

## Jamie Murphy and the Salvage Press

The Salvage Press is the imprint of artist & designer Jamie Murphy. After his studies and apprenticeships, Murphy returned to Ireland to work with master printer Seán Sills in Distillers Press and was appointed Printer in 2015. His focus with students is on typographic research and experimentation. Through collaboration, The Salvage Press works with creatives from many disciplines producing projects which are heavily of Irish interest.

The evolution and refinement of Murphy's work has been remarkable to observe, with the subtly and complexity of his design working so smoothly with the precision of his execution. His work, often blending personal/familial elements with the social and political history of Ireland, is hauntingly exquisite and powerful.

Jamie's award winning books reside in private, public and institutional collections across the globe.

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 selections are 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.

**Lux Mentis,**



**Booksellers**

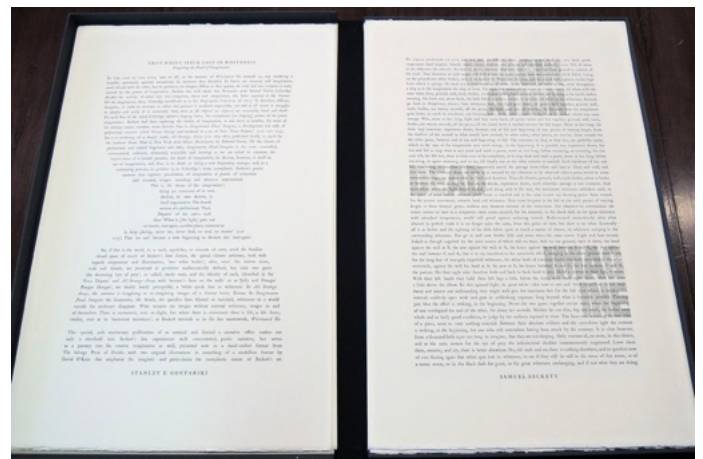


1. Beckett, Samuel; O'Kane, David (illus). **Imagination Dead Imagine [Deluxe Edition]**. Dublin: The Salvage Press, 2015. Limited Edition. Bright and unmarred. Black cloth drop spine box, loose fo sheets. fo. np. Illus. (b/w plates). Numbered limited edition. Signed by the artists. Fine in Fine Archival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



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TRACE ANYWHERE

OF LIFE, you say, pah, no difficulty  
 there, imagination not dead yet, yes, dead, good,  
 imagination dead imagine. Islands, waters, azure, vendure,  
 one glimpse and vanished, endlessly, omit. Till all white in the  
 whiteness the rotunda. No way in, go in, measure. Diameter three  
 feet, three feet from ground to summit of the vault. Two diameters at right  
 angles A B C D divide the white ground into two semicircles A C B B D A.  
 Lying on the ground two white bodies, each in its semicircle. White too the  
 vault and the round wall eighteen inches high from which it springs. Go back out,  
 a plain rotunda, all white in the whiteness, go back in, rap, solid throughout, a ring as  
 in the imagination the ring of bone. The light that makes all so white no visible source,  
 it shines with the same white shine, ground, wall, vault, bodies, no shadow. Strong heat  
 surfaces hot but not burning to the touch, bodies sweating. Go back out, move back, the  
 ittle fabric vanishes, ascend, it vanishes, all white in the whiteness, descend, go back in.  
 Emptiness, silence, heat, whiteness, wait, the light goes down, all grows dark together,  
 ground, wall, vault, bodies, say twenty seconds, all the greys, the light goes out, all  
 vanishes. At the same time the temperature goes down, to reach its minimum, say  
 freezing-point, at the same instant that the black is reached, which may seem  
 strange. Wait, more or less long, light and heat come back, all grows white and  
 hot together, ground, wall, vault, bodies, say twenty seconds, all the greys, till  
 the initial level is reached whence the fall began. More or less long, for  
 there may intervene, experience shows, between end of fall and  
 beginning of rise, pauses of varying length, from the  
 fraction of the second to what would have  
 seemed, in other times, other places,  
 an eternity.

*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 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

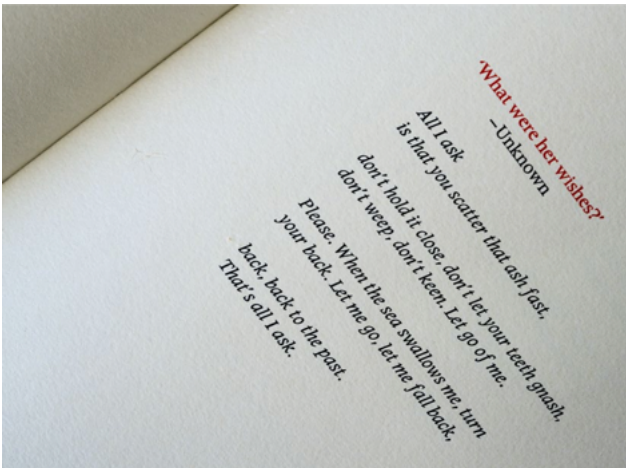


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the deluxe edition. Fine in Fine Archival Box. Hardcover. (#9868) \$2,500.00

*"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 monstrosity of the feminine, deepening into an exploration of the otherness of female desire and domesticity." [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 solander box. Presented in a painted cloth covered solander 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. 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*



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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]



5. Murphy, Jamie. **One Thousand, Seven Hundred and Fifty Three.**

Dublin: The Salvage Press, 2019. Limited Edition. Tight, bright, and unmarred.

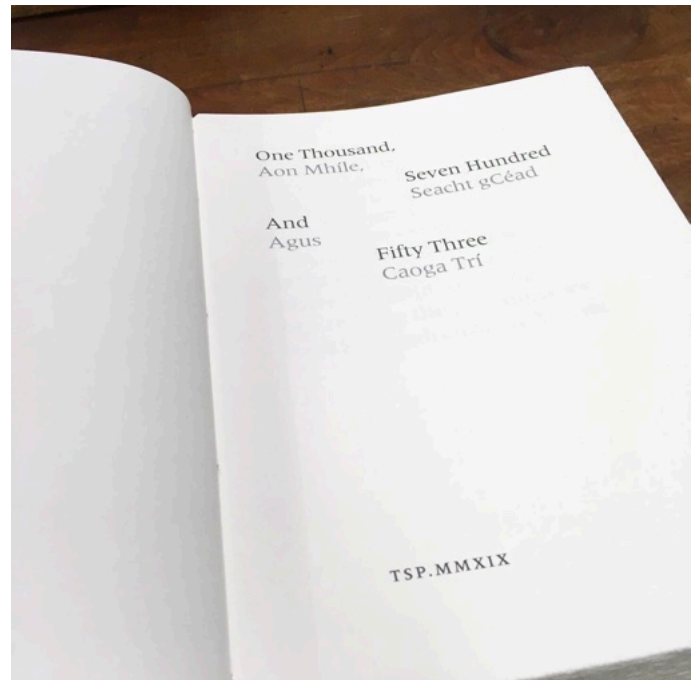
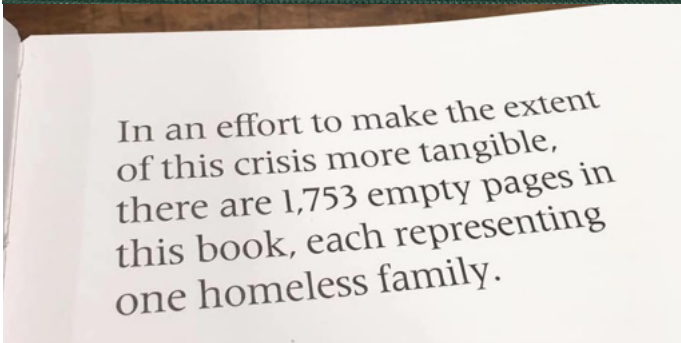
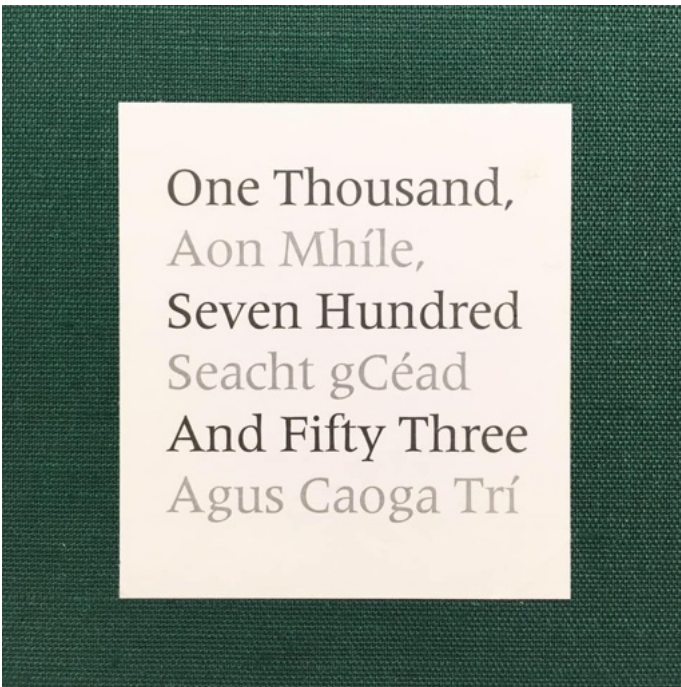
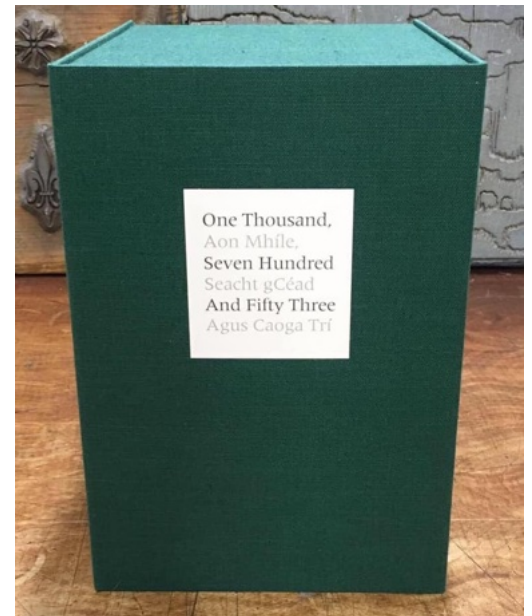
110 sections of 16 pages in adhesive-less medieval style binding

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

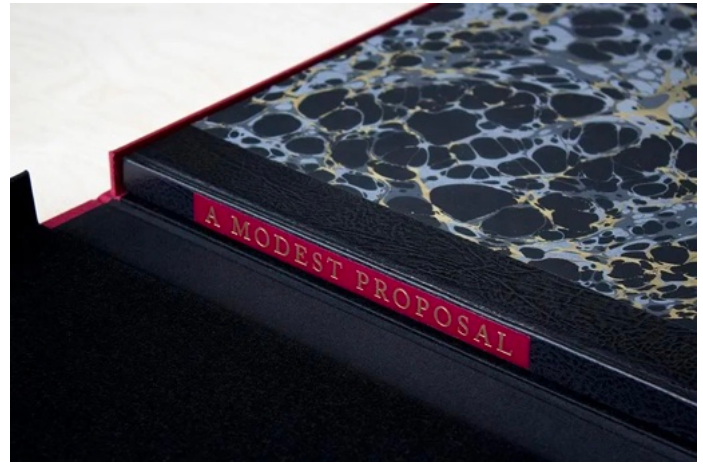
*Continuing with Murphy's pre-occupation with social commentary, this protest book aims to make tangible the current homelessness crisis in Ireland. The book is for the most part devoid of content (the seven printed pages are half title, title, introduction, colophon, pressmark), with*



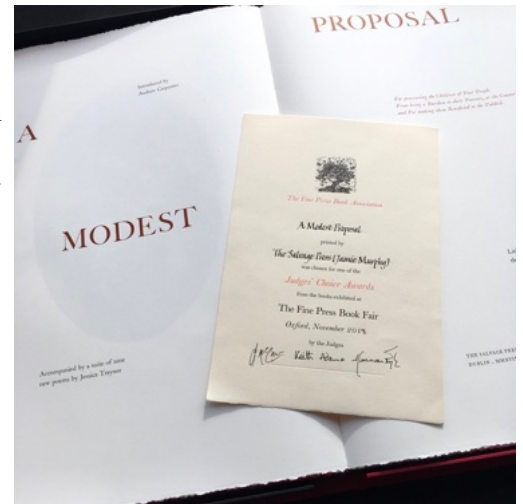


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*each empty page dedicated to one homeless family, the scale of the situation becomes quite apparent when these pages amount to a book eight inches in thickness. The weight of the subject matter reflected in the weight of the work.*

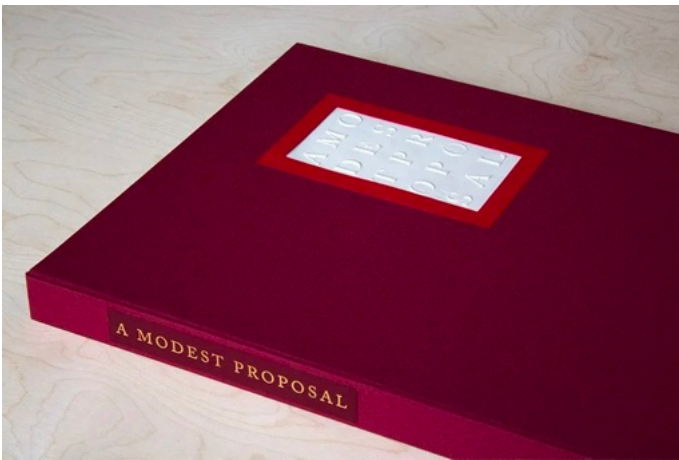


6. Swift, Jonathan; O’Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Halfbound, black leather spine and fore-edge, red leather spine label, gilt lettering, 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 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*

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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 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)*



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 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. (#9496) \$20,000.00

*"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.*





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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

*"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.*

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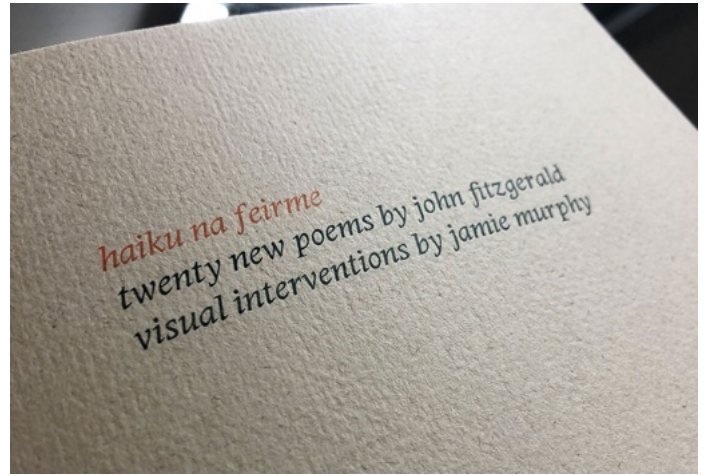
8. Swift, Jonathan; O'Kane, David [illus]; Carpenter, Andrew [intro]; Traynor, Jessica [poetry]. **A Modest Proposal [Religious Persecution Deluxe]**. Dublin, Ireland: The Salvage Press, 1729 [2017]. Limited Edition. Tight, bright, and unmarred. Deluxe copies, 1-5, are each in a unique binding reflecting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





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*The book was printed on a Western style Double Crown proofing press at Distillers Press, NCAD, Dublin. Andrew 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)*



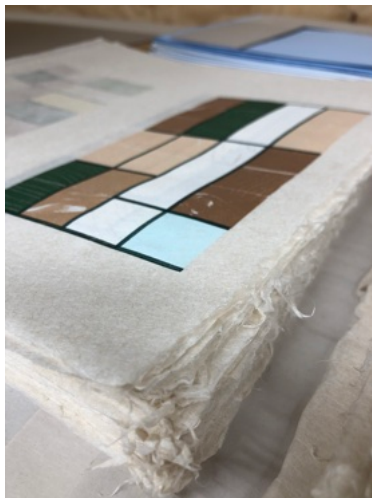
*printed from 300 year old Irish oak which fell there some years ago.*

*Designed, typeset and letterpress printed by Jamie Murphy at his newly finished home studio. John FitzGerald penned the haikus from spring 2019 through to summer 2021. The type is Frutiger's Méridien Italic (1966), printed onto damp 65-130 gsm Griffen Mill, the last remaining sheets of Irish hand-made paper, purchased from the mill on their retirement in early 2020. The visual interventions have been printed directly from prepared oak blocks onto 39 gsm Japanese Hosokawa." [Printer's statement]*



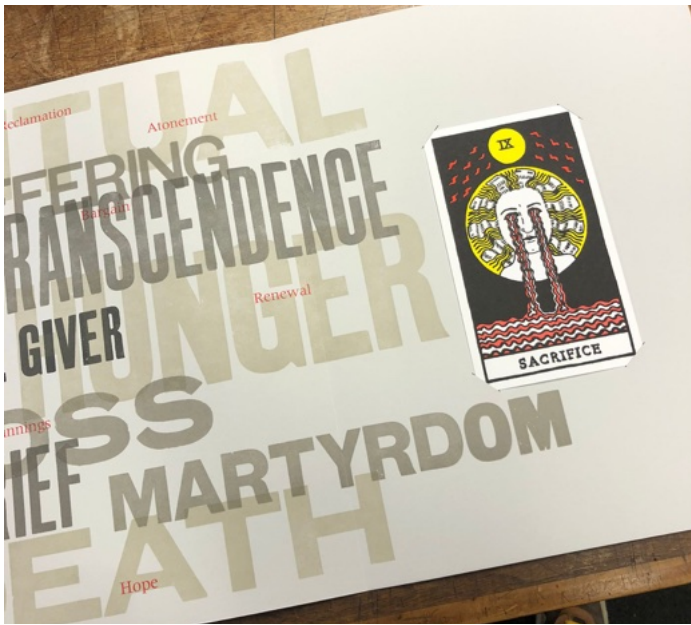
9. FitzGerald, John; Murphy, Jamie [art]. **Haiku na Feirme / Twenty new poems by John FitzGerald, visual interventions by Jamie Murphy.** Dublin: The Salvage Press, 2021. Limited Edition. Tight, bright, and unmarred; dropspine box bright and clean. Green craquel leather binding, brown paper endpages. 8vo. np. Illus. (color plates). Signed by the poet and artist. Erratta sheet laid in a colophon. Lettered limited edition, IJK available. Fine in Fine Archival Box. Hardcover. (#11750) \$2,000.00

*"Ireland's rural landscape is both subject and setting in this new sequence of twenty haikus by John FitzGerald (Darklight, 2018). The traditional Japanese haiku's observance of nature is adapted to a new Hibernian hybrid which fuses perception with experience to create distinct occasions of meaning and sound. Taking his inspiration from the land and its plant, animal and human inhabitants, these poems are offered as verbal exclamations, short instances of lived and felt experience which follow the seasons and celebrate the richness and diversity of life on the land. Jamie Murphy has produced six abstract woodblock prints which act as pauses in the text. These visual interventions are inspired by the poet's immediate landscape and*



10. Maher, Alice; Murphy, Jamie (art). **Memento Civitatem.** [Hollystown, Dublin, Ireland]: Salvage Press, MMXXIII [2023]. Limited Edition. Bright and unmarred in tight and unmarred archival box. Red cloth covered solander box, colored illustrations, each folded sheet contains one inserted tarot card (plus title page, notes, and colophon). fo. np (24pp). Illus. (colored plates). Numbered limited edition of 40 copies. Signed by the artists. Fine in Fine Archival Box. Original Loose Sheets. (#11751) \$3,000.00





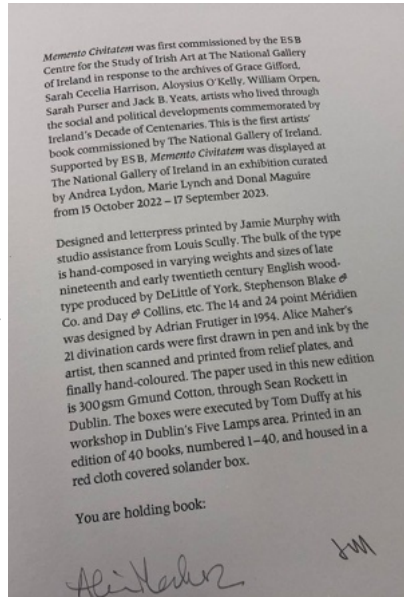
*'Responding to the thoughts and actions of six early twentieth century artists, Memento Civitatem is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland.'* — Alice Maher & Jamie Murphy" [National Gallery of Ireland]

*"[T]his special work pays homage to a number of artists who lived through the social and political developments on the island of Ireland in the early 1900's. Inspired by the art, lives and beliefs of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem looks to the past to explore Ireland's contemporary relationship with culture, citizenship, imagination and activism. The artists' book comprises 21 hand coloured images by Alice Maher that engage with various socio-political themes and concepts. In the format of tarot cards, the exquisite artworks explore themes such as 'memory' and 'the collective'.*

*This edition is based on the original and unique artist's book commissioned for the National Gallery of Ireland; with slight alterations to hand-painted color palette, different paper, and different cloth color of the box to help distinguish it from the original.*

*"Memento Civitatem is a new collaborative work by visual artist Alice Maher and book artist Jamie Murphy. It is the first artists' book to be commissioned by the National Gallery of Ireland, and has been specially designed for its display at the Gallery. Maher and Murphy were invited to create an artists' book in response to the Gallery's archives of artists who lived through the social and political developments commemorated by Ireland's Decade of Centenaries.*

*Originating from Maher's research into the art, lives and ideals of six Irish artists – Grace Gifford, Sarah Cecilia Harrison, Aloysius O'Kelly, William Orpen, Sarah Purser and Jack B. Yeats – Memento Civitatem explores our contemporary relationship to culture, citizenship, imagination and activism. Inspired by the Tarot card, a medium open to diverse and contradictory readings, the book presents twenty-one iconic image cards alongside words and phrases that are open to interpretation. Through the hand-set typography and an intuitive approach to image-making, Memento Civitatem is an ode to some of the artistic practices and the letterpress production processes of the period.*



*Creators of the artists' book, Alice Maher & Jamie Murphy said: "Responding to the thoughts and actions of six early twentieth century artists, Memento Civitatem is the result of an extended period of research and reflection on the meaning of citizenship as a legacy of those times, in all its complex and sometimes conflicted readings for the citizens of contemporary Ireland."* [National Gallery of Ireland] QOTD from Jamie, "185 press passes later and [it's] printed."

*Alice Maher makes visual art that touches on a wide range of subjects often reprising, challenging and expanding mythic, historic, and vernacular narratives. Her work spans drawing, painting, sculpture, photography, installation and moving image. She represented Ireland at the Sao Paolo Biennial in 1994. In 2012 the Irish Museum of Modern Art presented 'Becoming', a retrospective of*

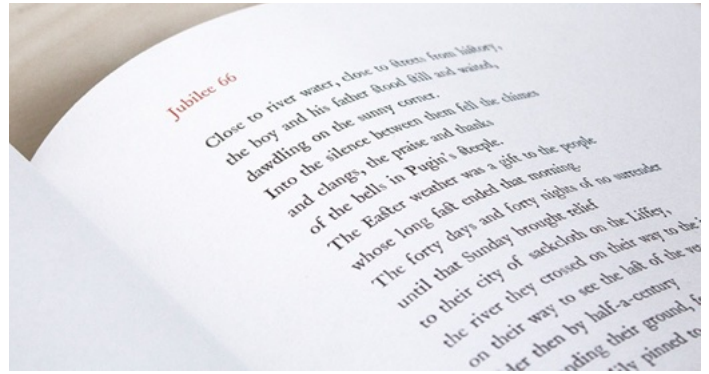




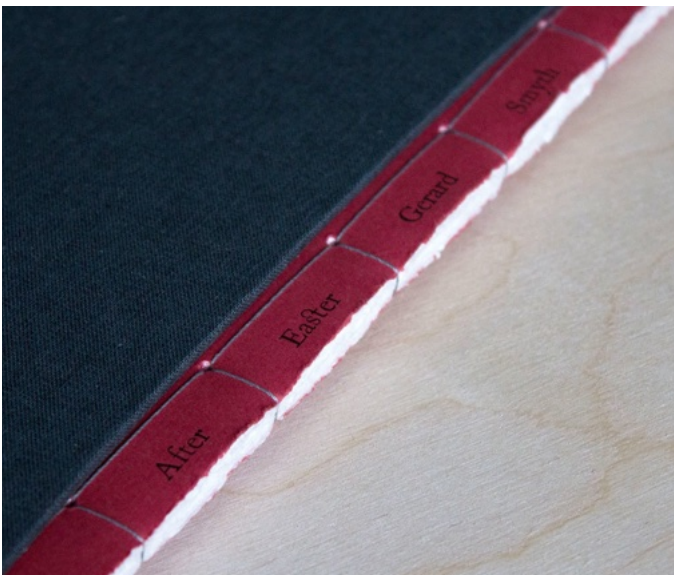
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the artists 30 year practice. She has made many collaborative works in theatre, dance and film. Her works can be seen in the collections of The Neuberger Museum, The Hammond Museum, The Irish Museum of Modern Art, The Fogg Museum, Museum of Fine Arts Boston, the British Museum and the Georges Pompidou Centre Paris. Alice Maher is represented by Kevin Kavanagh Gallery, Dublin.

Jamie Murphy operates under the imprint of The Salvage Press, making books with particular attention to concept, materials and fine printing. At the National College of Art & Design his focus with students is on book-making and typographic experimentation. Collaborating with artists from diverse disciplines he produces book projects which are predominantly of Irish interest. Jamie has exhibited and spoken broadly about his work and has been the recipient of several major international awards. His books reside in private, public and institutional collections across the globe including Columbia, Harvard, Princeton, Stanford, the Library of Congress, the Getty Research Institute, the British Library, Yale, and closer to home at the National Library of Ireland, National Irish Visual Arts Library, National Gallery of Ireland, Trinity College, UCD, and UCC.

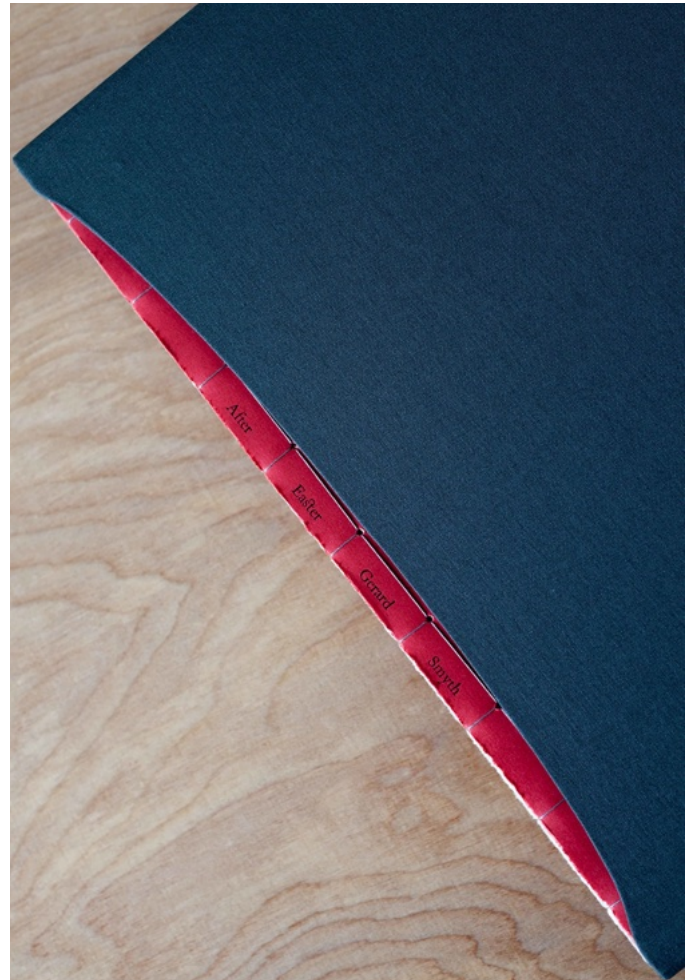


and Jordan Huysmans. The type used is 18 point Monotype Caslon Old Face (released 1916), cast into founts at The Whittington Press, Cheltenham. Brian Maguire's artwork has been printed from three magnesium plates after an original drawing made for this book. The slipcases and solander boxes were made by Tom Duffy at his workshop in Dublin's Five Lamps area. 100 books have been completed. Numbered 11 to 100 and protected within slipcases, standard copies have been printed on 100 gsm Zerkall mouldmade." [publisher's statement]



11. Smyth, Gerard [Jamie Murphy]. **After Easter [standard]**. Dublin: Salvage Press. Limited Edition. Tight, bright, and unmarred; slipcase bright and clean. Black cloth boards, red cloth spine, black ink lettering, japanese style binding; slipcase with curved face exposing title. 4to. 28pp. Numbered limited edition of 100 copies. Fine in Slipcase. Hardcover. (#11199)\$220.00

"After Easter was penned by Gerard Smyth to mark the centennial year of the 1916 Easter Rising. Designed, typeset by hand, letterpress printed and sewn by Jamie Murphy with assistance from Michael Simpson





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 *Dubhlinn*, 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.

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