

Lux Mentis, Booksellers

Lux Mentis specializes in fine press, fine bindings, and esoterica in all areas, books that have been treasured and will continue to be treasured. As a primary focus is the building and/or deaccessioning of private collections, our selection is diverse and constantly evolving. If we do not have what you are seeking, please contact us and we will strive to find it. All items are subject to prior sale. Shipping and handling is calculated on a per order basis. Please do not hesitate to contact us regarding terms and/or with any questions or concerns.

Jewels of Ireland

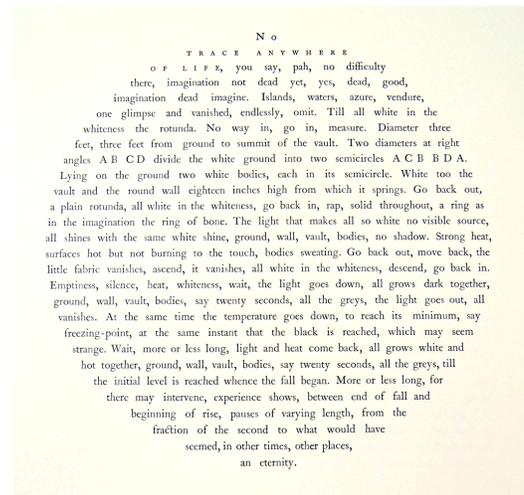
1. Beckett, Samuel; O'Kane, David (illus). **Imagination Dead Imagine [Deluxe Edition]**. Dublin: The Salvage Press, 2015. Limited Edition. Bright and unmarred. Black cloth drop spine box, loose fo sheets. fo. np. Illus. (b/w plates). Numbered limited edition. Signed by the artists. Fine in Fine Archival Case. (#8779) \$2,250.00

"No trace anywhere of life, you say, pah, no difficulty there, imagination not dead yet, yes, dead, good, imagination dead imagine... So begins Beckett's 'Imagination Dead Imagine', a short prose text first published in French in Les Lettres nouvelles in 1965. Its first English publication was in The Sunday Times that same year.



"This new edition of loose sheets celebrates the 50th anniversary of the original publishing in 1965. The project is a collaboration between typographic designer Jamie Murphy & visual artist David O'Kane. The work is introduced with an essay by renowned Beckett scholar Stanley E Gontarski.

The text has been hand-set & letterpress printed by Jamie Murphy in 18 point Caslon Old Face, supported by a newly drawn ten line grotesque typeface by Bobby Tannam, cut from maple by Tom Mayo. David O'Kane has supplied two lithographs inspired by the text, edited by Thomas Franke at Stein Werk Lithography studio in Leipzig. The sheets are printed on 250gsm French made Velin Cuve BFK Rives mould-made. The edition is limited to 50 copies, 40 of which make up the



WORKS FROM JAMIE MURPHY AND THE SALVAGE PRESS

standard format, ten accounting for the de luxe. The bindings were executed by Tom Duffy in Dublin. The standard is housed in a cloth covered portfolio, protected inside a slipcase. The deluxe is presented in a clam-shell box accompanied by a typographic triptych based on the text. The standard copies are numbered 11 – 50, the deluxe are numbered 1 – 10. Each copy has been signed by the collaborators.



2. Fitzgerald, John; Cross, Dorothy (artist). **Darklight [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Tight, bright, and unmarred. Full leather binding; photoreactive elements. Small 4to. Fine in Fine Archival Box. Hardcover. (#9870) \$3,000.00

"Darklight is a series of new poems by John Fitzgerald surrounded with an etching by Dorothy Cross.

Designed, typeset and letterpress printed by Jamie Murphy, assisted by Sarah O'Neill, Lauren Shannan O'Brien and Lorcan Rush at Distillers Press, NCAD, Dublin. The type has been hand-set in 14 and 24 point Méridien, designed by Adrian Frutiger, cast here by Rainer Gerstenberg. The image by Dorothy Cross has been produced in two variants; the etching that covers the standard book was printed by Suzannah O'Reilly



Mullaney, the phosphorescent images that accompany the deluxe book were first screen printed by Jordan McQuaid before intaglio printing by Suzannah. Both image variants were printed on 54gsm Japanese Tosa Shi. Darklight has been printed in an edition of 80 copies. The bindings have been executed by Tom Duffy in Dublin's Five Lamps area. Housed in a transparent Perspex slipcase, copies marked 1 – 50 are printed on and bound in handmade paper commissioned for this book from the Velké Losiny Mill in the Czech Republic. Copies marked A – Z are printed on the Velké Losiny paper; bound in full black Pentland goat, presented in a Japanese cloth covered solander box.

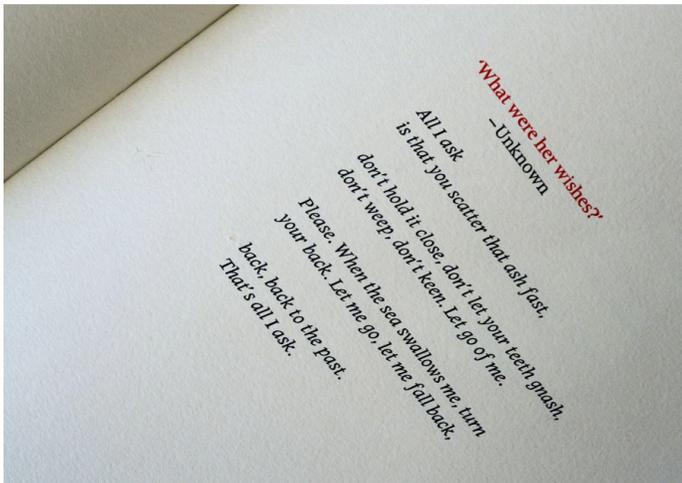
Housed in a phosphorescent etching-lined solander box, copies marked A – Z make up the deluxe edition." [artist statement]



3. Ghríofa, Doireann Ní (poetry); Maher, Alice (art). **Nine Silences [Deluxe Edition]**. Dublin: The Salvage Press, 2018. Limited Edition. Printed in an edition of 80 books. Copies numbered 1 – 50 have been bound in marbled paper over boards, housed in a transparent perspex slipcase. Four similar copies marked i – iv are for collaborators. Copies lettered A – Z have been half-bound in salmon leather and marbled paper and are presented, accompanied by a folded down printing of the complete woodcut (on 120 gsm Zerkall), in a cloth covered solander box. Presented in a cloth covered solander box, accompanied by a folded print, copies A – Z make up the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

"In this series of poems, Doireann Ní Ghríofa responds to art by Alice Maher. Nine Silences is a consideration of the embodiment of female silence, mermaids, and the monstrousness of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [artist statement]

WORKS FROM JAMIE MURPHY AND THE SALVAGE PRESS



Printed in an edition of 80 copies. Fine in Fine Archival Box. Hardcover. (#9869) \$4,500.00



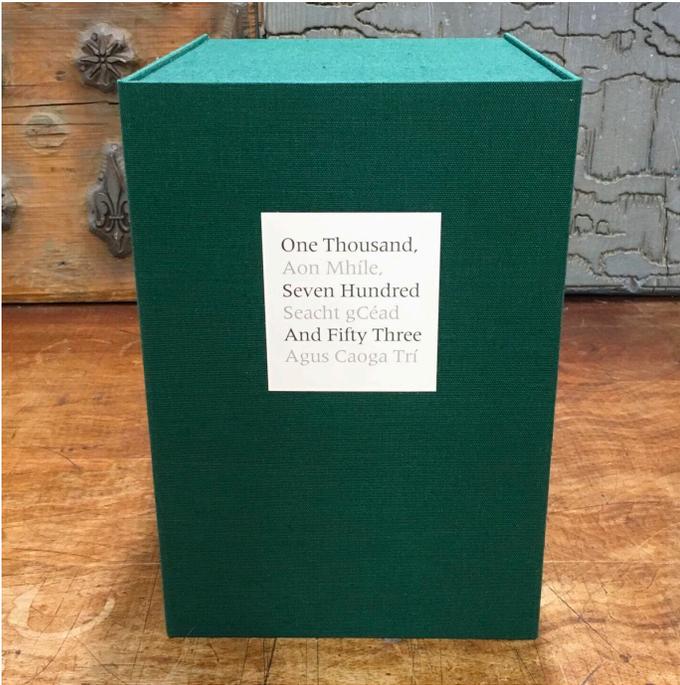
"Designed, type-set and letterpress printed by Jamie Murphy at Distillers Press, NCAD. The type is Adrian Frutiger's *Méridien* printed here in 14 and 24 point (the 'normal' weight was released by Deberny & Peignot in 1957 followed by the italic in 1966). Rich Gilligan's photographs were captured in Dublin city over the last days of 2017. They have been enlarged by hand from the 35mm negatives onto resin coated Ilford MGIV by Barbara Wilson at her darkroom in London. The water-marked 200 gsm handmade paper was commissioned for this book from the Velké Losiny Mill in the Czech Republic. The bindings were executed by Craig Jensen, assisted closely by Marc Hammonds, at BookLab II, San Marcos, Texas." [artist statement]

Designed, typeset and letterpress printed by Jamie Murphy with great assistance from Sarah O'Neill, Lorcan Rush and Lauren Shannon O'Brien at Distillers Press, NCAD, Dublin. The type is hand-set in 14 and 24 point *Méridien*, designed by Adrian Frutiger in 1954 (this foundry type released by Deberny & Peignot, Paris, 1957). Alice Maher's fragmented woodcut has been printed from scorched and brushed ash. The 150gsm Hodgkinson handmade paper was produced for the Stanbrook Abbey Press in 1974 and kept dry until now by John Purcell in London. The marbled paper design has been prepared by Jemma Lewis using Irish Carrageen Moss. The bindings were executed by Tom, Pat, Tommy and Patricia Duffy at their workshop in Dublin's Five Lamps area.

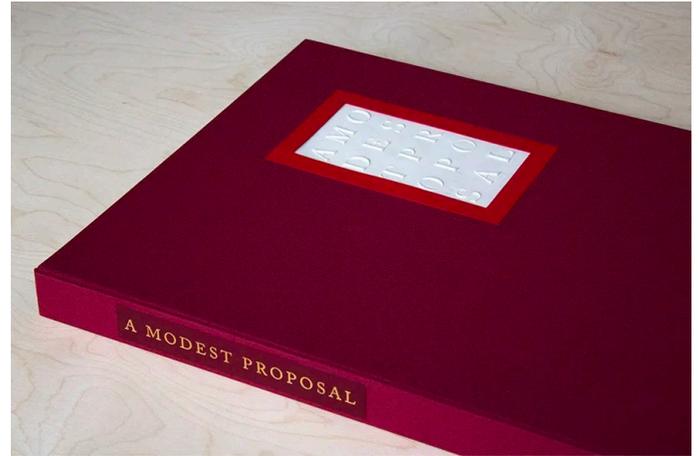


4. Gilligan, Rich [photos]. **Town [Deluxe]**. Dublin: The Salvage Press, 2018. Limited Edition. Tight, bright, and unmarred. Copies lettered A – Z are bound in full alum tawed goat and are each housed, accompanied by a portfolio containing eight additional photographic prints, in a painted cloth covered solandar box. Presented in a painted cloth covered solandar box, accompanied by a portfolio of prints, copies A — Z make up the deluxe edition [Copies marked 1–50 are bound in painted cloth over boards, housed in a cloth slipcase. Similarly bound, copies marked i–iv are intended for collaborators]. 4to.

WORKS FROM JAMIE MURPHY AND THE SALVAGE PRESS

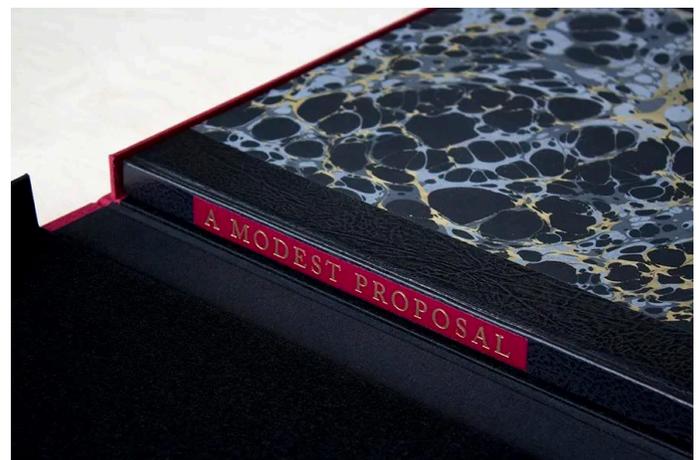
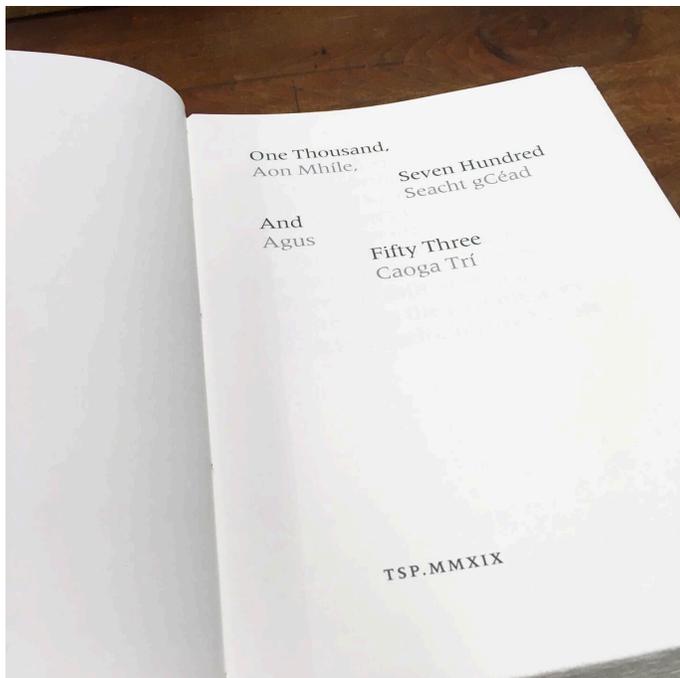


Continuing with Murphy's pre-occupation with social commentary, this protest book aims to make tangible the current homelessness crisis in Ireland. The book is for the most part devoid of content (the seven printed pages are half title, title, introduction, colophon, pressmark), with each empty page dedicated to one homeless family, the scale of the situation becomes quite apparent when these pages amount to a book eight inches in thickness.

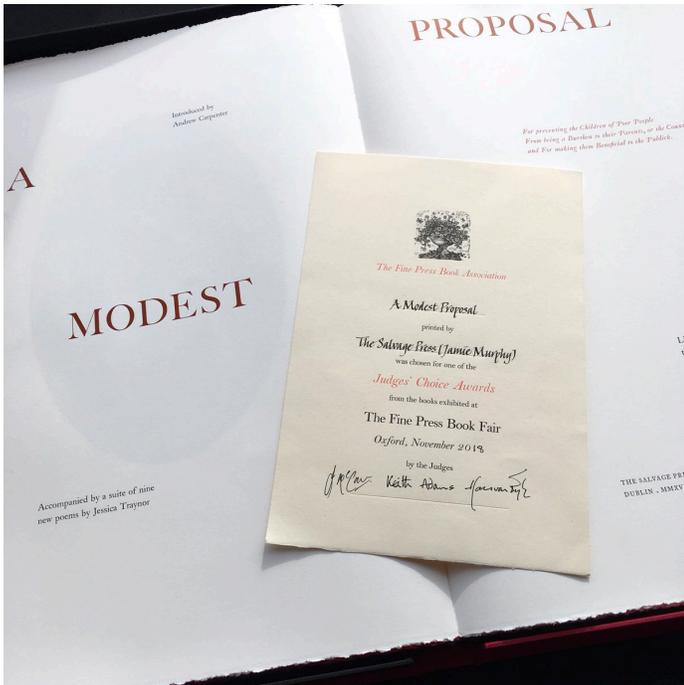


5. Murphy, Jamie. **One Thousand, Seven Hundred and Fifty Three.** Dublin: The Salvage Press, 2019. Limited Edition. Tight, bright, and unmarred. 110 sections of 16 pages in adhesive-less medieval style binding on raised double linen chords, ebonised oak boards tapered to fit the swell of the spine. Large 8vo, printed in black, silver and green on 140gsm Zerkall smooth. Housed in a cloth covered solander box. Numbered limited edition of eight copies. Fine in Fine Archival Box. Hardcover. (#9928) \$4,500.00

6. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal.** Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and foredge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Imperial folio. 64pp. Illus. (b/w plates). Lettered limited edition. [N.B. there are 4 additional copies, i-iv, hors de commerce. Additionally, deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red



WORKS FROM JAMIE MURPHY AND THE SALVAGE PRESS



Carpenter has introduced the edition. Jessica Traynor has supplied nine new poems in response to the original text. David O'Kane has scratched the ten illustrations which have been editioned from lithographic stones by Michael Timmins at his workshop in Stoneybatter. The book has been printed on 250gsm mouldmade paper from the Zerkall Mill, Hürtgenwald, Germany, supplied by John Purcell, London. Based in Wiltshire, UK, Jemma Lewis has designed and produced the marbled papers based on marble patterns found at St. Patrick's Cathedral where Swift was once Dean. Eleanor Swan has produced the porcelain inserts for the standard copies at her studio on the grounds of Russborough House, Co. Wicklow." (Publisher statement)

handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems.] Fine in Fine Archival Box. Hardcover. (#9425) \$7,500.00

"This publishing of A Modest Proposal was produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. First printed in 1729 by Sarah Harding 'on the Blind Key', Dublin.

Designed, typeset and letterpress printed by Jamie Murphy with much grateful assistance from Niamh McNally, Sarah O'Neill and Phelim McGovern. The type employed is 22 point Monotype Caslon, an interesting cut quite close in character to William Caslon's 'Roman and Italick' types of the late 1720s. The type was originally cast into founts by Neil Winter at The Whittington Press from matrices acquired from the Oxford University Press. The book was printed on a Western style Double Crown proofing press at Distillers Press, NCAD, Dublin. Andrew



7. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Homelessness Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Imperial folio. 64pp. Illus. (b/w plates). Limited edition. [N.B. Lettered standard edition is halfbound, black leather spine and foredge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Similarly bound, copies marked i-iv are intended for collaborators.] Fine in Fine Archival Box. Hardcover. (#9496) \$20,000.00



WORKS FROM JAMIE MURPHY AND THE SALVAGE PRESS

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printed inlays and red calfskin borders, 22c gold hand lettered title, red handmade paper doublures with blind tooling, distressed silver endpapers with 23.5c gold leaf highlights, graphite top edge, red calfskin headbands" by Kate Holland and including an additional portfolio containing a full suite of the lithographs and a full suite of the poems. Imperial folio. 64pp. Illus. (b/w plates). Limited edition. [N.B. Lettered standard edition is halfbound, black leather spine and foreedge, red leather spine label, gilt lettering, marbled paper boards, printed in red and black ink; matching drop-spine archival box with inlaid Irish porcelain. Similarly bound, copies marked i–iv are intended for collaborators.] Fine in Fine Archival Box. Hardcover. (#9497) \$20,000.00



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8. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Religious Persecution Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Deluxe copies, 1-5, are each in a unique binding reflecting an issue confronting modern Ireland (homelessness, abortion rights, direct provision, religious persecution, and affordable housing) in "hand dyed alum tawed goatskin with reverse offset

WORKS FROM JAMIE MURPHY AND THE SALVAGE PRESS

Swift was once Dean. Eleanor Swan has produced the porcelain inserts for the standard copies at her studio on the grounds of Russborough House, Co. Wicklow." (Publisher statement)

Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

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WORKS FROM JAMIE MURPHY AND THE SALVAGE PRESS

Addendum: Our own Kim Schwenk wrote a lovely review of *Town* for *The Book Club of California Quarterly* [2018, Vol. LXXXIII, #4, Pg. 121 – 122] and we offer it for your consideration here:

Dublin is a city of perpetual stories. A city of grit, a medieval stone wall cascade, a tune and a hum, a cry of youth, and a quiet tear from a dark age. While it is a city like every other, it is a town like no other. What most people glean from Dublin is a bit of theatrical misnomer derived from classical interpretation and modern convolution; a gap of relevance almost timeless, but seemingly overlooked through a gaze of consumption. In fact Dublin, in the cradle of Ireland, has produced a surge of literary and artistic productions over a multitude of centuries and continues to do so in a way that marries the printed word and the visual stage.

When Oscar Wilde wrote in *Lady Windermere's Fan* (1892), “we are all in the gutter, but some of us are looking at the stars,” a surreptitious swipe about class, marriage, and Irish society, he represented a familiar chime of humanity existing in depravity, yet revealing a sense of tough hope. Much of that hope is reconstructed from our surroundings, our haunts, and our habitats, even our traditions. To peel back a layer of complicated demographic of a city is challenging, especially when it is dirty, unforgiving and cruel, but celebrated as a means to evolve.

Much of the work produced from The Salvage Press is both radically relevant and personal. Based in Dublin, the press stands to “actively preserve the craft of letterpress printing and typography while exploring through practice how this technology is relevant in today’s art and design environment.” At the same time, it distinguishes the work of emerging literary voices and visual entrepreneurs in a hyper-collective and immersive approach. Jamie Murphy of The Salvage Press presented *A Modest Proposal* (2017), coinciding with the 350th anniversary of Jonathan Swift’s birthday. This new edition is a raw response to the 1729 original publication that brutally commented on Great Britain’s legal and economic exploitation of Ireland. Under the direction of Jamie Murphy, the confluence of words and images confronts us both dimensionally (Imperial folio), and with visual morbidity not withholding the stark black and white reality that infests our society’s economic impoverished still to this today. We cannot deny the beauty of the printing, in a perverse way, the text is the skeleton and the paper, image, and binding is the cabinet of flesh and blood.

Similarly, The Salvage Press’ most recent collectively produced artists’ book, *Town* (2018), moves into a shadow on the streets of Dublin where the city becomes

the muse. Here again, the press joins a poet and photographer to approach book art as expression, structure, and sequence. We often see artists’ books as solely an aesthetic and tactile experience. However, *Town* exists by virtue of professional construction, but it also lives and breathes the provocative artistic dance within a contextualized book specimen. The contemporary poetry of Annemarie Ní Churreáin, known for unearthing the voices of marginalized women in Ireland, speaks to fragility of modernism and the iconoclasm of Ireland’s religious and patriarchal institutions. In an excerpt from *Dubhlín*, Ní Churreáin writes:

“Dark tidal pools remain the true tongue of this city,
vowels blackened by burning, sentenced to sea.

“To learn a language you must first make a home and
with your body practice every day.

“How to open: find an Ibar branch and kneel.
The fruit is plenty and holds within a single seed.
The seed governs where it falls...”

Accompanying the text in *Town* are photographs by contemporary artist Rich Gilligan, embarking on the same journey to capture the resolute grit on the street, but also confronting identities in light and shadow. Certainly, book art has the option to rely on conventional tropes like text and art, image-based narrative, and visual poetry. The Salvage Press, though, continues to dissect those easy and comfortable presentations with coarse lashings. We can undoubtedly digest the immaculate typographical design of *Town*, yet what we need to do is reach the obsidian pool and react. Artists’ books are allowed to be the unpleasant reminders of histories, as teaching moments beyond aesthetic pleasures. This is what printing methods allow us to do and it is critical to have reinterpretation and representation as a facet of book arts. *Town* rectifies a place and re-imagines what is possibly the future of book arts as collective statements. The Salvage Press continues to stress the power of its publications to shift the politics of artists’ books.