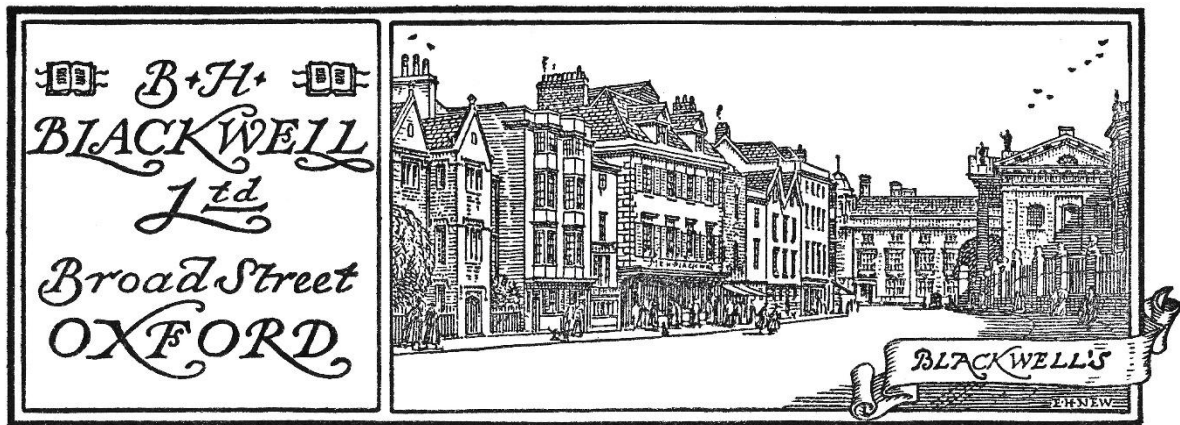




CUT & PASTE 22 ITEMS

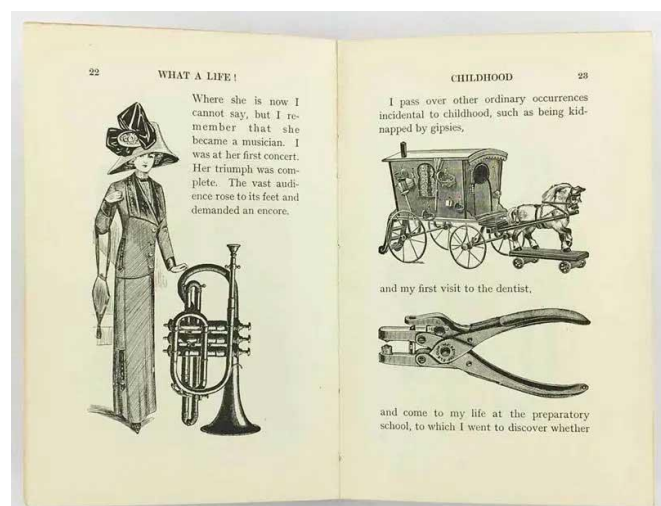
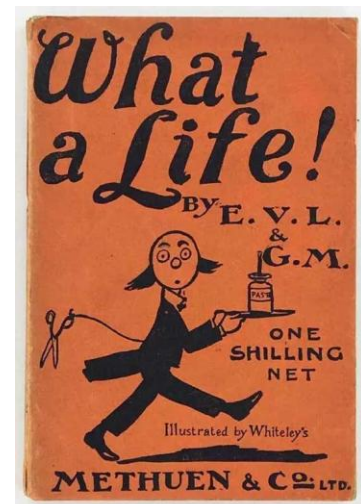
1. (Surrealism.) E.V.L [Lucas] & G.M. [George Morrow]. **What a Life!** An Autobiography. Illustrated by Whiteley's. Methuen, 1911, *FIRST EDITION*, illustrated throughout with pictures lifted from the Whiteley's catalogue, small pictorial stamp ('ex Opie collection') to the half-title, last few leaves with gentle crease at top corner, pp. 128, foolscap 8vo, original orange wrappers, the backstrip slightly faded with a little creasing and slightly nicked at ends, front with minor crease at top corner, very good

£1500

Scarce in the original wrappers - here in excellent, unrestored state and with distinguished provenance, belonging to the notable folklorists Iona and Peter Opie.

An uproarious piece of proto-surrealism, recognised as such by Alfred H. Barr in the exhibition that he curated and catalogued for MoMA in the 1930s - it is a pictorial collage novel that uses the source-text of a department-store catalogue to create a fictional autobiography.

The two authors, E.V. Lucas & George Morrow, were Punch stalwarts, who could not have predicted the afterlife of their jeu d'esprit - although lacking the grotesquerie, it bears a clear resemblance to Max Ernst's 'Une Semaine de bonté' in its repurposing of rather staid illustrations into a witty tour de force.



2. **Brooke (Jocelyn) The Crisis in Bulgaria or, Ibsen to the Rescue! Chatto & Windus, 1956, FIRST EDITION**, illustrations to each recto, collages using Victorian engraved illustrations as their source material, pp. 91, small 4to, original red boards backstrip lettered in gilt, dustjacket browned to backstrip panel and borders, a little chipped and nicked, very good

Jocelyn Brooke

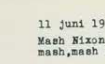
THE
CRISIS
IN
BULGARIA

To Yvonne
— her birthday occasion into
the graphic arts —
with love from
Yvonne

3. Lauridsen (Hans Christian Fogtman) 1970. [Græs magazine, number 4]. Hellerup: Sigvaldis, n.d. [but circa 1971,] *FIRST EDITION*, collaged illustrations surrounding and sometimes interacting with the text throughout, pp. [188], small 4to, original spiral-bound wrappers with collage illustrations to both covers, very good
£275

11 juni 1970

Mash Nixon
mash,mash Nixon



12 juni 1970

Poeten, Poul Sørensen
forger et som
varmedrivende
eliksir.



Jomfruen 24.6.-29.6.

Næste nu har alle muligheder for
at få et godt forhold til partneren
åbnet. Foring af sædregnsbogen skaber
sig. De vil få den gode glæde Mashed
Droge

13 juni 1970

Reflex lever endnu
trods adgangs og "ubehd".
Udsender denne gang
fem sider (1 farve)
FOR GRÆKENLÅND
mens forstætteleeren
i pornoklubben "LOVE INN"
er fraværende på grund
af erhvervsagden
(budskærbæring på knæene).



14 juni 1970

Bilforhandler dæmt for at
have eget vagtvern.....
Tre mænd fik dagbøder for
at klippe en 17 årig ind-
brudstyv skældet.....

4. (Japan.) [Japanese characters:] Gendai ryoki sentan zukan [AN ILLUSTRATED REFERENCE OF MODERN NOVELTIES.] Tokyo: Shinchosha, 1931, FIRST EDITION, plates from photographs (and photo-montage), of which a handful colour-printed, the monochrome printing using different colours occasionally, many with captions, pp. 245 [Plates], 46 [Text], 4to, original green cloth, backstrip and upper board lettered in gilt, the illustration to latter stamped in silver, t.e.g., a



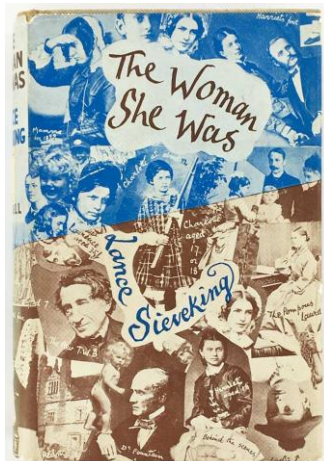
little rubbed, slipcase, the paper covering providing further illustrations, this rather rubbed, very good

£850

A fascinating cultural primer, showing the impact of Western culture - and others, but Western primarily - on twentieth-century Japan, through a series of photographs which include depictions of various sports and pursuits

(Amelia Earhart is shown waving from her plane), architecture, art and film, with a strong predilection for the bizarre. By far the greatest emphasis is given to the female form, particularly dancing girls - Josephine

Baker is given the centre-fold - a theme which is continued rather delightfully in the illustrations applied to the slipcase. Scarce, with 7 holdings on WorldCat (the British Library, 2 in Japan, and 4 in the US).



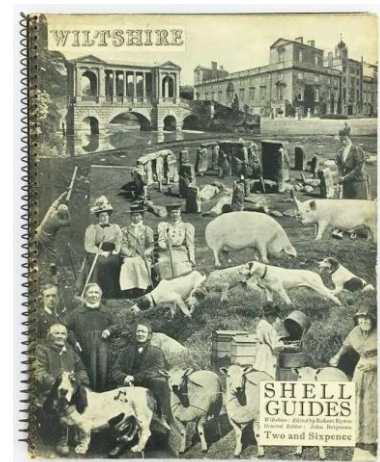
5. Sieveking (Lance) *The Woman She Was*. Cassell, 1934, FIRST EDITION, portrait frontispiece, two further plates, additional dustjacket cover pasted in before inscribed front endpaper: 'For Father, with best love from Lance, January 1934, Let me know what you think of it - as always!!', initial & final gatherings and text block edge slightly spotted, rear endpapers with faint sellotape remnants, pp. [ii], 345, [i], 8vo, publisher's oatmeal cloth, backstrip toned, front board with a few pale marks, photomontage dustjacket designed by Lance and Natalie Sieveking, printed in blue and brown, backstrip with War Costs label, a few nicks at fold edges, very good

£150

A delightful edition from the ground-breaking BBC producer and author. 'This is the imaginary biography of a woman who was gifted, beautiful, and passionate... Many loved her. Some feared her. Rossetti, Swinburne, Wilde, Sargent, and Renoir, were among her friends' (blurb) - the eye-catching photomontage dustjacket an apt reflection of the reverse chronology narrative.

6. Byron (Robert) *The Shell Guide To Wiltshire*, A Series of Views, of Castles, Seats of the Nobility, Mines, Picturesque Scenery, Towns, Public Buildings, Churches, Antiquities, &c. [Shell Guides, No. 5, General Editor: John Betjeman.] Architectural Press, 1935, FIRST EDITION, printed in double- and triple-column, numerous images from photographs, double-page colourprinted map, an illustration by Christopher Sykes and an Edward Bawden advertisement at rear, pp. 62, [1], small 4to, original spiral-bound pictorial card wrappers (a photomontage by Lord Berners), a touch of rubbing at extremities, very good

£180



The cover design by Lord Berners is a typically playful photomontage to represent the county, wherein Stonehenge occupies a croquet lawn upon which pigs roam; the Gazetteer at the rear is largely the work of Edith Olivier.

With signed print

7. Blake (Peter, Artist)

[Exhibition catalogue:] **Peter Blake.**

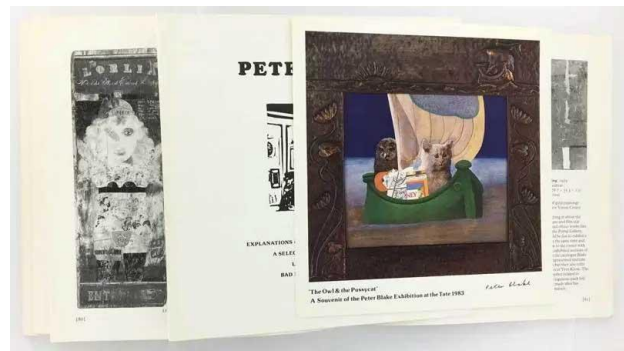
Tate Gallery, 1983, FIRST EDITION, colour-printed and monochrome reproductions of the artist's work, pp. 136, 4to, original wrappers with detail from 'Titania' to front, faint reading crease to spine, very good

£120

A major retrospective – two welcome additions laid in, as issued...

[With:] a signed colour print of 'The Owl & the Pussycat' in printed envelope ('A Souvenir of the Peter Blake Exhibition...'), fine condition

[And:] Peter Blake: Explanations and Thoughts toward my Exhibition, A Selection of Work in Progress, Letters from Friends, Bad Reviews [&] Good Reviews. Tate Gallery, 1983, pp. 9, 4to, original stapled wrappers, very faintly creased at fore-margin, fine condition



8. Gilbert & George. Pink Elephants. "Art for All", Summer, 1973, complete set of 8 photolithographed pictorial greetings cards, each with short verse and signed by the artist in red, 'Cheerio, George and Gilbert, the sculptors', all but one with original envelope with the artist's pink stamp 'Pink Elephants' punctuated by small drawing of wine glass (the final envelope in the series adds 'Last of the...' stamped in black), and 'GG' stamp on envelope flap, envelopes addressed to Peter Riley, the Cambridge poet, Odense University, Denmark, 8 bifolium cards, 20 x 12.7cm, with 7 envelopes (one toned), very good

£1450

A 'postal sculpture' from Gilbert & George's early career which typifies their anti-elitist approach, both in form, in delivery and in subject matter - drinks, drinking and hangovers. The short verses inside each card are genuinely funny: 'Made a fair number of decisions in the bar last night. Carried them all out and went home happy and diagonal... Stagger, stagger...', and the photos on each card captioned with drink titles - troops concealed in ferns in woodland, 'Dom Perignon'; a spiral staircase with grandfather clock, 'Bristol Cream' etc.

The recipient, Peter Riley, who was teaching at the University of Odense during this period, was part of an innovative Cambridge poetry group which included J.H. Prynne, an early advocate of British free improvisational jazz, and current poetry editor of *The Fortnightly Review*.



9. (Allix.) Bembo (Pietro) De Aetna. A

Conversation about the Volcano with Original Prints of Etna's landscapes and eruptions. Translated from the Latin by A.M. Burnett. *Susan Allix, 2026, 8/15 COPIES, a 'special', with 15 original prints using etching, aquatint, drypoint and lino-cut techniques with pochoir, crayon, sand prints and hand-colouring, 3 paper cut-outs and one collage including lava from Mount Etna (with perspex guard), text printed in Bembo, Roman and Italic on Rives mould-made paper, with additional Korean and Japanese Mingeishi and Kozo Natural hand-made papers, tissue-guards throughout, pp. [74], folio, publisher's binding with onlays of handmade paper, cloth and textured & scored morocco in scarlet, black, maroon, terracotta, pale pink, with streaks of gold, title on curved morocco label, sculpted top edge of backstrip representing flowing lava, custom purple clamshell box with red highlights, new*

£2750

Susan Allix's spectacular visual re-telling of Pietro Bembo's account of his visit to Mount Etna, originally written in the form of a conversation with his father at their country retreat, the cultivated landscape in contrast to his narrative of the ungovernable volcano, the contrast also paralleled by their discussion of humanist realism and classical antiquity. Originally published by the Aldine Press in 1496, it was the first book to include a semi-colon, and the first to be printed in Aldine Roman, otherwise known as Bembo. Allix adds to this new, abridged translation, her first-hand impressions of the volcano, in literal physical form (the cooled lava hammered to sharp grit which is included in the collage), and artistic interpretation (eg. the double-page impressed eruption, the monotype of smoke), and translated aspects of the original edition - the medallion portrait, the plane trees, the pages, blank but for a single punctuation mark.



10. Loeber (Nancy) The Powder and the Finger. [New York:] [Nancy Loeber,] 2025, 4/17 COPIES signed by the artist, title-page printed in black and pink, 7 collaged colour-printed woodcuts by Loeber, pp. [23], 4to, original quarter blue cloth, cream boards, upper board lettered in blue, fine

£1500

Loeber's book uses Craigslist as a source of found-text to create concrete poetry in which a particular form of hope is encapsulated; the accompanying illustrations all have a pensive quality.

The book's title is drawn from a Neil Young song, whilst its epigraph comes from J Mascis: 'I feel the pain of everyone, then I feel nothing'.

11. (Children's story.) 'Sarah'.

[Original typescript, cover title:] "Oliver"

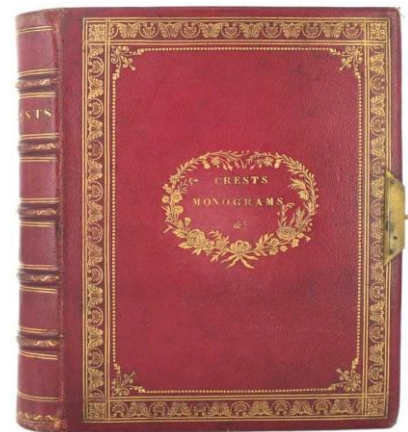
The Story of a Fish. 1962, typed text on sheets laid down, illustrated on every page using different colour tissue papers and black ink, some of the text restored in manuscript where obscured by illustration, pp. [15], crown 8vo, the text block sewn and loose within card wrapper, this with title and gift inscription ('To Mummy with love from Sarah, Christmas 1962') in manuscript, a few marks to this, very good **£350**



The tissue-collage illustrations are the most striking feature of this underwater tale - the story of an unbeautiful fish called Oliver in the 'gloomy depths', whose protruding bulb and sharp 'spiny teeth' come to be useful and win him friends. The author is obscure, but her work is sufficiently skilful to suggest an artistic background.

12. (Victorian armorial album) 'Crests

Monograms &c.', c. 1865, album of crests, monograms and other decorative armorial devices laid down on 84 vellum leaves, with elaborate hand-drawn and coloured borders, many pages with facing keys on the versos, pp. 4to (190 x 150mm), attractively bound in contemporary full red morocco gilt, 'Crests, Monograms &c.' within a garland, gilt edges, gold metal clasp (engraved 'Barritt & Co. '); clasp pulls away from lower board but is otherwise firm and intact, extremities very lightly rubbed; modern hand-drawn armorial book label of Paul Blaise Rooney, very good **£650**



A very colourful and attractive album of cut-and-pasted crests, monograms and insignia. Here are represented royalty and aristocracy, country and town houses, regiments and military bodies, constituent colleges of Oxford and Cambridge as well as other educational institutions, museums, clubs and societies. The first page is devoted entirely to a calligraphic rendering of the name Helen, the only clue to its compiler. While this kind of taxonomical project was not uncommon in the middle decades of the nineteenth century, what sets this album apart is the flare and care that has gone into the design; immaculately rendered and highly decorative foliate, scrolled and geometric borders appear throughout, many of the crests are presented in cartouches of various kinds, and various themes elaborated through the design, such as handsomely drawn figures of mounted and foot-soldiers for the military examples. A fine example.



Terror and Erebus

13. Victorian sketchbook. Album of mid nineteenth-century illustrations, including a view of HMS Terror and Erebus. [1836-50], fourteen full-page illustrations, nine in pen and ink and five in pencil, with tissue guards (and a further illustration loosely inserted); uniformly a little toned with foxing to the first tissue guard, otherwise very good internally, ff. [17], (200 x 240mm); contemporary full crimson morocco gilt, gilt edges; a little scuffed, very good

£675

A mid nineteenth-century album of accomplished pen-and-ink sketches, including an evocative depiction of HMS Terror and Erebus stranded in pack ice.

The geographically and topically varied subjects include tree felling at Burnham Beeches (Bucks), the overgrown interior of St Joseph's Chapel at Glastonbury Abbey, the tragic muse Melpomene, a Bavarian Politician, and various cartoonish/comical images. Some are particularly whimsical, perhaps especially the image of Gutenberg showing his invention of moveable type to his wife (whilst Gutenberg's garb is convincing enough, she looks positively Victorian). 'The Terror and Erebus stranded in the pack' is likely a copy of a drawing by John Edward Davis (Royal Navy officer, hydrographic surveyor and artist who served on Franklin's expedition), which appeared in James Clark Ross' *A Voyage of Discovery and Research in the Southern and Antarctic Regions during the Years 1839-1843* (1847).

The handful of earlier pen and pencil sketches - which include a view of Hastings and a couple of churches, have a remarkably modern sensibility.

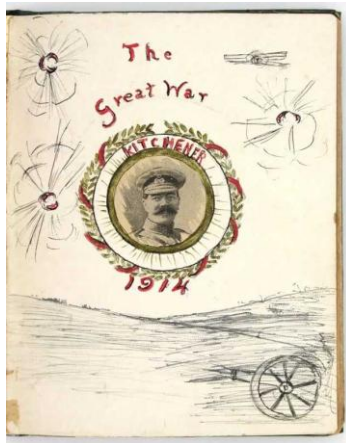


14. (World War One.) (Carroll.) [Manuscript Album:] 'The Great War, 1914'. circa 1914 [and later], written largely in black ink with some use of red, including to the ruled borders, portraits and other illustrations clipped from newspapers and magazines and pasted in, these with borders and captions supplied in manuscript, decorations and drawings to the text, most with some use of watercolour, including (as frontispiece) 'Flags of the Allies', the paper a little browned, pp. [55, a few blanks], small 4to, in a padded cloth 'Autographs' album, sometime rebacked, the original panels a little worn, some clippings laid in, the rear pastedown with a later 'Message for To-Day, 1944', good

£600

An attractively kept album, which, despite the designated purpose ('Autographs'), has been used as a commonplace book for War poetry of the sort of patriotic strain that abounded in the early years of the conflict (Kipling has numerous entries). It is



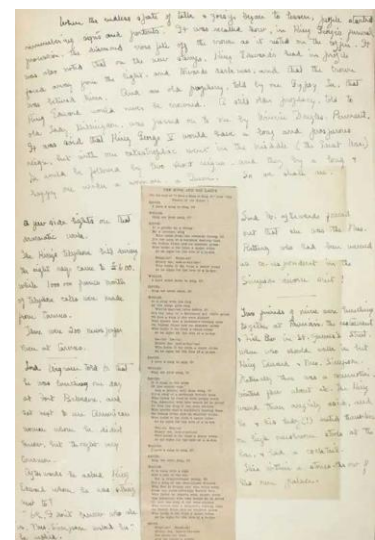


principally of interest for a Lewis Carroll parody, 'The Walrus & the Carpenter, Up-to-date', which, unlike a lot of its companions here, is otherwise hard to trace: signed 'M.B.H.', its protagonists have become 'The Crown Prince and the Emperor'; we have only found it in contemporary newspapers, including in Australia, but it does not seem to have ever been collected or have had a life beyond its original outing.

15. (Abdication of Edward VIII, Coronation of George VI, World War Two.) BRETT (Antoinette, Viscountess Esher, née Heckscher) An Album of clippings and ephemera pertaining to the Abdication of Edward VIII, the Coronation of George VI, and the Second World War. [1936- 1941,] manuscript titles ('The Abdication of Edward VIII'; 'The Coronation of King George VI...'; 'The War') and manuscript commentary, mostly captions but with some longer passages, all in the hand of Antoinette Brett (née Heckscher), Viscountess Esher (see below), a few later clippings, including relating to VE Day, pp. [80], large folio, quarter white cloth with patterned cloth sides, printed label (blank) to upper board, some minor soiling but in very good condition
£1500

An absorbing documentary of turbulent times, the fact of it being largely formed of newspaper clippings available to any belying a significant detail of its provenance: the album was formed by Antoinette Brett, née Heckscher, daughter of the German-born American capitalist August Heckscher and the wife of Oliver Brett, the 3rd Viscount Esher. Not only does her background suggest a possible additional aspect of interest to the Anglo-American union – a much less happy version of her own – but there is a tangible proximity to events that is represented both in her commentary, which supplements the printed gossip with that of her own circle ('Lord Wigram told O. [i.e., Oliver, her husband]', etc.), and in the presence of such ephemera as the notice to Peers of the forthcoming 'Coronation of His Majesty King Edward VIII' (with her caption: 'The Coronation that never took place'), and both the invitation (addressed to 'Right Trusty and Wellbeloved Cousin' and signed 'Norfolk' on the King's behalf) and the ticket of admission for the Viscount and his wife to attend the eventual 'Coronation of Their Majesties King George VI and Queen Elizabeth' at Westminster Abbey – this last faced with the photographic portrait of the Eshers in their robes.

Even were it simply the work of an outsider, this would be a wonderful feat of compilation, richly illustrated and with a broad survey opinion – including her own – but the inside perspective that enters at relevant junctures elevates it beyond everyday



examples. Oliver Brett's father, Lord Esher, had been a confidant and adviser to Edward VII and retained his proximity to the royal family during the reign of George V. The fact of Churchill being referred to as 'Winston' in her captions – both in the Abdication section ('Winston, fishing in troubled waters') and during the War ('Some of Winston's perorations') is more likely a token of true familiarity rather than false (see, 'Boris').

The quality of the work continues into the section on the War, where her interest in poetry is manifest in the various examples gathered to accompany the accounts of reporters; she notes the entry 'at last' of America into the War and includes a typed copy of an extract from the Duke of Norfolk's account of the Sinking of the Bismarck.

16. (Herbarium.) (Botanical Album.) *A tour in the Low Countries, Rhineland, Switzerland, 1855, 88 specimens mounted onto the rectos of 43, pages, interleaved with blanks, neatly annotated; edges lightly browned and the odd very minor loss to the specimens, (270 x 215 mm), contemporary half navy morocco and marbled boards, very good*
£850

Well preserved pressed flowers and other botanical specimens from a tour in northern and central Europe in August and September 1855. Annotated not with taxonomical but with geographical details, it begins in Antwerp, 1855 with a sprig 'from a tree planted by Rubens in his own garden' and includes flowers from the Rhineland: a flower plucked from the heights of the fortress of Ehrenbreitstein; a sprig 'in commemoration of passing Worms', and onward: 'gathered on the spot where we had our farewell view of the Rhine', into the San Baernardino Pass: 'In memory of my first Sunday in the Alps', 'Stopping in the pass for a frugal lunch of bread and water'. There is a flower taken 'from the very brink of the Mer de Glace' and 'one of the few blades of grass growing on Calvin's grave' in Geneva, suggesting that the grave was not as verdant then as now. A delightful collection.



17. Stevenson (Miss) Paper-cut collage - Floral Wreath. *c.1850, petals, stamens, leaves, bows etc. finely cut from a wide variety of colours and types of paper, arranged and pasted in the form of a wreath on card inscribed in brown ink 'Cuts by Miss Stevenson from coloured paper', wreath 14 x 12cm, mounted*
£1200

An exquisite work, the delicacy and craftsmanship of the cutting and the choice of papers and colour arrangement, on a par with the renowned botanical collages of Mary Delany, some 80 years before. The wreath includes miniature tiger lilies, honeysuckle, a daisy made from individually cut rice-paper petals, pansies, their petals finely painted with dark pink veins, violets cut from metallic purple paper, blue convolvulus, forget-me-nots etc...



18. (Herbarium.) (Botanical Album.) 'Dried flowers of the Alps', 1864-91, hand drawn and coloured title page, 17 individual pressed flower arrangements, two including butterflies (one of which disintegrating) on thick card, some on coloured silk or velvet within recessed sections, others direct to the page, occasional loose ms. slips noting the types of flowers; some arrangements with losses, handling marks and a little



dust soiling to the edges of some pages, ff. [18], small folio (240 x 200 mm), contemporary thick wooden boards, the upper with a carved relief of two mountain dogs within an oval, leather spine, metal clasp, gilt edges; a little scuffed and chipped, but good

£550

Souvenir album - presumably for the Swiss tourist market - containing artfully arranged sprays of Alpine flowers, in a high kitsch wooden binding with a vignette of St Bernard dogs. On the whole, the colours of the flowers and grass textures are very well preserved, one arrangement including a remarkable survival - an intact orange-tip butterfly.



Jehovah's Cube

19. [Manuscript net cube] Wisdom, Love, Truth, Power, Mercy, Justice. [c.1790s], six manuscript squares, each outlined in black with titles, Wisdom, Love etc. and with accompanying short biblical quotation in a smaller hand, mounted on cross-shaped card, with folds for cube construction, with small sheet titled 'Description of the Attributes' also mounted on card, in neat, legible hand, cross dimensions 9 x 12cm; sheet 9.5 x 12.8cm, very good

£775

A neat exemplar of geometric symbolism, popularised, during this period, by the Rosicrucians and Freemasons. Cubes were a favourite in Masonic geometry, their right angles and equality of edge and face signifying spiritual justice and moral rectitude; while the process of transformation, from cube to cross, in terms of Christian mysticism, reveals how the material world (cube) relates to the spiritual world (the net cross) through divine love and wisdom. The Description strays a little from the purely abstract, describing the placement of the attributes as if part of a crucifix: '...in the regions of the loins is Truth, and in the part where the legs come is Power.' The Description concludes: '...it is the precious Cornerstone; four square, the new Jerusalem: and what is Heaven itself but being enclosed in the perfections of Jehovah?' (*The Cambridge Companion to Christian Mysticism*, Hollywood, Beckman, 2016)

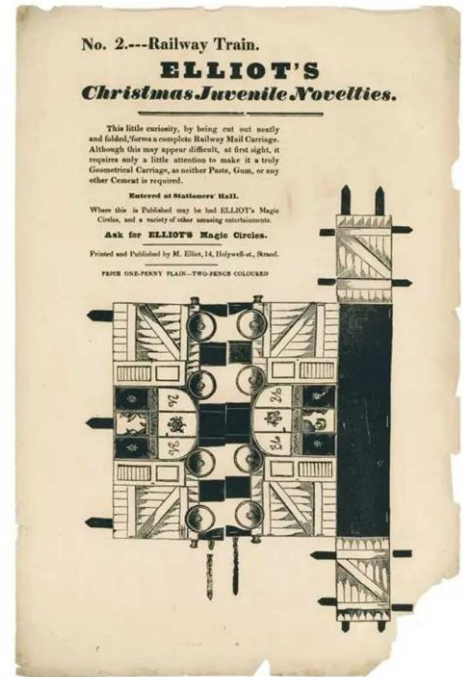


20. Elliot (M., printer and publisher) Elliot's Christmas Juvenile Novelties. No. 2. --- Railway Train. Printed and published by M. Elliot, c. 1840, broadside, with large woodcut, piece missing from lower outer corner (no loss to printed surface), and fore-edge slightly frayed, single sheet, approx. 38 x 25cm, good

£400

An unrecorded broadside (No. 1 is not recorded either). The text describes it well: 'This little curiosity [i.e. the woodcut], by being cut out and neatly folded, forms a complete Railway Mail carriage. Although this may appear difficult, at first sight, it requires only a little attention to make it a truly Geometric Carriage, as neither Paste, Gum, or any other Cement is required.' The date of the edition is not stated, but the carriage has VR on the sides, so dates from after Victoria's accession in 1837.

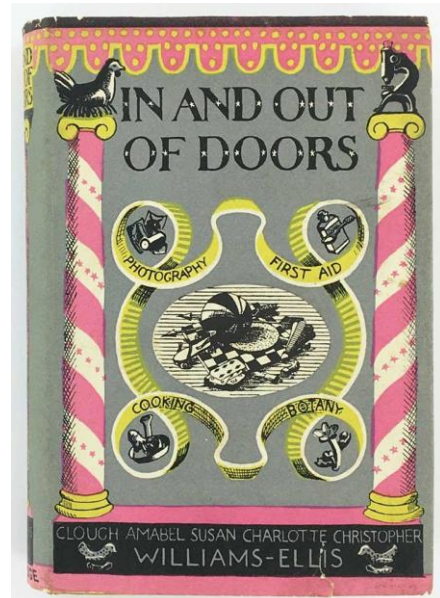
The printer and publisher, Mary Elliot, the wife of Edward Elliot, also of 14 Holywell Street, a narrow medieval thoroughfare, (later subsumed by the Aldwych and Kingsway), notorious for cheap bookshops selling indecorous material, was also a children's author, most famous for her collection *Confidential Memoirs: or Adventures of A Parrot, A Greyhound, A Cat and A Monkey*, 1821. It is interesting to note that despite criticism of her later work as 'overtly pious', Elliot was found guilty of selling immoral books and prints in Holywell Street in 1858 and served a year of hard labour. (*The Children's Books of Mary (Belson) Elliott*, Marjorie Moon, 1987)



21. Williams-Ellis (Susan, Charlotte, Christopher, Amabel and Clough) In and Out of Doors. George Routledge, 1937, FIRST EDITION, publisher's review copy, illustrated frontispiece, title-page and numerous illustrations throughout by Susan Williams-Ellis, endpapers with tiled board and map illustrations for games described in text, compliments slip and loose inserts: 'Mask for The Magic Carpet' and 4 cards with pictures of household objects (Aspiring tablet, Pekinese etc.), first gathering with a few very faint spots, pp. x, 491, 8vo, publisher's yellow boards, backstrip with indigo gilt label, slight spotting on upper front board and textblock edges, board edges faintly toned, front board a touch warped, colourful pictorial dustjacket, with a few nicks at fold edges and short tear at lower edge of front panel, very good

£375

A diverting edition by the Williams-Ellis family, notably Susan (around 18 at the time of publication, and later co-founder of Portmeirion Pottery), with the help of her siblings, Charlotte and Christopher, and her parents, Amabel, noted writer and critic, and Clough, architect and creator of the Italianate village, Portmeirion itself. The



blurb says it all: ‘...a compendium of sage advice on such matters as keeping rabbits, camping, playing ‘flannel monkey’... or avoiding being drowned from a small boat...’

22. [Miniature.](Aredian Press.) RNDM TXT. *Dallas, Texas: Aredian Press, 2016, 7/20 COPIES signed by Patrice Miller, the writer, editor and designer, letterpress printed at Small Fires Press, New Orleans, on their Vandercook No. 4 press, chiyogama endpapers, ff. [30, printed on rectos only], 5.8 x 7.3cm, original black, alligator-patterned goat skin, within textured window case, title stamped in silver on shimmering paper, new
£195*

‘An exploration of personal information made public’ (Patrice Miller), bound in the style of a vintage pocket address book and housed in what could readily be mistaken for a smartphone case. The ‘cut and paste’ texts, are gloriously random, with sufficient ambiguity to allow the reader to construct their own version of events.

