press. Contributors include: Les Coleman, Alice Neel, Antony Gormley, Simon Cutts, Colin Sackett, Bernard Lassus, Richard Long, Bill Culbert, Tony Hayward, David Roe, Chris Drury, Percy Grainger, Erica Van Horn, Andy Goldsworthy, Tony Cragg, Kay Roberts, Yoko Terauchi, Hamish Fulton, Paul Etienne Lincoln, Stephen Duncalf, Patrick Saytour and Les Bicknell.

CUTTS, Simon. *for hans waanders 1951-2001* (Tipperary, Ireland: Coracle, 2001). Memorial card in a clear slipcase, with blue and black letterpress text and a cancelled Irish Kingfisher stamp in the top right corner.

CUTTS, Simon and Erica Van Horn. *Holiday Broadside: Fourth Series Number Three* (Buffalo: State University of New York at Buffalo, December 2001). Colour printed artist broadside, inscribed by Simon Cutts to Geoffrey and Valerie Soar. Features Erica Van Horn's installation of envelope interiors *World of Interiors No.3 1997 (Room for Tullio)* at Coracle Press, Ballybeg, Tipperary, Ireland, with Simon Cutts' text from *Petis-airs for Margot* imposed on the bed spread.

CUTTS, Simon and Erica Van Horn. *a bundle of clothes pegs*, Coracle, New Year 2005, artist folding card, inscribed by Simon Cutts.

CUTTS, Simon and Erica Van Horn. *2008 woodpile for 2009*, 2008, artist folding card, inscribed by Simon Cutts.

*iii. Coracle Group Exhibition Catalogues*

--- *Low-Tech* (London: Rees Martin Art Services, nd.). Invisible bound exhibition catalogue, with orange printed text, letterpress cover and black and white images. Published in an edition of 300. Featuring works by Paul Ashurst, Chris Barnes, Les Coleman, David Connearn, Bill Culbert, Stephen Duncalf, David J.D. Johnson, Wolfgang Koethe, David Mach, Martin Rogers, Colin Sackett, Stephen Skidmore, Richard Skipsey, Keir Smith, and Yoko Terauchi.

-- *fo(u)ndlings: an exhibition of 'found' art* (London: Coracle Press, 1978). Exhibition catalogue/list of works in the form of punched, printed labels on a string, contained in a printed cardboard box. Artists include: Roger Ackling, Les Coleman, Stephen Duncalf, Colin Sackett, Eduardo Paulozzi, Kay Robertd, Shelagh Wakely, Ian Tyson, and Jonathan Williams, et al. Together with A4 silkscreen invitation sheet, featuring an illustration of David Roe's work *Folded Flag*, 1977. The exhibition was held at Coracle

## Princeton University Library, Rare Books and Special Collections A Survey of Small Press Publications and the Geoffrey Soar Archive

Press from April 22<sup>nd</sup> to June 9<sup>th</sup> 1978.

--- *'On Loan': an exhibition of borrowed art lent by artists* (London: Coracle Press, 1980). Exhibition catalogue in the form of printed cards, contained in a printed cardboard box. Artists include: Roger Ackling, Hans Arp, Stephen Duncalf, John Furnival, Stuart Mills, Richard Long and Sol LeWitt, et al.

--- *4 Years at Coracle Press 1976-1980* (London and Southampton: Coracle Press and Southampton Art Gallery, 1981). Exhibition catalogue, edited and compiled by David Brown, published to coincide with a travelling exhibition of Coracle publications, cards, multiples and works.

--- *The South Bank Show* (London: Coracle Press, 1982). Exhibition catalogue arranged as a series of pseudo index cards, printed black on white and blue stocks, held in a blue linen box.

--- Zuleika Dobson and Linda Brown, *1984: An Exhibition* (London: Coracle Press for Camden Arts Centre, 1984). Exhibition catalogue (in the style of a Penguin paperback) featuring Kevin Atherton, Conrad Atkinson, Ian Breakwell, Stuart Brisley, Antony Gormley, Jan Mladowsky, Deanna Petherbridge, Paula Rego, John Stezaker, Jean-Luc Vilmouth.

--- *Coracle Press at the Serpentine* (London: Serpentine Gallery, 1984). Exhibition catalogue with 'an essay in words and images by Thomas A Clark & Simon Cutts'. Includes work by David Connearn, Bill Culbert, Chris Drury, Andy Goldsworthy, Tony Hayward, Joseph Kosuth, Richard Long, Martin Rogers and Yoko Terauchi.

--- *The Unpainted Landscape* (London: Coracle Press, 1987). Exhibition catalogue, with a mixture of colour and black and white illustrations, produced in collaboration with Graeme Murray Gallery, Edinburgh, and Arts Council Scotland. Features work by Roger Ackling, Ian Hamilton Finlay, Andy Goldsworthy, Bernard Lassus, Richard Long, David Nash, Linda Taylor, and Herman de Vries, et al. Essays and texts by Simon Cutts, Jonathan Williams, John Bevis, and Thomas A. Clark among others.

--- *The Coracle: Coracle Press Gallery 1975-1987* (London: Coracle, 1990). Exhibition catalogue with colour printed covers, produced on the occasion of the exhibition 'The Coracle: Coracle Press Gallery 1975-1987' at the Yale Centre for British Art, 7 November 1989 to 14 January 1990. With a section of colour illustrations and essays and artist texts by Stephan Bann, Stephen Duncalf, Stuart Mills, Jonathan Williams, Simon Cutts and Thomas A Clark, among others.

--- *Vinyl: Project for Installation* (Tipperary, Ireland: Coracle, 2005). Invisible bound, colour printed catalogue, with images of the vinyl film, mainly text-based works installed in the Christian Brothers' School, Sullivan's Quay, Cork, during July and August of 2005. Participating artists included: Thomas A Clark; Maud Cotter; Stuart Mills; Maurizio Nannucci; Mark Pawson; Colin Sackett; Lawrence Weiner and Ian Whittlesea, among others.

### *iiii. Coracle Periodicals*

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

LONG, Richard. *Aggie Weston's No. 16* (London: Coracle Press, 1979). With black and white text and photographs documenting Long's works *A line in England* (Yorkshire, 1977), *Stones in Wales* (Castell y Gwynt, 1979) and *A Circle in Africa* (Mulanje Mountain Malawi, 1978).

*A Collection of Little Critic Periodicals* (Tipperary, Ireland: Coracle, 2001).  
Including:

- ROBINSON, Tim. *Olwen Fouéré in The Bull's Wall: Little Critic No. 13*, stapled booklet with text by Robinson.
- PARSONS, Clere. *Eight Poems: Little Critic No. 14*, stapled booklet with poetry by Parsons.
- DELCROIX, Anne. *Little Books & Other Little Publications: Little Critic No. 15*, stapled booklet with an essay by Moeglin-Delcroix on artist books and the matter of scale.

*v. Publications by Simon Cutts and Erica Van Horn not by Coracle Press*

VAN HORN, Erica. *no confetti or rice, on the steps or inside* (London: Van Horn and Cutts, 1989). 8pp. Stitch-bound artist book printed red on white inside brown envelope. Produced to mark their marriage, which is hand rubberstamped 'May 6<sup>th</sup>'.

VAN HORN, Erica and Simon Cutts. *Nearing Arcueil* (Limoges: Sixtus/Éditions, 2002). Stitch-bound artist book with colour printed photographs documenting a walk to what they believed was Erik Satie's house in the suburbs of Paris.

**b). Small Press.** *The various small presses and self-published works in this section indicate Soar's depth of knowledge, connections to and research into small presses as the UCL Librarian.*

*Aloes Books*

PYNCHON, Thomas, *The Secret Integration* (London: Aloes Books, 1980). Stapled, with colour printed wraps. Cover collage and frontispiece by Jake Tilson. "The Secret Integration" was first published in *The Saturday Evening Post*, December 19, 1964. This UK edition is published by Aloes Books, London, 1980 and is limited to 2,500 copies'.

*Anarcho Press*

MOTTRAM, Eric, *Periodical Contests* (Sutherland, Scotland, and St Albans, England: Anarcho Press in association with Mainstream, 1997). Ringbound, with cover artwork by Peterjon Skelt. Includes Mottram's poems 'reproducing the poet's actual typescript', with 'the precise spacing and layout he produced and his pen and pencil interventions as he ordered his texts into book form'. The introduction tells us that 'a week after submitting Periodical Contests, Eric Mottram died'. A letter from Mottram to his editor Stan Trevor is reproduced at the end.

*Bluff Books*

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

CHEEK, Cris, *short story in sound* (London: Bluff Books, February 16 1977). Stapled visual poetry booklet, signed and dated by the author.

*Crusty Editions*

FISHER, Roy. *Consolidated Comedies* (Durham: Crusty Editions, 1981). Stapled poetry booklet with illustrated cover.

*David Barton*

BUCK, Paul. *CLOSE* (London: David Barton, 2000). Stapled wraps, with colour printed cover. Contents, printed black and white, contains a series of experimental prose texts with figurative drawings.

*Form Books*

ANON. *Out-of-series formCard* (London: Form Books, November 1995). Poetry postcard printing extracts of Robert Louis Stevenson's *Treasure Island*, black on blue stock.

ANON. *A Concise Dictionary of Hebridean Sheep-ear Markings: Out-of-series formCard for the LABF* (London: Form Books, November 1996). Poetry postcard printed black on yellow stock.

GILONIS, Harry. *The Ingredients (for Geoffrey Soar): formCard no. 8* (London: Form Books, spring 1993). Concrete poetry card printed black on white stock. Addressed to 'Geoffrey & Valarie Soar'.

GILONIS, Harry. *urlar: formCard no. 42* (London: Form Books, winter 1994). Poetry postcard printed black on blue stock.

GILONIS, Harry. *'mushroom': formCard no. 40* (London: Form Books, March 1995). Poetry postcard published 'to accompany the launch of Gilonis's book *Forty Fungi* (4 March 1995)'.

GILONIS, Harry. *Lavernock Lavernock: formCard no. 79* (London: Form Books, 1 November 1996). Poetry postcard printed black on mint green stock. Signed and inscribed by Gilonis on verso, with details of a talk he is giving on Ian Hamilton Finlay; addressed to Geoffrey and Valerie Soar.

GILONIS, Harry. *an answer to Herrick: formCard no. 80* (London: Form Books, 25 December 1996). Poetry postcard printed black on blue stock. Signed and inscribed by Gilonis on verso; addressed to Geoffrey and Valerie Soar.

GILONIS, Harry. *Words for Webern, perhaps: formSheet no. 3* (London: Form Books, 1998). Folded poetry publication printed black and white in an edition of 50.

GILONIS, Harry. *two thousand years after Horace: out-of-series formCard* (London: Form Books, winter 1999/2000). Black and white printed poetry postcard, signed and inscribed by the artist to Geoffrey and Valerie Soar.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

HILSON, Jeff. *A grasses primer* (London: Form Books, 2000). Stapled poetry booklet printed black on mint green stock.

JAMES, Elizabeth. *two poems: formSheet no. 2* (London: Form Books, 1998). Folded poetry publication printed black on yellow stock.

MACKENZIE, Rob and Harry Gilonis. *Carmichael Songs* (London: Form Books, nd. (c.1997)). Folded poetry publication (a 'formsheet') 'published in an edition of 30 to mark the launch of Carmichael's Book in Inverness'. Printed black on pink stock.

MANSON, Peter. *Rosebud* (London: Form Books, 1996). Folded poetry publication printed black on light orange stock. Published in an edition of 'around 30 copies in 1996'.

MOTTRAM, Eric, *Tunis: formCard no. 48* (London: Form Books, spring 1995). Poetry postcard printed black on yellow stock, re-publishing 'section 4 from Eric Mottram's long poem *Tnuis* (1977)' 'as a token of thanks and in memory'.

MOURELATOS, Alexander. *formCard no. 36* (London: Form Books, Autumn 1994). Poetry postcard printing a Parmenides fragment as translated by George Oppen and included in Mourelatos's 1970 book *The Route of Parmenides*. Printed black on burnt orange stock.

PRESLEY, Frances and Elizabeth James. *Neither the one nor the other: Form Books No. 10* (London: Form Books, 1999). Poetry booklet set in green printed wraps. Contents printed black and white.

SIMMS, Colin. *Goshawk Lives: Form Books No. 8* (London: Form Books, 1995). Poetry booklet set in grey printed wraps, with the cover incorporating artwork by Simms. Includes an essay by Eric Mottram on the poems of Colin Simms.

SIMMS, *Goshawk Lives: formCard no. 38* (London: Form Books, Winter 1995). Poetry postcard printed black on grey stock, printing a poem from Simms book, *Goshawk Lives*.

SIMMS, Colin. *three poems: formSheet no. 4* (London: Form Books, 1998). Folded poetry publication printed black on cream stock in an edition of 50.

TARLO, Harriet. *throw back* (London: Form Books, 2001). Folded poetry publication printed black on pink stock in an edition of 50.

UPTON, Lawrence. *Letters to Eric & some Postcards* (London: Form Books, 1997). Stapled poetry booklet with pink printed covers. Includes poem-letters to Eric Mottram.

VAN DEN BEUKEL, Karlien. *When I was an American: formSheet no. 10* (London: Form Books, nd.). Folded poetry publication printed black on yellow stock, published in an edition of 50.

*Kater Murr's Press*

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

MURR, Kate (ed.). *Collection of Poetry Cards* (London: Kate Murrs Press, 1998). Published in an edition of 200 copies. Three envelopes containing sets of 10, 6 and 8 cards, respectively. Poems by Guy Birchard, John Martone, Sharon Morris, Howard Gold, Peter Money, David Miller (signed and inscribed by Miller), David Menzies, George Albon, Richard Leigh, John Levy, among others.

TOULoupAS, George. *Poverty* (Kate Murr's Press Piraeus Series, 1999). Folded poetry publication with handwritten note from David Miller to Geoffrey Soar.

*Morning Star Publications*

GILONIS, Harry. *Pibroch* (Edinburgh: Morning Star Publications, January 20<sup>th</sup> 1996). Stapled poetry booklet published in an edition of 300 copies, printed black on cream stock.

*Mouldwarp*

PYNCHON, Thomas, *A Journey Into the Mind of Watts* (London: Mouldwarp, 1983). Stapled booklet with pink printed wraps. Includes the first printing of this piracy, originally appearing in *The New York Times Magazine*, 12 June 1966, with photocopy illustrations.

*Oasis Books*

GILONIS, Harry and Tony Baker. *from far away* (London: Oasis Books, 1998). Stapled poetry booklet with yellow printed wraps and pink endpapers.

*Reality Street Editions*

FARRELL, Patricia and Shelby Matthews, Simon Perril and Keston Sutherland. *New Tonal Language* (London: Reality Street Editions, 1999). Invisible bound collection of work by these contemporary poets.

*Shabby Editions*

CHEEK, Cris, *1234* (London: Shabby Editions, 1980). Stapled poetry booklet using photocopy effects and typographical experiments.

MASON, Chris. *Click Poems* (London: Shabby Edition, summer 1982). Stapled visual poetry publication with photocopy contents and yellow covers with hand-painted design.

*Ship of Fools*

FARRELL, Patricia and Robert Sheppard. *Birthday Boy: A present for Lee Harwood* (Liverpool: Ship of Fools, 1999). Stapled booklet with blue printed covers. Features poems, texts and visual contributions, many dedicated to Lee Harwood. Assembled by the editors on the occasion of Harwood's 60<sup>th</sup> birthday. Together w/printed list of contributors.

SHEPPARD, Robert. *Three Poems Ship of Fools in Envelope* (Liverpool: Ship of

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

Fools, 2000). Numbered 40/100. Including: *Abjective Stutter Expectoates Laugh of the Human, Entries* and “*The Crimson Word We Sang*”: *Some Words of George Oppen*. Folded poetry pamphlets, printed black and white.

*Sound and Language*

LONGMIRE, Tertia and Aaron Williamson. *Energies of Writing* (Lowestoft, Suffolk: Sound & Language, 1998). Stapled booklet with printed dust-jacket, containing text and image relationships exploring writing, photography and texture.

LONGMIRE, Tertia and Aaron Williamson. *Energies of Writing Launch Card* (Lowestoft, Suffolk: Sound & Language, 1998). Invitation card for the launch of Longmire and Williamson’s book, Wednesday September 30<sup>th</sup> 1998, One in the Other, London.

*Sub Voicive Poetry*

CHEEK, Cris, *double sky hope’s locker* (Sutton, Surrey, UK: Sub Voicive Poetry/Mainstream, 1997). Poetry booklet with blue printed, stapled wraps. Colophon statement from Lawrence Upton, the series editor, states: ‘This text was to be published as *Sub Voicive Poetry 1997 #20* on 28<sup>th</sup> Octobe to mark the performance at SVP of chris cheek and Sianed Jones. Unfortunately, the performance was cancelled due to a problem with aircraft which marooned chris in USA; the publication was cancelled temporarily. Chris and Sianed will perform on 10<sup>th</sup> March 1998, but we have agreed that this text should be published now’.

*Talus Editions*

MOTTRAM, ERIC, *Limits of Self Regard* (London: Talus Editions, 1998). Invisible bound collection of Mottram’s unpublished poetic works, published three years after his death. Edited and prepared by Bill Griffiths, Valerie Soar, Burhan Tufail and Shamoan Zamir, and with cover by Bob Cobbing.

*Tel let*

MILLER, David. *Children* (Charleston, Il.: Tel let, 1993). Stapled A4 poetry booklet, signed by Miller ‘for Geoffrey & Valerie’.

*West House Books*

CORCORAN, Kelvin and Alan Halsey. *Your Thinking Tracts or Nations* (Sheffield: West House Books, 2001). Folding leaflet comprising a poem and illustration from *Your Thinking Tracts or Nations*, published to announce the future publication of the book with West House Books.

GRIFFITHS, Bill. *Durham & Other Sequences* (Sheffield: West House Books, 2002). Invisible bound collection of Griffiths’s poems, 64 pp., with purple and black printed covers. Inscribed and signed by the author.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

*Wild Honey Press*

MILLER, David. *Dark Ground* (Wild Honey Press, 2000). Handsewn poetry booklet with colour printed cover and blue endpapers. Contents printed black on cream stock.

*Workfortheeyetodo*

JANSSEN, John. *Some Implications of Poetry* (London: workfortheeyetodo, 1994). Stapled bibliography/exhibition catalogue detailing concrete poetry and small press publications.

CLARK, Thomas A. *Some Alternatives* (London: Coracle @ workfortheeyetodo, May 1996). Folding poetry publication printed orange and black on white stock.

VAN HORN, Erica. *Envelope Interior: Pin Up Calendars* (London: workfortheeyetodo, nd. (c.1996). Artist postcard with collage design, as sent to Geoffrey Soar.

*Other self-published works*

BONNEY, Sean. *Astrophil and Stella*, self-published by the artist, nd. Stapled visual poetry booklet, with light purple wraps.

BORODALE, Sean. *Text: 7000 words*, self-published artist postcard, n.d.

FARRELL, Patricia. *man with arms*, folded poetry card, self-published by the author, 2002.

FREER, Ulli. *Bag Search*, np., nd. (c.1996). Stapled poetry booklet presumably self-published by Freer, with black and white photocopied covers in a hexagonal design.

GILONIS, Harry. *century's end ghazal*, poetry card as sent to Geoffrey and Valerie Soar, inscribed by the poet: 'Happy new century love from Harry'.

GUBBINS, Martin. *III\* Adjectives for 3 Voices* (London: published by the artist, 2003). Folded poetry pamphlet, 6pp., dedicated to 'my friends of the Writers Forum to whom this poem belongs litera(ri)lly speaking'.

PAWSON, Mark. *Some Bastard Stole the Front Wheel of My Bicycle*, self-published poetry card, 1993, 2 copies, one printed on white stock and one on blue.

SACKETT, Colin. *Cycle* (Axminster: published by the artist, 2002). Stapled poetry booklet, printed black on brown stock.

SACKETT, Colin. *domestics* (Axminster: published by the artist, 2003.). Poetry booklet with a letterpress printed dustjacket and a letterpress poem 'index' printed inside.

SACKETT, Colin. *linage* (Axminster: published by the artist, 2005). Hand-sewn, colour illustrated poetry booklet with light green printed wraps.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

**SECTION  
THREE**

*a) Reference Material.*

COBBING, Bob and Laurence Upton (eds.). *On Word Part 1: an anthology of contemporary poetry and method* (London: Writers Forum, 2001). Stapled A4 booklet, printed black and white. Concrete and visual poetry anthology containing contributors: Adrian Clarke, Lawrence Upton, Karen MacCormack, Adrian Clarke, Lawrence Upton and Maggie O'Sullivan.

COBBING, Bob and Laurence Upton (eds.). *On Word Part 2: an anthology of contemporary poetry and method* (London: Writers Forum, 2001). Stapled A4 booklet, printed black and white. Concrete and visual poetry anthology containing contributors: Gilbert Adair, Meredith Quartermain, Alaric Sumner, Bill Griffiths and Clemente Padin.

COOLIDGE, Clark. *The So (Part Two)*, loose photocopied poem, np., nd.

GRIFFITHS, Bill and Bob Cobbing (eds.). *ALP: the first 22 ½ years: a PALPI Supplement* (London: The Association of Little Presses, September 1988). Retrospective look back at the first '22 ½' years of The Association of Little Presses. Stapled, printed wraps, printed black and white.

GRIFFITHS, Bill and Bob Cobbing (eds.). *Poetry and Little Press Information Number 29* (London: Association of Little Presses, December 1991). Stapled booklet with black and white collage design on front cover, containing listings for literature, anthologies, non-fiction, magazines, publishers' addresses and bookshops/dealers.

GRIFFITHS, Bill and Harry Gilonis and Tony Baker. *Joint book launch*, announcement postcard for the launch of books by Griffiths (*Nomad Sense*, Talus) and Gilonis and Baker (*from far away*, Oasis), Compendium, London, Thursday 8 October 1998. Printed black on pink stock.

MILLER, David and R.J. Ellis. *Little magazines/small presses/image and text* (Nottingham: Nottingham Trent University, 2000). Exhibition catalogue published to coincide with exhibition of little magazines, drawn from the collection of UCL, at Nottingham Trent University, 6 November – 15 December 2000. With an essay by Miller and Ellis and list of exhibits.

MOONEY, Stephen and Aodhan McCardle. *a-a-a-a": A Journal of the Contemporary Poetry Workshop Birkbeck* (London: Birkbeck University, nd.). Poetry anthology containing work by Ulli Freer, William Rowe and Ken Edwards, among others. Stapled, with colour printed wraps, and brown endpapers.

MOTTRAM, Eric. *The Eric Mottram Conference 1997*, stapled schedule for a conference on Mottram's work, held at the Centre for English Studies, Senate House, London, featuring speakers: Dale Carter, Allen Fisher, Pierre Joris, Jeff Nuttall, Lisa Raphals, Jerome Rothenberg, Keith Tuma. Also includes a list of Mottram publications in print. Mottram was an important figure of the British Poetry Revival and was a former editor of

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

the *Poetry Review*, leading the periodical through its most inventive, avant-garde phase.

PENNEY, Bridget and Paul Holman. *The Invisible Reader* (London: Invisible Books, 1995). Anthology of concrete and visual poetry, and experimental writing, containing contributions by poets and writers such as Anthony Barnett, John Bevis, Bill Culbert, David Dellafiora, Ade Deaville, Patrick Eyres, Ian Hamilton Finlay, Harry Gilonis, Bill Griffiths, Stewart Home, Ronald Johnson, Lynne Tillman and Catherine Walsh.

PERKINS, Stephen. *Subspace International Zine Show* (Iowa City: Subspace, 1993). Reference book for artist zines from all over the world, published to coincide with a zine exhibition organised by Perkins. Together with correspondence sent between Perkins and Soar. Perkins approached Soar asking for a copy of his *Little Magazines and How They Got That Way*; Soar responded, happy to include the publication, along with further research information.

PERKINS, Stephen. *Assembling Magazines: International Networking Collaborations* (Iowa City: Subspace, 1996). Useful reference book for assembling magazines, as sent to Geoffrey Soar.

RESTALLACK, Joan. *Afterimages* (Hanover and London: Wesleyan University Press, 1995). Photocopied sheet of visual poem.

ROBINSON, Ian. *PALPI: Poetry and Little Press Information Number 31* (London: Association of Little Presses, September 1992). Stapled booklet with black and white collage design on front cover, containing listings for literature, anthologies, non-fiction, magazines, publishers' addresses and bookshops/dealers.

SOAR, Geoffrey. *Ezra Pound in the Magazines* (Stoke-on-Trent: Flaxman Gallery, 1977). Exhibition catalogue for exhibition on Ezra Pound's 'life and work as they are exemplified in the magazines – little and otherwise', using 'as far as possible' 'the resources of U.C.L. Library, especially the Little Magazines Collection'. Features a bibliographic list of magazines with useful descriptions.

SOAR, Geoffrey and R.J. Ellis. *Strange Lime Fruit Stone Supplement* (Staffordshire and London: Strange Fruit/Limestone, Spring 1982). Stapled booklet featuring Ellis and Soar's essay 'The British Little Magazine Scene: A Literary Mosaic'.

SOAR, Geoffrey and David Miller and R.J. Ellis. *Little Magazines and How They Got That Way* (Stoke-on-Trent: Flaxman Gallery, 1991). Exhibition catalogue for travelling exhibition of 'little magazines'. Introduction by R.J. Ellis states: 'It was put together by Geoffrey Soar and David Miller, of University College London Library. There they have been the main movers in maintaining the evolving 'little magazine' and 'small press' collections in the basement of UCL's library. This collection is one of the best in the U.K., and indeed the world, and rewards a visit'. Contains a decade-by-decade history of little magazines.

SOAR, Geoffrey and David Miller. *Interaction & Overlap: from the Little Magazines and Small Press Collection at University College London selected by Geoffrey Soar and David Miller* (London: Workfortheyeyetodo, 1994). Ring bound publication with blue

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

letterpress text on front covers, published to coincide with an exhibition exploring the relationship between small press publications and visual art, more specifically artist books. With an essay by Miller entitled 'Interrelation, Symbiosis, Overlap' and an essay by Soar entitled 'Setting Out, Gathering Together'.

SOAR, Geoffey. *The Little Magazines, Poetry Store and Alternative Press Collections* (London: University College London, May 1997). Leaflet detailing the origins, content and scope of the collection.

SHEPPARD, Robert. *Far Language: poetic and linguistically innovative poetry 1978-1997* (Exeter: Stride Publications, 1999). A critical survey of the 'alternative poetics of Britain', with cover art by Bob Cobbing. Includes texts on Roy Fisher, J.H. Prynne, Lee Harwood and Tom Raworth, as well as Allen Fisher, Ulli Freer and Maggie O'Sullivan.

SKELT, Peterjon (ed.). *Prospect into Breath: Interviews with North and South Writers* (Twickenham: North and South, 1991). Includes interviews with poets such as Eric Mottram, Jonathan Williams, Lee Harwood, Richard Caddel, Elaine Randell, Frances Presley, David Annwn, Kelvin Corcoran and Catherine Walsh.

TREVOR, Stan. *On the Concrete Poetry of Bob Cobbing: a tribute* (London: Anarcho Press, 1992). Stapled booklet with red on white cover design by Bob Cobbing. Featuring an essay by Trevor on Cobbing's concrete poetry and illustrated with works by the artist, printed black and white.

TREVOR, Stan. *PALPI: Poetry and Little Press Information Number 31* (London: Association of Little Presses, March 1997). Stapled booklet, printed black and white, containing listings for literature, anthologies, non-fiction, magazines, publishers' addresses and bookshops/dealers.

UPTON, Lawrence. *Co-editing: Word score utterance choreography* (Calgary, Alberta, Canada: housepress, 2001). Hand-sewn booklet printed Upton's talk given at the 'Unpacking Anthology Conference', July 16 1999. Published in an edition of 40 numbered copies; this is number 40.

UPTON, Lawrence. *Fourth Sub Voicive Colloquium, Saturday 20<sup>th</sup> May 2000*, Churchill's, 59 Mount Pleasant, London, folded leaflet printed black and white, detailing a programme of poetry readings during summer 2000.

UPTON, Lawrence. *Sub Voicive Colloquium 5, 29<sup>th</sup> September 2001*, in accordance with the Contemporary Poetics Research Centre. Stapled colloquium schedule, with handwritten notes, and detail of a 'Sub Voice Poetry' reading series. Participants of the conference included: Sean Bonney, Ian Davidson, Allen Fisher, Jeff Hilson, Dell Olsen, Upton, Michael Weller.

WHITEHEAD, Peter and Michael Horovitz, Christopher Logue and Adrian Mitchell. *Wholly*

*Communion: The Blake Renaissance in Modern Poetry*, Tate Britain, Thursday 8 February 2001, printed sheet detailing poetry readings and a screening of Whitehead's

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

1965 film *Wholly Communion*, which documents the First International Poetry Incarnation at the Royal Albert Hall.

**b). Periodicals**

**FIGS.**

BAKER, Tony, complete set of *Figs* nos. 1-14, undated (c. 1980-1988) Ed. Tony Baker. Stapled mimeo sheets between printed card covers, A4 and A5 size. Contributors to other issues include Haslam, Hawkins, Simms, Halsey, P.Riley, Caddel, Torrance, Clark, Green, Edwards, A.Fisher, Benveniste, Hyatt, Griffiths, Randell, Seed, Semmens, Corcoran, Sheppard, Mottram, Joris, Pickard, Barnett, Hejinian, Corbett, P.Middleton, Chaloner, Miller, Hampson, Freer, Kleinzahler, Selerie, N.Moore, MacSweeney, Scully, Monk, Gilonis, B.Miils, Lopez, Lake, Walsh & Mulford.

\*Nos. 3, 7-8, 9 and 10 have been removed from the run to reflect Princeton's current holdings.

**AND.** *This collection features later issues of the important concrete poetry journal AND, published by Writers Forum, Issue 1 was supplied in A Concrete Poetry Archive in 2016. AND magazine first appeared in 1954 with the sub-title Hendon Arts Review, and thereafter it was published infrequently and irregularly.*

COBBING, Bob and Adrian Clarke (eds.). *AND No. 8* (London: Writers Forum, December 1994). Invisible binding, printed black and white. With concrete and visual poetry contributions by: Charles Bernstein, Serge Segay, Tristan Tzara (translated by George Messo), Maggie O'Sullivan, Lawrence Upton, Maurice Scully, Tony Rollison, Miles Champion, Dawn Andrews, Jennifer Pike, Sheila Murphy, Bill Griffiths, and Johan de Wit, among others.

COBBING, Bob and Adrian Clarke (eds.). *AND No. 11* (London: Writers Forum, November 2002). Stapled binding, printed black and white. With concrete and visual poetry contributions by: Mark Sutherland, Jeff Hilson, Sean Bonney, Doreen King, Patricia Farrell, Scott Thurston, Jennifer Pike, Douglas Jones, Ulli Freer, Lawrence Upton, Bruce Andrews, Johan de Wit, John Rowan, and Betty Radin, among others. Stapled, printed black and white.

**MAR.**

COBBING, Bob. *MAR No. 2*, published by the artist, November 1989. Stapled, with colour printed wraps of a geometric design. Contents printed black and white. Visual/concrete poetry publication featuring 'anonymous' contributions from artists such as Jeremy Adler, Paul Buck, Jennifer Pike, Adrian Self, et al. Includes a letter from Bob Cobbing to Geoffrey Soar slipped inside.

**SPANNER.**

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

FISHER, Allen (ed.), a superb run of the highly sought early issues of *Spanner* (missing only no. 1), nos. 2-30, 1975-1992 together with two supplements: no. 22A E. E. Vonna-Michell, no. 23A *Clothes*, and the out-of-series special *January 1981: A Painting* which includes unique, painted covers. A4 stapled sheets in printed card covers. Many issues are single-author pamphlets including poetry collections by Martin Thom, Ken Smith, Phil Maillard, John Welch, Colin Simms, Eric Mottram, Bern Porter, Christopher Jones, Paul Buck, Anthony Barnett, Ralph Hawkins, Gilbert Adair, Paige Mitchell & Will Rowe; others are critical essays, commentaries & interviews by Mottram, David Miller, Dick Higgins, Clive Bush, Michael McClure, Allen Fisher & Clive Meachen. Anthology issues incl. *Fluxus Fluxshoe Fluxes*, *Crust & Ball Gum*. Numbers 2 – 15 are stapled printed sheets. No. 2, 1975, contributions by Martin Thom. No. 4, 1975, contributions from David Miller, Christopher Middleton, and John Riley. No. 5, 1975, contributions by Ken Smith. No. 6, contributions by Frazier Ali, and Bill Sherman. No. 7, 1976, contributions by Crust. No. 8, 1976, contributions by Chris and Val Torrence, Phil Maillard. No. 10, 1977, John Welch. No. 12, 1977, Colin Simms. No. 13, 1978, two taped printed cards, Eric Mottram. No. 14, 1978, Bern Porter. No. 15, 1978, Eric Mottram. No. 17, stapled sheets of varying sizes and colours inside printed covers, contributions by Christopher Jones. No. 18, 1980, printed sheets inside card covers contributions by Paul Buck. No. 19, 1980, mimeo sheets inside silkscreenprinted covers, contributions by Allen Fisher. *January 1981: A Painting*, 76 thermostencilled sheets with unique collage and painted cover, contributions by Bob Cobbing, Cris Cheek, Robin Crozier, Klaus Groh, Peter Mayer, Lawrence Upton and many others. No. 20 Supplement issue. No. 21, 1981, mimeo sheets inside covers with tipped in image, contributions by Anthony Barnett. No. 22, 1981, printed sheets between card covers with tipped in image, contributions by Ralph Hawkins.. No. 24, 'Ball Gum', 1983, printed sheets, stapled inside plastic bag, contributions by Allen Fisher, Tony Baylis, Pam Burnel. Spring 1983-84, 'Clothes' issues with contributions by Ulli Freer, Michael Gibbs, Paul Buck, Bob Cobbing, Clive Fencott and others. No. 25, 1985, A4 printed sheets, stapled, contributions by J. H Pryne, Eric Mottram, Cris Cheek. No. 26, 1986, printed sheets stapled with loose insert, contributions by Gilbert Adair. No. 27, 1987, A5 stapled booklet, contributions by Paul Goodman and David Miller. No. 28, 1990, stapled mimeo sheets, poetry by Paige Mitchell. No. 29, 1990, printed booklets and sheets inside printed envelope, contributions by Eric Mottram. No. 30, 1992, printed sheets inside printed cards, Will Rowe. No. 35, stapled printed sheets, Howard Skempton.\*

\* Nos. 3, 9, 11, 16 and 23 have been removed to reflect Princeton's current holdings.

**QUID.**

SUTHERLAND, Keston (ed.). *Collection of five QUID magazines* (Cambridge: Gonville & Caius, Cambridge University, nd.). 5 copies of A4 poetry publication featuring contributions from Keith Tuma, Allen Fisher, Scott Thurston, Helen Slater, Andrew Duncan, Chris Goode, Keston Sutherland, Rod Mengham, Peter Manson, Peter Middleton, Jordan Davis, et al.

**Princeton University Library, Rare Books and Special Collections**  
**A Survey of Small Press Publications and the Geoffrey Soar Archive**

**ADDITIONAL ITEMS**

*The Presence of Landscape. Books, Cards & Printed Objects, Coracle Press 1975-2000*, (Limoges: Centre Culturel Jean Gagnant), 108 x 147 mm. Unpaginated. Colour printed. An exhibition catalogue published on the occasion of the exhibition *The Presence of Landscape. Books, Cards & Printed Objects, Coracle Press 1975-2000*, held at the Centre Culturel Jean Gagnant in Limoges 14<sup>th</sup> March – 7<sup>th</sup> April 2000. Introduction by Simon Cutts.

GILONIS, Harry, *The Observer's Book of Common Fungi/* with John Cage signature. Postcard, published by WAX366 (David Bellingham), Glasglow, 1996. This postcard was inserted in the *forty funghi* publication by Gilonis and Van Horn, Coracle Press, 1994.

**Two Coracle Press Price Lists, designed by Simon Cutts**

*Missent to Iceland*, (Tipperary, Ireland: Coracle, 2002), 108 x 148 mm. Unpaginated. Printed black and white in colour printed wraps. A backlist and catalogue of new books whose title was inspired by several parcels going astray.

*Coracle Publications*, (Docking, Norfolk: Coracle Press, 1991). 125 x 174 mm. Unpaginated. A list of Coracle Press publications, with inserts of colour printed photocopy art. Stapled in black and white printed wraps.