

Weproductions

**New & vintage publications and collection sets
available for purchase**

Printed Matter is extremely pleased to announce the availability of a broad selection of artists' books by Helen Douglas and Telfer Stokes, many published under their imprint Weproductions. This near-comprehensive offering is being made on the occasion of an exhibition surveying the publishing history of Weproductions and the artist bookworks of Stokes and Douglas, which is on view at Printed Matter through June 30th. Organized by Douglas, the exhibition draws from extensive archival material to examine the working methods, surrounding context, and emergent themes (narrative, place, the natural world) that shaped the output of the press from the early 1970s through to the 2010s.

Weproductions' publications are a paradigm of a generation of artists' books characterized by large editions, paperback format and offset printing. With remarkable attention to detail, these publishing projects are meticulously constructed explorations of the book as a representational space. The architecture of the book, the surface of the page, the representational surfaces within the space of the page, and the sequence and flow of the pages as narrative space, are considered, shaped and played with by the artists in a dizzying display of the possibilities of the book as art form. Using photography, found material and texts as their building blocks, the artists deploy them in a range of combinations, folding and collaging three dimensional space and narrative time onto the surface of the page and the space within the book. Stokes and Douglas' masterful book works, while not broadly recognized in the commercial art world, are critically acclaimed and have had great influence in the field of contemporary artists books.

The imprint Weproductions was established by Telfer Stokes in 1971 and joined by Helen Douglas in 1974. In 1976 it moved from London to Deuchar Mill, Scotland, where a printing press was set up in 1979. After two decades of in-house printing and working with small presses in the States, the late '90s and 2000s brought about new changes: returning to the use of commercial offset printers for larger multiple editions and the introduction of small hand printed digital editions. Douglas continues to make and publish from Deuchar Mill: her e-scroll *The Pond* at Deuchar has recently been published by Tate.



On occasion of the exhibition, Printed Matter has published a new title, *Insects & Grasses*.

Printed full color digital offset, thread-sewn, in an edition of 175 copies.

Inventory #: 112419

<https://www.printedmatter.org/catalog/50818>

\$15.00

FREE COLLECTION DEVELOPMENT CONSULTING SERVICES & STANDING ORDERS

Printed Matter is a tremendous resource for librarians interested in developing their artists' book collections. Through our long-standing open submission policy we have unique access to a broad array of contemporary artists publishing. We currently work one-on-one with several libraries to make collections based on varying criteria. We can also create standing orders for your institution that can be collaboratively crafted, where we pull books aside for your future review. This is a terrific way to keep abreast of the diversity of artists' publishing projects that are streaming into Printed Matter on a daily basis.

If you would like to arrange for a consultation or discuss placing a standing order, please email anna@printedmatter.org.

If you would like to place an order, we will create a special Library account allowing you to bypass the prepayment requirement and instead invoice on a net 30 day basis. Or feel free to place orders by mail, email or phone. Thank you for supporting non-profit distribution and artists' book publishing! We hope to work with you soon!

In Print Books

Listed Chronologically 1972-2015



Telfer Stokes
Spaces

London, England: Weproductions, 1972
[128] p.; 18 x 11 cm; Paperback; Glue Bound; Offset Printed;
Black-and-White

Inventory #: 1788

<https://www.printedmatter.org/catalog/1343>

\$25.00

Pictures that seem to be fixed illustrations of newspaper articles take on a life of their own while the text around them remains stable. The scale of everything shifts radically when the camera pulls out to reveal the newspaper as part of a much larger collage propped up against a big arched doorway – but just for a moment. It zooms back in to lead the reader down a rabbit hole and into an ocean of shifting perspectives. A superb example of the radical narrative possibilities of artists books.



Telfer Stokes
Foolscrap

London, England: Weproductions, 1973
[128] p.; 18 x 11 cm; Paperback; Glue Bound; Offset Printed;
Black-and-White

Inventory #: 1785

<https://www.printedmatter.org/catalog/1340>

\$25.00

In *Foolscrap* Stokes plays with basic elements of the book and the page surface, distance, time, movement, and sequence—to create a dazzling combination of effects. Ultimately what he produces is a conceptual narrative, a story about the act of looking.



Telfer Stokes and Helen Douglas
Chinese Whispers

London, UK: Weproductions, 1976
[176] p.; 18 x 11 cm.; Paperback; Perfect Binding; Offset
Printed; Mixed Color; Edition of 1000

Inventory #: 1784

<https://www.printedmatter.org/catalog/1339>

\$25.00

A hedge has to be cut and cleared before an entrance through a door can be made. Before the camera can get in, a flock of geese disappear into the gaping void of the open door. Inside, a set is slowly constructed for the action to take place.

Helen Douglas and Telfer Stokes
Clinkscale



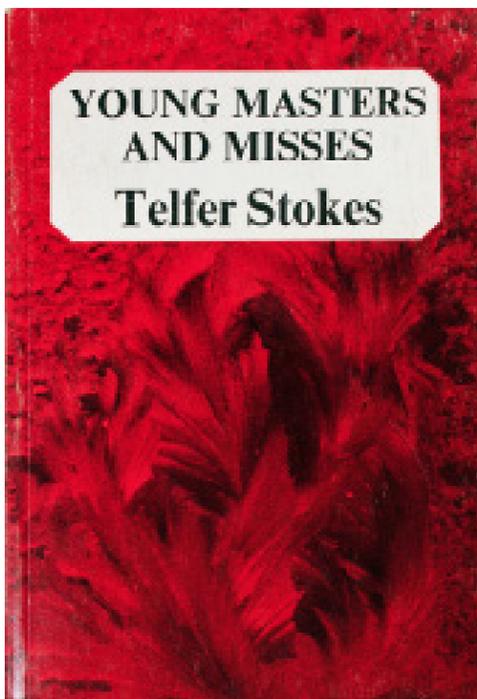
Yarrow, Scotland: Weproductions, 1977
[unpaginated]; 18 x 28 cm.; Board; Accordion; Offset Printed;
Color

Inventory #: 1783

<https://www.printedmatter.org/catalog/1338>

\$24.00

Hands play a brilliant red accordion on the front and back of this accordion format book. It unfolds into a length of bright green spring grass.



Telfer Stokes
Young Masters and Misses

New York, NY: Weproductions, Flar Iron Press, 1984
[114] p.; 19 x 13 cm.; Paperback; Glue Bound; Offset Printed;
Black-and-Whitew

Inventory #: 1790

<https://www.printedmatter.org/catalog/1345>

\$20.00

The several modes of storytelling in this book relate to different layers of time. The photo realism of imposed objects that sit on pages which are broken up as illusionistic windows, suggest the present or the present now past. Commissioned by Riva Castleman, this book is one of a series published by the Museum of Modern Art, New York



Telfer Stokes and Helen Douglas
Real Fiction: An Inquiry into the Bookeresque

Rochester, New York: Visual Studies Workshop, 1987
[unpaginated]; 19 x 13.5 cm; Paperback; Glue Bound;
Offset Printed; Black-and-White

Inventory #: 3495

<https://www.printedmatter.org/catalog/2831>

\$20.00

Black and white photography and graphic text are employed in this comparative study of book construction, household interiors, and mental spaces, which takes as a starting point the incongruous space and shadows made by the open pages of the book.



Telfer Stokes
Desire: The Collective Unconscious

Atlanta, GA: Nexus Press and Weproductions, 1989
[unpaginated]; 15 x 15 cm.; Paperback; Glue Bound; Offset Printed; Color

Inventory #: 11036

<https://www.printedmatter.org/catalog/10307>

SOLD OUT

Telfer Stokes realizes the theme *Desire: The Collective Unconscious* with cut-out photographs of faces and body parts printed on fully saturated color pages. The images interplay with text and line drawings that resemble fanciful barb wire.

Telfer Stokes and Vsevolod Nekrasov
Ajar

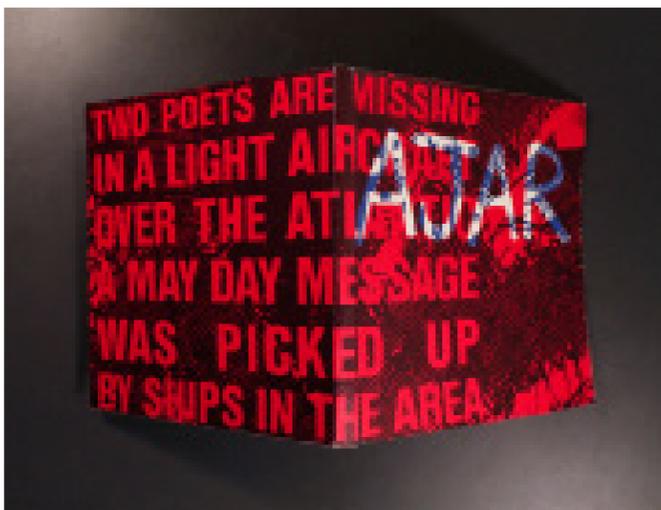
Yarrow, Scotland: Weproductions, 1991
[unpaginated]; 14.5 x 14.5 cm; Board; Stitch Bound; Offset Printed; Color

Inventory #: 5721

<https://www.printedmatter.org/catalog/5027>

\$45.00

This book is a collaboration between Stokes and Russian poet Nekrasov, using boldly printed graphic and found images. This work combines colorful images with the short poems by Nekrasov and, given the situation in the Soviet Union at the time, provides an interesting insight to the poet's yearnings in lines such as: "Somehow I really want to go /To Leningrad /I really want to go to Leningrad /Only I really want to go /To Leningrad And Back."



Helen Douglas and Telfer Stokes
Water on the Border

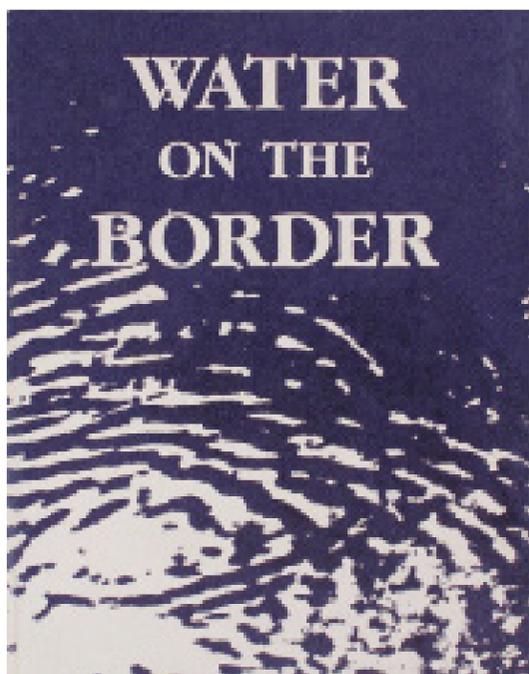
Deuchar Mill, Scotland: Weproductions, 1994
[unpaginated]; 18.5 x 15 cm; Paperback; Stitch Bound; Offset Printed; Mixed Color

Inventory #: 8682

<https://www.printedmatter.org/catalog/7963>

\$190.00

Stokes and Douglas produced this book with the assistance of schoolchildren in both Yarrow and Selkirk, Scotland, and Hangzhou, China. Six Chinese poems form the core of this collection of drawings and photographs, revealing connections between the two ostensibly different lands by finding commonality in the bodies of water found in each place.



Helen Douglas
Between the Two



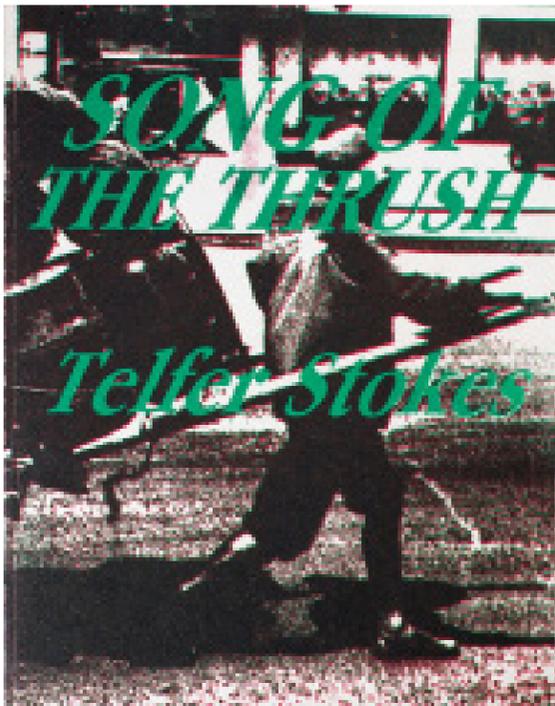
Yarrow, Scotland: Weproductions, 1997
[179] p.; 14 x 13 cm.; Paperback; Photocopy; Black-and-White

Inventory #: 10963

<https://www.printedmatter.org/catalog/10235>

\$30.00

Between the Two is constructed to unravel across the open spread and around the edge of the page to express one continuous visual narrative. It begins with sparse photographic renderings of grasses as a black line on white, progressing into a softer tonal sequence embodying flight. Finally, in the latter part of the book, an arabesque dance of tendrical peas emerges, as light on dark, leading to a “flowering” of the book. Black and white throughout, the book is bound in scarlet crushed velvet.



Telfer Stokes
Song of the Thrush

Yarrow, Scotland: Weproductions, 1998
[50], [100] p., 19 x 15 cm., Paperback, Offset Printed, Color,
Edition of 400

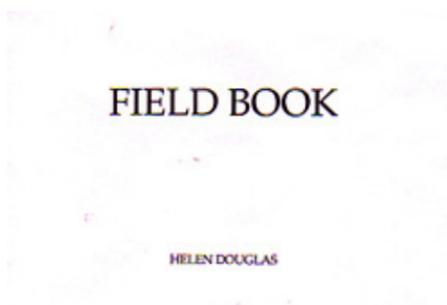
Inventory #: 11489

<https://www.printedmatter.org/catalog/10751>

\$40.00

Telfer Stokes was inspired to create this book after a visit to India. Really two books in one, the first is a selection of colorful, glossy photographic scenes that evoke tourism and leisure; the second is a collection of colored and jarring prints intertwined with bold face messages.

Helen Douglas
Field Book



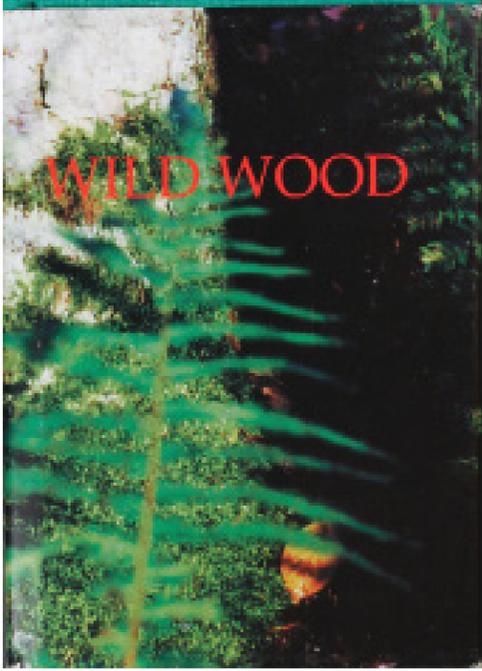
Yarrow, Scotland: Weproductions, 1999
[4] p.; 21 x 30 cm., folded to 11 x 15.5 cm.; Paperback; Loose
Leaves; Photocopy; Black-and-White

Inventory #: 80775

<https://www.printedmatter.org/catalog/21599>

\$25.00

Artist Helen Douglas creates a “field book” so simple it contains only the image of a single insect at its centerfold.



Helen Douglas
Wild Wood

Yarrow, Scotland: Weproductions, 1999
[144] p.; 17 x 12 cm.; Cloth; Stitch Bound; Offset Printed;
Color; Edition of 1000

Inventory #: 69493

<https://www.printedmatter.org/catalog/12326>

\$32.00

This small and handsome cloth bound book takes the reader on a photographic excursion through wild woods preservations in Scotland. Organized by season, view point, and foliage, the artist also employs subtle collage and photographic printing techniques.



Telfer Stokes
Become

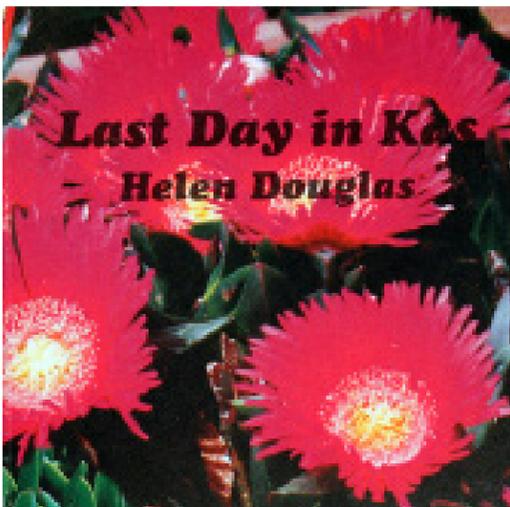
Yarrow, Scotland: Weproductions, 2000
[108] p.; 19 x 14.5 cm.; Paperback; Sewn Bound; Offset
Printed; Color; Edition of 1000

Inventory #: 71426

<https://www.printedmatter.org/catalog/13773>

\$32.00

In *Become* photographs of the sun are seen filtered through dark clouds and tree branches. Light, color, and transcribed Arabic prayers flow from page to page. The message of hope and optimism, that the beginning of every day is a potent reminder of renewal and potential spiritual awareness. The early section of the book flows into full color as the rhythm of the reader's song takes shape. This book has been made to be performed using the letters of the words as notes.



Helen Douglas
Last Day in Kas

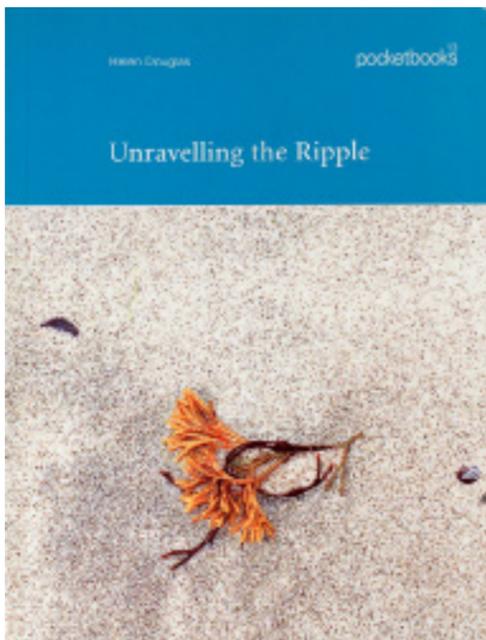
Atlanta, Yarrow, GA, Scotland: Nexus Press,
Weproductions, 2001
[unpaginated]; 11.75 x 12 cm.; Paperback; Stitch Bound;
Offset Printed; Color

Inventory #: 80773

<https://www.printedmatter.org/catalog/21597>

\$40.00

The photographic images in this book were taken in Turkey, where Telfer Stokes and Helen Douglas visited in 2000. In making this publication, Douglas gathered both the temporal and particular within the poignancy of the last day of a visit. As a form of distilled life, the book is linked through sideways looking and walking. The images are worked close up to the page, mostly in one to one scale with the hand. The images are slightly stripped away in the highlight area to allow the creamy white of the paper to be an active part of the image, as well as a texture for the hand.



Helen Douglas
Unravelling the Ripple

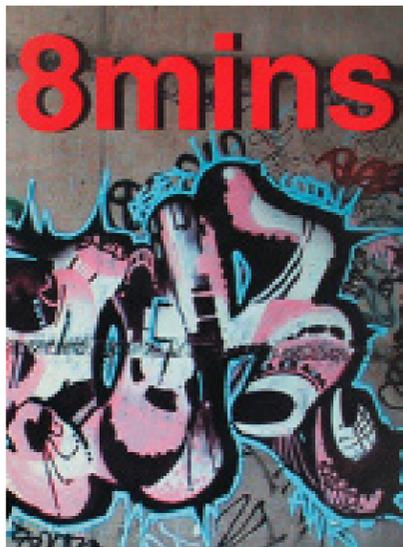
Edinburgh, Scotland: Pocketbooks, 2001
[unpaginated]; 17 x 13 cm.; Paperback; Stitch Bound; Offset Printed; Color

Inventory #: 74072

<https://www.printedmatter.org/catalog/15115>

\$16.00

A portrait of a Hebridean tideline by Helen Douglas, this beautiful visual book unfolds as a single photographic image flowing through the textures and rhythms of sand, wrack and wave. Rebecca Solnit contributes an introductory essay very much in the spirit of the photographs themselves: a lilting, poetic meditation on the sea and the shore.



Telfer Stokes
8 Minutes

Yarrow, Scotland: Weproductions, 2002
[117] p.; 19 x 14.5 cm.; Paperback; Stitch Bound; Offset Printed; Color; Edition of 1000

Inventory #: 73806

<https://www.printedmatter.org/catalog/15617>

\$32.00

The title of this book refers to the time it takes light from the sun to reach Earth. Light is the subject of this book and Stokes follows it with his camera as it plays over buildings, streets and passageways in a sun-drenched city. The interplay of shadow and rich color, abstraction and architecture, and the movement of pattern over smooth surfaces tell the eloquent tale of light's life force.



Helen Douglas and Thomas Evans
Pivot

Deuchar Mill, Scotland: Weproductions, 2003
[48] p.; 15 x 10.5 cm.; Paperback; Glue Bound; Offset Printed; Color; Edition of 800

Inventory #: 75859

<https://www.printedmatter.org/catalog/17291>

\$12.00

Veteran artist book artist Helen Douglas teamed up with poet Thomas Evans to make *Pivot*, a book whose concern with a specific moment and place is expressed both through the detail of Evans' poem and through the delicate editing and repetition of Douglas' photographs. Shuttered windows and potted plants on porches in bright sunlight act as a foil for the poem's interior imagery, giving attention to shadow and enclosure. This spare, evocative book acts as a point around which a reader can pivot to consider the relationship of actual space, imagined space and the space of the book.

Helen Douglas and Zoe Irvine
Illiers Combray



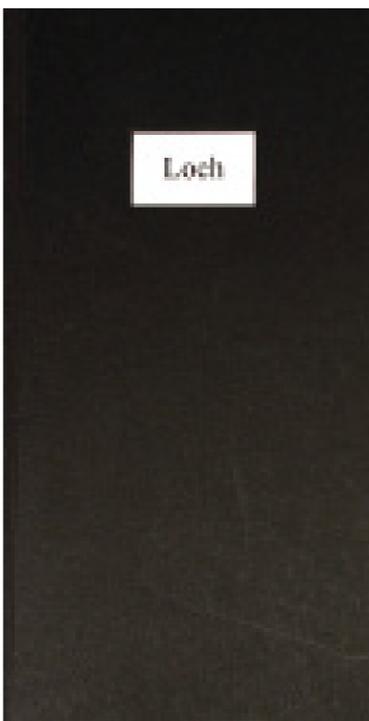
Yarrow, Scotland: Weproductions and Aeolus, 2004
[120] p., 9 x 9 cm., Board, Accordion, Offset Printed, Color,
Edition of 500

Inventory #: 77324

<https://www.printedmatter.org/catalog/18553>

\$48.00

Sound artist Zoë Irvine and visual artist Helen Douglas collaborate to create a richly textured, multi layered sound-scape composition (2 CDs: Irvine) and ornately interwoven visual narrative (2 sided concertina book: Douglas), exploring a sense of memory and place. Inspired in the month of May by a week long visit to Illiers Combray, the small town immortalized by Marcel Proust in his epic novel *In Search of Lost Time*, Irvine and Douglas weave together their own distinct mythologies and reveries; their subjective responses elliptically united by their shared sense of place.



Helen Douglas
Loch

Yarrow, Scotland: Weproductions, 2005
[unpaginated]; 19.5 x 10.5 cm.; Paperback; Sewn Bound;
Offset Printed; Black-and-White

Inventory #: 78767

<https://www.printedmatter.org/catalog/19756>

\$14.00

Printed in little circles, one per page, the images in *Loch* seem to be seen through the lens of a pair of binoculars. Ripples on the surface of a lake pattern the first few frames with a texture reminiscent of wood grain. Enter a swan who swims across the page. The light shifts, the moment ends, the book closes.

Helen Douglas
The Flit Series



Yarrow, Scotland: Weproductions, 2006
[unpaginated]; 16.25 x 11 cm.; Paperback; Stitch Bound;
Ink Jet Printed; Color

Inventory #: 80774

<https://www.printedmatter.org/catalog/21598>

\$125.00

These six booklets by Scottish artist Helen Douglas explore the delicate relationships that exist among elements of an ecosystem. The collection includes *Long-legged Fly*, *Whirligig*, *Ephemera 1*, *Ephemera 2*, and *Buttercup*.



Helen Douglas and Marina Warner
A Venetian Brocade

Yarrow, Scotland: Weproductions, 2010
[166] p.; 13 x 18 cm; Cloth; Sewn Bound; Offset Printed; Color
Edition of 1000

Inventory #: 88164

<https://www.printedmatter.org/catalog/28286>

\$45.00

A tapestry of photography, painting, and collage depicting the opulence of Venice. Bound within a gold and bronze threaded cover, this small book assembles a visual narrative through intricate textural layering. Accompanied by a story by Marina Warner on wide eyed wanderings from East to West.

Helen Douglas
In Mexico

Yarrow, Scotland: Weproductions, 2014
[92] p.; 14.5 x 14.5 cm.; Softcover; Accordion; Offset Printed;
Color; Edition of 500

Inventory #: 99264

<https://www.printedmatter.org/catalog/38822>

SOLD OUT

“This concertina opens in vibrant color to reveal in progressive spreads of two, four and six pages a rich sensory exploration of Edward James’ surreal jungle garden Las Posaz, in Mexico. Lush vegetation intertwines with the constructed buildings and staircases of James’ imagination and with Douglas’ own, in experiencing this garden and the rich culture of Mexico. Within the book the abundant garden is interwoven on the page with decorative threads from Mexican embroidery and feather work. Patterns of leaves are echoed by cut paper craft whilst the delicate encrustation of flora and fauna is enriched with ancient Indian beadwork.” -Helen Douglas



Helen Douglas and Rab Wilson
Hairst

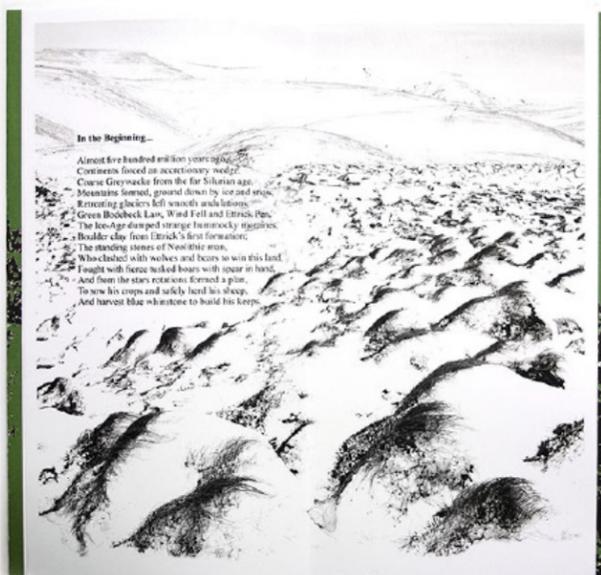
Ettrick, Scotland: Weproductions, 2015
[48] p.; 22.5 x 11.5 cm.; Paperback; Sewn Bound; Offset
Printed; Black-and-White; Edition of 500

Inventory #: 112431

<https://www.printedmatter.org/catalog/50828>

\$20.00

In this slim elegant book, *Hairst*, combines poems by Rab Wilson, written while on the first James Hogg Creative Residency in Ettrick valley, with images by Helen Douglas. Poems and images conjure a sense of place, its landscape and community shaped by sheep farming and the invading forestry, bringing this unique part of the Scottish Borders to the page.



BRIDGE LINE

Helen Douglas
Bridge Line

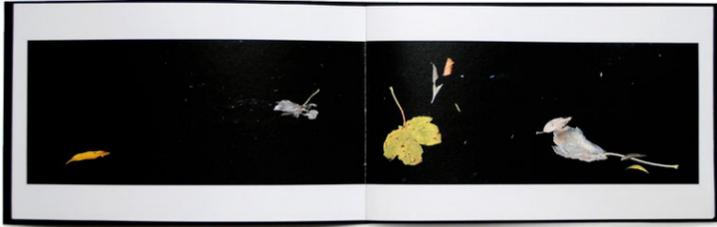
Yarrow, Scotland: Weproductions, 2015
[12] p.; 15.5 x 11 cm.; Paperback; Stitch Bound; Digital; Color;
Edition of 100

Inventory #: 112439

<https://www.printedmatter.org/catalog/50836>

\$12.00

Bridge Line continues the narrative from Douglas' previous *Field Work*. The book follows the light as it travels and reflects off of a spider web passing across branches.



Helen Douglas
Leaves Passing

Yarrow, Scotland: Weproductions, 2015
[24] p.; 13.5 x 23 cm.; Paperback; Stitch Bound; Digital; Color;
Edition of 80

Inventory #: 112438

<https://www.printedmatter.org/catalog/50835>

\$45.00 - 1 LEFT IN STOCK

Leaves glide across the page, on top and within the dark water of the Yarrow. Each leaf is distinct as in a still life, yet each is in motion: passing by in a moment never to be repeated, in a configuration and dance with each other.

Rare and Out of Print

Listed Chronologically 1972-2017



Helen Douglas and Telfer Stokes
Box Set: Paperbacks

London, UK: Weproductions, 1972-1978
18 x 11 cm.; Paperback; Sewn Bound; Offset Printed;
Mixed Color; Edition of 30

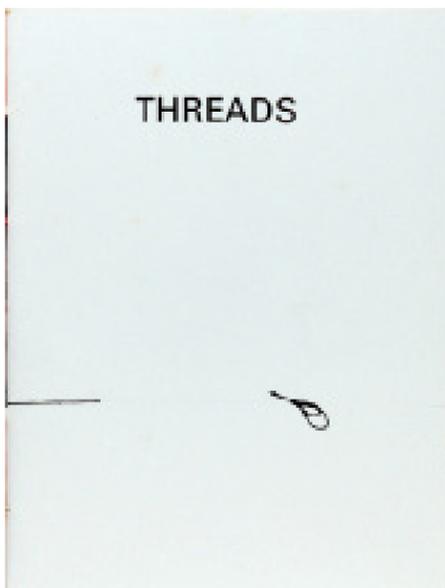
Inventory #: 112429

<https://www.printedmatter.org/catalog/50826>

\$600.00

Edition of 30: 5 original books: *Passage*, *Foolscrap*, *Spaces*, *Loophole* and *Chinese Whispers*.

This series of paperbacks published between 1972-1978 constitute early and original works in the development of the genre of Artists' Books / Book Art. Locating the book as a structured space with the use of photography, the artists investigate imagery in relation to the page and the book format to develop new ways of reading. Primarily visual with embodied texts the books construct time-based and specialized narratives within the sequencing of pages.



Helen Douglas
Threads

Yarrow, Scotland: Weproductions, 1974
[20] p.; 15 x 11.5 cm.; Paperback; Stitch Bound;
Offset Printed; Black-and-White

Inventory #: 459

<https://www.printedmatter.org/catalog/352>

\$200.00

This small black and white book traces pieces of printed thread as they loop, criss-cross, and pierce through blank pages. The book is bound with a thin black thread, linking the book's physical structure with its visual and narrative content.

Telfer Stokes and Helen Douglas
Loophole



London, England: Weproductions, 1975
[unpaginated]; 18 x 11 cm; Paperback; Glue Bound; Offset
Printed; Black-and-White

Inventory #: 1786

<https://www.printedmatter.org/catalog/1341>

\$300.00

In this early project of longtime collaborators Helen Douglas and Telfer Stokes, the pages of the book support the construction, elaboration, and penetration of multiple surfaces. The narrative takes the form of a slow photographic zoom into and through a hole in the wall, onto another wall and its billboard that is itself a surface for a series of changing wheat pasted images. At the center of the billboard the film – and the sequence – flips, and the camera zooms out to return the reader to his or her original position – sort of. From this other side of the looking glass, another tale, “furry tail” unfurls held together by a literal (photograph of a) thread. Simple black and white photographic imagery and sophisticated editing make *Loophole* a compelling story of the complex interplay of real and representational space, and the unique space of the book.

Helen Douglas and Telfer Stokes
Stells



Weproductions, 1978
[unpaginated]; 11 x 15 cm.; Paperback; Staple Bound;
Offset Printed; Black-and-White

Inventory #: 458

<https://www.printedmatter.org/catalog/351>

\$200.00

Simplicity and subtle differences in design are elegantly rendered in these black-and-white photographs of stells (stone structures for herding sheep) in their native landscapes.

Telfer Stokes
Back to Back



Yarrow, Scotland: Weproductions, 1980
[unpaginated]; 19 x 13 cm.; Paperback; Glue Bound;
Offset Printed; Black-and-White; Edition of 500

Inventory #: 1782

<https://www.printedmatter.org/catalog/1337>

\$300.00

Signatures of sixteen pages are used to explore visual narrative in relation to both the central double spread and the single pages to either side of it. In addition, the first and last page of each signature provides the place for text which serves to link the story from one signature to the next. The story moves from the fireside kitchen stove - the inside - to the outside, along sheep trails to the hills and then back again by stream, river, to lake.

Digitally Printed Editions

Listed Chronologically 2011-2017



Helen Douglas
Apollo & Daphne

Yarrow, Scotland: Weproductions, 2011
[54] p.; 19 x 17 cm. concertina; 17 x 3.5 cm. folded;
Paperback; Digital; Color; Edition of 30

Inventory #: 112433

<https://www.printedmatter.org/catalog/50830>

\$150.00

The chase of *Apollo & Daphne* appears fleetingly in dappled dark and wooded light to be quickly dispersed within the deep turbulent rush of a Scottish burn with its Alder green leaves and grasping red roots, until all is gone in the flowing stream of the concertina.



Helen Douglas
Leda & the Swan

Yarrow, Scotland: Weproductions, 2011
[52] p.; 18.5 x 17 cm. concertina; 17.5 x 3.5 cm. folded;
Paperback; Digital; Color; Edition of 30

Inventory #: 112434

<https://www.printedmatter.org/catalog/50831>

\$150.00

The meeting of *Leda & the Swan* is glimpsed within the bright leafy clearing of a Scottish loch- the concertina opening as if they are wings.



Helen Douglas
The Pond at Deuchar

Yarrow, Scotland: Weproductions, 2011
[1] p.; 14 m. x 27 cm.; Paperback; Digital; Color; Edition of 4
(this is #3)

Inventory #: 112432

<https://www.printedmatter.org/catalog/50829>

SOLD OUT

Evolving out of the initial scroll made in 2010, this long hand scroll continues Douglas' exploration of *The Pond at Deuchar* in deeper and richer color and at greater length. In the course of the scroll's unfurling March toads give way to arabesques of spawn, leading to edgings of May Kingcups, other plants, and numerous pond insects in Mid Summer. As becomes the scroll, points of vision and moods shift: the eye moves over the water and into its depth, across its rippling or still surface and within the deep reflection that it renders, to conjure a world of immersion.



Helen Douglas
Dark Cloud

Yarrow, Scotland: Weproductions, 2015
[24] p.; 25 x 10.5 cm.; Paperback; Stitch Bound; Digital; Color;
Edition of 30

Inventory #: 112437

<https://www.printedmatter.org/catalog/50834>

\$45.00

Dark Cloud contains 6 folded leaves and is printed on Toshu paper with ultra chrome inks.



Helen Douglas
Follow the River [8 concertinas]

Yarrow, Scotland: Weproductions, 2017
[12] p., [16] p., or 14 concertina folded pages; 9.5 cm x 18.5
cm; Paperback; Folded; Digital; Color; Edition of 30

Inventory #: 112436

<https://www.printedmatter.org/catalog/50833>

\$600.00

In *Follow the River*, Douglas finds different reaches of the river and brings these to the concertina form as unfolding arm's breadths, each one with a distinct theme of light, color and mood. Each open spread can be viewed individually, or in runs of 4, 6, 8 or more pages. The first spread contains a text poem, which, integral to the reach of the river draws the eye into the book and a close reading of its pages. Leaves, grasses, ferns, flowers and trees form part of following the river, at its edge. In light and shadow they frame and are interwoven with the water's movement: its flow, light and shade, and reflective color, taking in its nuanced surroundings, as one contemplative whole.

Field Works

Listed Chronologically 1974-2017

Fieldwork: the gathering of information out in the field about living things in the natural world. This way of working has always interested me. Last summer I went out into the field with a sheet of white paper to find that clarity between the thing seen and all that surrounds it. The more I looked the more I saw.

- Helen Douglas



Helen Douglas

Willow Herb

Yarrow, Scotland: Weproductions, 1974
[unpaginated]; Tracing Paper; Ink; Perspex Box;
Second Edition

Inventory #: 112440

<https://www.printedmatter.org/catalog/50837>

SOLD OUT

From top to bottom each leaf of a Willow herb plant was printed directly onto tracing paper: tracing the journey through the plant.



Helen Douglas

Meadow

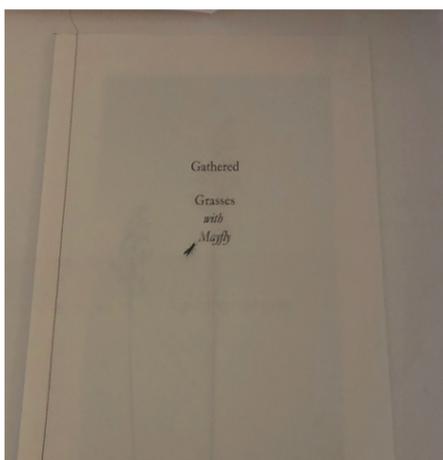
Yarrow, Scotland: Weproductions, 2017
[9] p.; 9.75 x 14 cm.; Card Cover Letterpress Title;
Ultra Chrome Ink; Edition of 40

Inventory #: 112441

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SOLD OUT

Douglas went out into a field with a sheet of white paper to find that clarity between the thing seen and all that surrounds it. In both the surrounding light and shadow forms, part of the page gives depth. In *Meadow*, the translucency of the paper gives a three dimensional layering through the meadow and book.



Helen Douglas

Gathered: Grasses with Mayfly

Yarrow, Scotland: Weproductions, 2017
[6] p.; 8.25 in.; Sewn Bound; Ultra Chrome Ink; Edition of 20

Inventory #: 112442

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SOLD OUT

Ultra chrome inks on Yuan paper. sewn bound with cover.
Edition 20.

Quiver

Listed Chronologically 2006-2015

These book works were made from something I had seen. Something light, something fleeting. Here, gone. Something which conjures something else. The transparency of the delicate Xuan paper is part of their essence.

- Helen Douglas



Helen Douglas

Glyph

Yarrow, Scotland: Weproductions, 2006
[12]p.; 173 x 228 mm; Inkjet; Chinese drawing paper;
White card cover; Tread Bound; Edition of 55

Inventory #: 112444

<https://www.printedmatter.org/catalog/50841>

\$190.00

Images are printed on fine transparent Chinese paper as individual double spreads, the inks penetrating to the verso of each page. Images of plants and water reflections combine with paper and print to create subtle contemplative effects within and through the pages. *Glyph* captures the articulated excitement of lily pads emerging from water in spring. Angled and precise in mirror image reflection they punctuate the plain of water/page as letter, character: as glyph.

Helen Douglas

Threshold

Yarrow, Scotland: Weproductions, 2006
[48] p.; 23 x 17.5 cm.; Paperback; Inkjet; Color; Edition of 40

Inventory #: 112447

<https://www.printedmatter.org/catalog/50844>

SOLD OUT

This folio holds within its covers a beautiful union between the prints of classical goddesses made by Helen Douglas and the quivering text by Aaron Shurin. The goddesses are at one within the landscape garden in which they live, rendered in textural and tonal fusion, the light transparency of paper and its saturation by ink adding to this confluence. As in a garden landscape, the viewer turns the dapple leafed pages and ventures through. The goddesses turn their heads and redirect our attention and viewpoint. In an opening of sky, through the transparency of the page, they lead us to the hovering plane of text.



Helen Douglas
Winter Celestial Mountain

Yarrow, Scotland: Weproductions, 2015
[12] p.; 24.5 x 18.5 cm.; Paperback; Folded; Digital; Color;
Edition of 25

Inventory #: 112446

<https://www.printedmatter.org/catalog/50843>

SOLD OUT

Frost patterns grow in fractal increments, their etched intricacy conjuring a world of ice flowerings, plants, thorn forests, rocks, and mountain heavens. Printed on fine Xuan paper the fragility of the image is merged with the transparency of the paper. A progression from tonal greys to deep night darks and the blue of dawn gives some sense of narrative sequence, while the framing roundel presents these images as themselves (the here) and as remote landscape world of the imagination (the there).

