

# JACOB QUINLAN BOOKS

Catalogue Four

*The Private Press in Canada*



Opening the gate and leaving  
the glossy black and green  
we walked, we two, down  
each brick so carefully placed  
placed behind the hexagonal  
cold columns to keep the cold  
little did we disturb the sh  
their stares followed us thro  
until their interest waned  
a couple so quickly forgot  
walking such a short distan  
just where the dike turned  
sheltering ourselves against  
blowing unexpectedly thro  
we stopped, huddling in th  
comfortable, a little damp,  
hidden from view, viewing  
i could feel the sun beside



# JACOB QUINLAN BOOKS

## Catalogue Four

### *The Private Press in Canada*

- 1 *Aliquando Press*
- 21 *Barbarian Press*
- 43 *Gerard Brender à Brandis*
- 62 *Church Street Press*
- 65 *Carl Dair*
- 67 *Gauntlet Press*
- 69 *Golden Dog Press*
- 72 *Glenn Goluska | imprimerie dromadaire et al.*
- 82 *Greenboathouse Press*
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- 93 *Harwood Press*
- 95 *Heavenly Monkey | HM*
- 118 *Heinrich Heine Press*
- 121 *Introvert Press*
- 122 *George Kuthan | Honeysuckle Press*
- 123 *Les Éditions Lucie Lambert*
- 124 *Ross Lort | The Private Press of Charles Bradbury*
- 126 *Lumiere Press*
- 134 *Marlene MacCallum*
- 137 *Peppermint Press*
- 138 *Robert Reid*
- 149 *Jim Rimmer | Pie Tree Press & Type Foundry*
- 155 *Rolland Paper Company*
- 156 *Shanty Bay Press*
- 162 *Village Press | Gus Rueter*
- 164 *walking bird press | Tara Bryan*
- 174 *Michael Wilcox*

## TERMS

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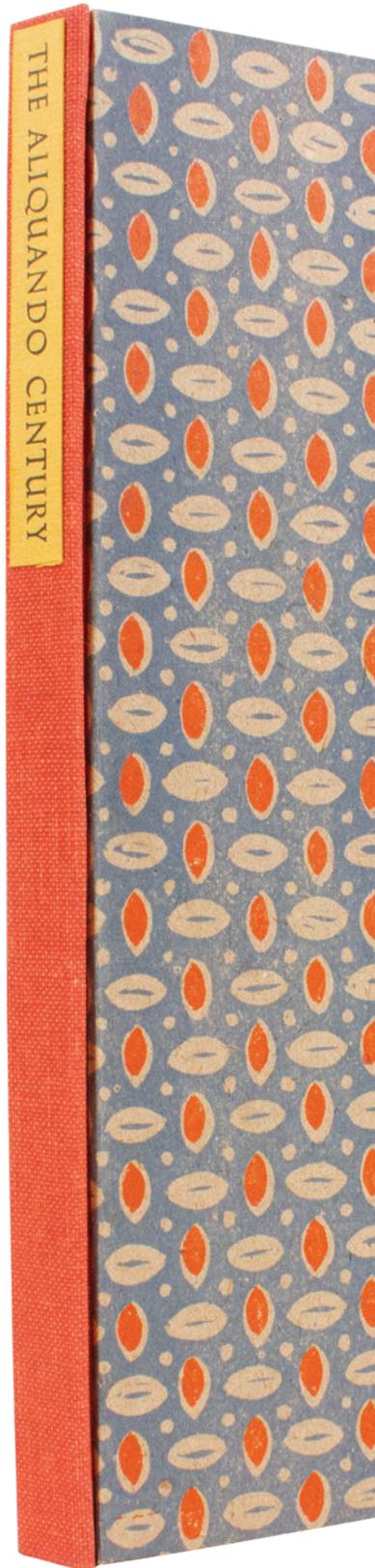
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PO Box 40016 Charlotte RPO  
Peterborough, ON  
K9J 8R9

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## ACKNOWLEDGEMENTS

Many thanks are due. For them, I'll switch to the first person singular.

The first must be given to Jason Dewinetz. Jason was extremely generous with his time and skill in designing this catalogue. I am an amateur at best in the Adobe suite and I have bad typographic habits. Jason was patient, accommodating, and encouraging as I fumbled my way through the process of preparing the material out of which he assembled this document.

Nick Drumbolis, Chester Gryski, Gary Sim, and many others pointed me in the right direction, even if I didn't always arrive at the appropriate destination. And I have benefited enormously from the surveys of Canadian fine printing done by Robert Bringhurst, Lyndsay Dobson, Alan Horne and Guy Upjohn, and David Kotin and Marilyn Rueter, among others. John Shoosmith's exhibition catalogue, *A Death Greatly Exaggerated: Canada's Thriving Small and Fine Press*, has also served me as a guide; and I have enjoyed and benefited from my conversations with John.

Dwayne Collins, Digital Scholarship & Innovation Librarian at Trent University's Bata Library, was gracious with his time and technical knowledge. He and Trent generously allowed me to document material using the equipment at Bata's Odette Critical Making Studio.

Thanks to Emily Minthorn for her sharp eye, proofreading, and patience. She spotted many embarrassing mistakes. Any error that escaped rests with me.

Thanks to John Burbidge and Steven Temple for offering perspective, patience and perspicacity in discussing bibliographic points, and for my two deepest friendships.

Enormous thanks to Gwyneth Fischer for her photography, image editing, creative vision, and continuing support.

Lastly, thanks to the presses and printers represented in these pages. I am very fortunate to count some as friends.

## NOTE ON ITEMS SOLD

As a buyer and collector, I'm irritated when booksellers include sold items in their catalogues. But to offer a more comprehensive survey of Canadian fine printing, I've included a few recently sold items from presses deserving wider recognition. With only a small handful of exceptions, I've omitted recently sold items from well known presses.

If you are disappointed that a particular book has sold, please let me know; another copy may emerge. I welcome individual wants and comprehensive desiderata lists.

## DESCRIPTIONS & BIBLIOGRAPHIC TERMS

### *Measurements*

Measurements are given height by width. Unless otherwise noted, they refer to the binding or case rather than the page size.

### *Format*

Terms designating format are used according to booksellers' (often imprecise) conventions and do not necessarily reflect actual imposition, folding, or collation. With some artists' books and non-traditional structures, no format has been listed. Relatedly, the term 'inset' is not used in the strict sense. I have used it, usually as a verb or verbal noun, to indicate leaves that don't belong to a gathering, but are sewn rather than tipped to the text-block. In the strict sense, an inset is a "section placed within another section so that the subsequent sewing passes through the folds of both. The inset may be four pages *only* or *multiples* of four pages" (Etherington and Roberts 1994; emphasis mine).

### *Editions, Issues, & States*

Following a widely but not universally adopted convention among fine printers, I use 'state' throughout these pages in a somewhat stipulative sense: unless otherwise noted, a 'state' refers here to a published unit distinguished by its paper or binding but not by its typesetting.\* In other words, two states varying by paper but produced from the same setting of type belong to the same edition. But, barring complicating conditions, they fall short of constituting separate issues. This is a convenient way of differentiating deluxe and regular copies of a press book, which together comprise a single, otherwise uniform edition. This sense follows the fifth subdefinition of state enumerated by Philip Gaskell in *A New Introduction to Bibliography*: "special-paper copies not distinguished typographically from those on ordinary paper" (Gaskell 1995, 316; cf. 315). For the duration of this little excursus, I refer to this sense of state as the 'wide sense'.

\* Strictly speaking, bindings should not figure in this discussion and further muddy the waters. But with press books, the case seems to me to be more complicated, and bindings should be considered alongside paper.



The Blue Roofs of Japan  
A Score for Interpenetrating Voices

Robert Bringhurst

William Hoffer 1986



This slightly stipulative use differs from the received and narrower sense of ‘state’ used in most bibliographic and bookselling contexts.\* The narrow sense covers minor typographical variations within an edition, excluding the presence of a cancellans title leaf. A cancellans title leaf is generally accepted to be a sufficient condition for a separate issue. The status of changes to an imprint and the body text, as they relate to the question of determining whether a variant constitutes a state or a separate issue, are controversial. But the following serves as a shorthand definition of state in the narrow sense usually encountered: “variants from the ideal copy not covered by issue—such as corrections or alterations made during printing or after some copies have been sold, [or] imposition errors” (Suarez and Woudhuysen, *Oxford Companion to the Book* 2010).

It is obvious that this shorthand definition of the received sense of state presupposes the concept of an ‘issue’. Gaskell defines an issue as “all the copies of that part of an edition which is identifiable as a *consciously planned printed unit* distinct from the basic form of the ideal copy” (Gaskell 1995,

315; emphasis mine). Taken together, these two definitions still leave open many ambiguous and borderline cases. For a ‘consciously planned printed unit’ is ultimately a subjective criterion, and its application and assessment involve interpreting the evolving intentions of publishers. But three salient points are clear: firstly, both states and issues, however they are distinguished, are subsets of edition. So, in the second place, the changes or variations defining both issue and the narrow and received sense of state are typographic in nature; the variations defining a state, however, are more minor and less deliberately planned than those defining an issue. And, in the third place, differences of state, in the narrow sense, are usually features of individual formes. As Gaskell himself notes, this last condition throws the narrow sense of state into sharp relief and distinguishes it from both issue and the wider sense of state that I (and he) outline above: “*apart from class (5) [special-paper copies not distinguished typographically]*, differences of state are generally the attributes of individual formes, or sometimes of individual sheets” (Gaskell 1995, 316; emphasis mine).

\* This stipulative and wide sense of state is also, in many instances, *contrary* to the narrower sense. The wide sense of state emphasizes a difference in paper but consistency in typesetting. The narrow sense, on the other hand, emphasizes subtle differences in typesetting, but may include consistency in paper.

Following Gaskell, a wide sense of ‘state’ is preferable to a wide sense of the related and more sacrosanct concept of ‘issue’ for my purposes here: to distinguish copies of a press book printed on different paper or housed in different binding but otherwise the same. The reason is simple: as Fredson Bowers notes, a wide sense of issue, admitting as a defining condition a wide class of variations within an edition, would lead to a “naïve multiplication of separate issues” (Bowers 1947, 277).\* Bowers has a particular set of aims and targets here, and they are not directly relevant to my concern. But it is clear that he is at pains to admit only a highly restrictive and technical sense of ‘issue’. For it carries more bibliographic weight. So it seems clear that if one of the two terms should be used more widely and less technically, state is the appropriate pick.†

Stipulative definitions can lead to vagueness and ambiguity, and the corresponding dangers of conflation and equivocation. So I have tried to use the term ‘state’ consistently. There are only a handful of instances in this catalogue where the question of distinguishing the narrower and stricter bibliographic sense of state from the wider sense, along with the related concepts of issue, and edition, arise. Examples include *The Blue Roofs of Japan* (item 26); *The Topography of Typography* (item 96f); and *All Creatures Great & Small* (item 133).‡ I hope I’ve avoided imprecision in those places. And if I haven’t, I’m prepared to own my failure. Ultimately, this is not a descriptive bibliography, but a bookseller’s catalogue. And as such, it is partial and provisional.

\* More seriously, in the second place, this multiplication would ultimately be self-stultifying; for it would undermine the continuity (and with it the concept) of a ‘published unit’ used to define ‘issue’ in the first place: “press-correction in the text of hand-printed books is so common that when it is combined with indiscriminate binding of the sheets no state of the book as a whole can result, let alone separate issues” (ibid.).

† Bowers, in fact, makes the same move when he goes on to list distinguishing conditions and classes of (separate) ‘simultaneous issue’. Among them, he includes “copies on large or fine paper differing in form in a manner *impossible* for an ‘ideal copy’ of the trade edition... ordinary press-corrections or widening of the margins is excluded from the above” (288; emphasis mine). In other words, a printing on different paper is neither a necessary nor a sufficient condition of a separate issue of an edition. The only exception to this rule is when the printing involves re-imposing a particular typesetting to produce a distinct format, e.g. “a re-imposition from quarto to octavo” (ibid.; cf. Gaskell 1995, 316). It should be noted, however, that ‘giving life to old sheets’ presents a further complicating condition. These cases are classed by Bowers, following McKerrow, as *reissues* (see Bowers 1947, 274-276).

‡ For at least two of these titles (and a few others), there are grounds for a pro and contra in deciding whether variants count as separate issues (or reissues) or states in the wide sense.



## THE ALIQUANDO PRESS

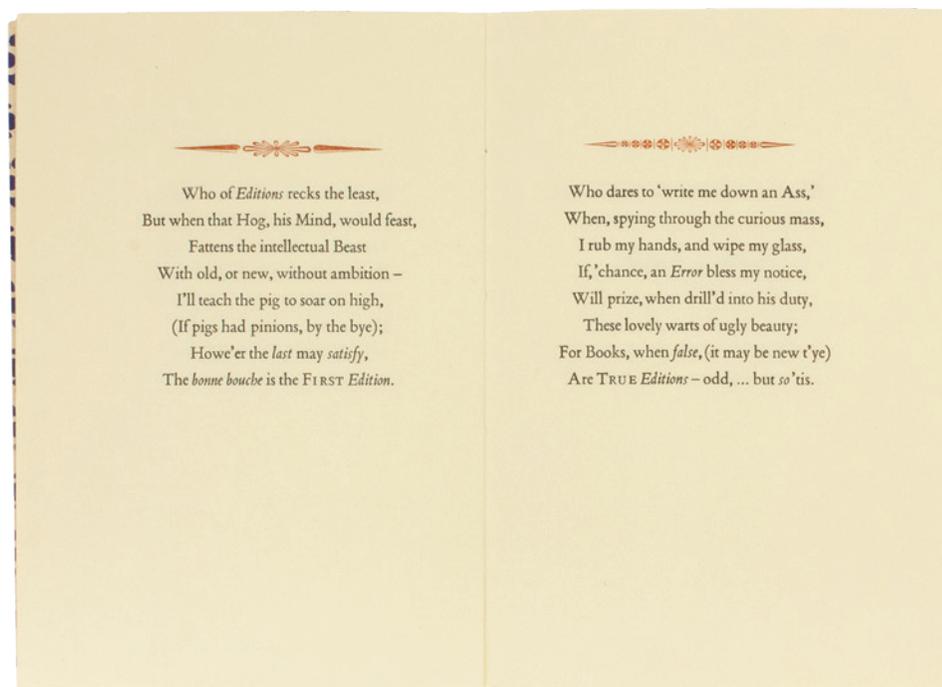
### 1 BERESFORD, James.

*Address from the Book-collector to the Book-Reader.*

[Toronto: The Aliquando Press, 1971.]

18mo, 16.1 × 11.5 cm. Tipped into cream paper wraps decorated with a floral pattern in blue. Paper title-label to the upper cover. Unpaginated [ll. 10, including self-ends]. A fine copy. The text, which first appeared in *Bibliosophia, or, Book-wisdom* (London, 1810), was set in Poliphilus and printed on Ivory Plainfield Offset paper; Goudy Bold Caps was used for display. The page heads are ornamented with nineteenth century swelled rules printed in red-brown. From an edition of roughly 50 unnumbered copies. (*The Aliquando Century*, BK 21)

\$50.00 USD



### 2 OUTRAM, Richard.

*Seer* | Poems by Richard Outram | Drawings by Barbara Howard.

Toronto: The Aliquando Press, 1973.

Tall and narrow octavo, 22.5 × 13.4 cm. Pasted into red, rust, and purple French hand marbled paper wraps. The upper cover is printed with the title in gilt. The marbled paper outer wrapper is strengthened by an inner wrapper of rust Strathmore Artlaid paper. Housed in a matching rust Strathmore paper slipcase. The slipcase front is also printed with the title in gilt and lettered in black on the spine. All edges neatly trimmed. Unpaginated [pp. 36, plus ll. 2: self-ends]. There is a very faint ink smudge along the fore-edge margin on the half-title, and there is extremely faint rubbing along the wrapper at the head and foot of

the spine and along the bottom edges. A fine copy. The text was set in Janson, with Open Kapitalen for display, and printed on Carlyle Japan paper. 6 line-drawings by Barbara Howard accompany Outram's poems. The drawings were printed offset at The Coach House Press. From an edition of 100 copies. This copy is number 56 of 85 comprising the regular state. (*The Aliquando Century*, BK 23)

\$125.00 USD

3 RUETER, William [compiled by].

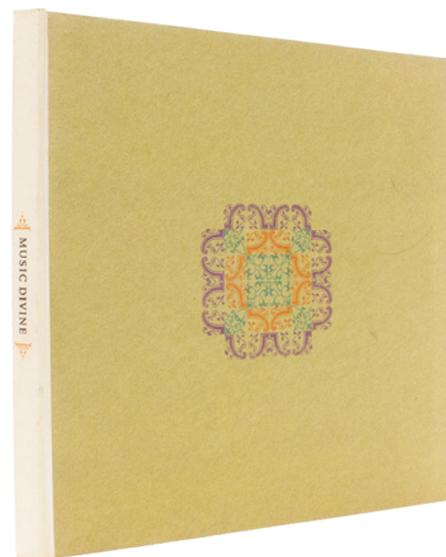
**Music Divine** | Ten poems of the 17th and 18th centuries | in praise and celebration of music. [Toronto:] The Aliquando Press, 1977.

Squarish duodecimo, 16.5 × 16.1 cm. Cased in quarter white Tyvek and olive green *Kozo* over boards. The spine is titled in black; the spine title is bordered by two ornaments printed in orange. The covers are decorated with type ornament centrepieces printed in teal, orange, and purple. Plain ochre endpapers. Unpaginated [pp. 40]. There is a subtle band of sunning (roughly 1 cm.) along the fore-edge of the upper cover. Very mild soiling to the Tyvek spinestrip. Slightly musty. Still, a near fine copy. The text was set in Octavian with *Sistina* used for display. It was printed on mouldmade Zerkall Nideggen paper. The text comprises selections, verses, and lyrics by or in settings from Handel (*Praise of Harmony*, c. 1734), Thomas Weelkes (*Heaven's Harmony*, 1600), Francis Pilkington (*Music, Dear Solace*, 1605), John Wilbye (*Music's Sweetest Airs*, 1609), John Bennet (*Rest Now, Amphion*, 1599), Thomas Tomkins (*Music Divine*, 1622), William Byrd (*Come, Woeful Orpheus*, 1611; *Elegy on the Death of Thomas Tallis*, c. 1585), Henry Purcell (*Celestial Music*, 1689), and William Croft (*Hymn on Divine Music*, 1700). The texts are printed on the rectos, with the exception only of Purcell's *Celestial Music*, which spans a recto and the following spread; each text is accompanied by an arrangement of type ornaments printed in three colours. The colours include gold, bronze, ochre, orange, and various shades of blue, red, purple, and green. From an edition of 125 copies. The present copy is number 88. (*The Aliquando Century*, BK 34)

\$130.00 USD

"Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other. As Poetry is the harmony of Words, so Musick is that of Notes; and as Poetry is a Rise above Prose and Oratory, so Musick is the exaltation of Poetry. Both of them may excel apart, but sure they are most excellent when they are joyn'd, because nothing is then wanting to either of their Perfections: for thus do they appear like Wit and Beauty in the same Person."

In the seventeenth and early eighteenth centuries, music inspired verses and comments from a number of major English poets, among them John Dryden, whose words quoted above were used by Henry Purcell as his dedication to 'The Prophetess' in 1690. But verse, whether by accomplished

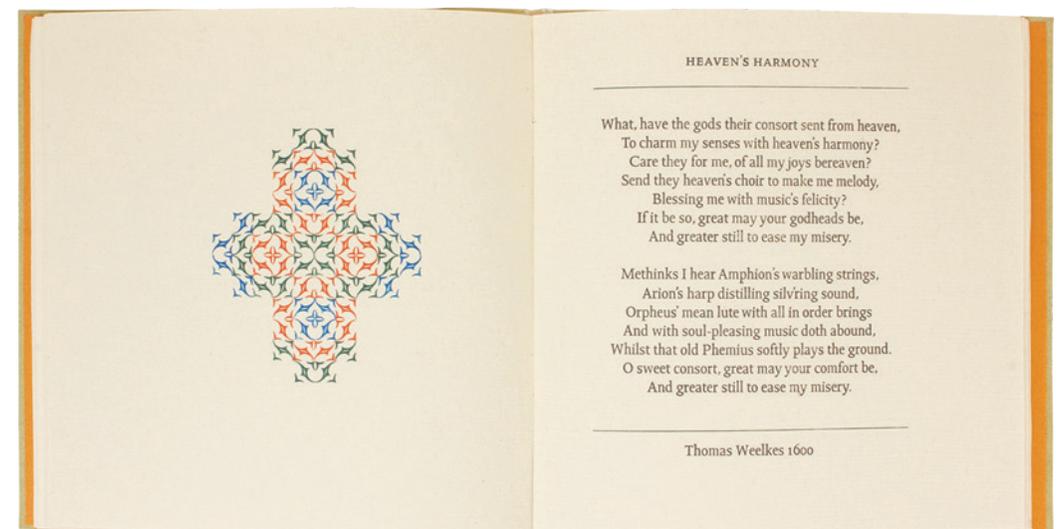


professional or dedicated amateur, was often presented anonymously. Fortunately, many anonymous seventeenth- and eighteenth-century poems have survived in settings by composers of the time.

This book consists of ten poems invoking or praising music. Each poem has been set as an ode, a cantata, a madrigal or an air, by a well-known composer, who is identified at the end of each poem. They are sincere attempts to express the delight and art of music. From the poignancy of 'Tallis is dead and music dies' (the text possibly written by Tallis's most devoted pupil, William Byrd), through the cynical tone of 'Music divine', to the conceits in the last few lines of 'Celestial Music', these poems all reflect the English preoccupation with music during this period. In fact, such poems inspired some of the period's finest musical compositions—the setting of 'Celestial music' already mentioned is unquestionably one of Purcell's masterpieces.

A slight liberty has been taken in the presentation of the poems. All lines have been centred, and the resulting symmetrical shape—as well as the content—has inspired the arrangement of ornaments facing each poem.

It is hoped that these anonymous poems in celebration of music will be appreciated for their own merits, apart from their musical contexts. To quote from John Playford's 1683 preface: 'The Author has no more to add, but his hearty wishes, that his Book may fall into no other hands but theirs who carry Musical Souls about them.'" — WILLIAM RUETER, from the *Preface*



4 NERUDA, Pablo.

**Oda a la Tipografía | Ode to Typography** | Translated by Carlos Lozano. [Toronto:] The Aliquando Press [1977].

Squarish duodecimo, 15.2 × 14.9 cm. Sewn into wraps of orange Linweave Mardi Gras paper. The title is printed in amaranth purple in both Spanish and English to the upper cover. Unpaginated [pp. 24]. The sewing is a little loose. There is a small adhesive stain to the half-title and some light foxing to the title spread and the following spread. Still, a better than good copy. Neruda's original Spanish text along with Lozano's English translation were set parallel in Janson type. Both texts were printed in an unconventional orientation: rather than running in lines parallel with the head margins and down the pages, the text runs in lines parallel with the outer margins and down the spreads. So the book is more easily read (and neck pain more easily obviated) if it is first rotated ninety degrees clockwise: the outer margin on the verso becomes the head margin, and the reader may proceed down the spread (with head erect) instead of across the spread (with head slightly

tilted). The orientation was likely suggested by the sense and mirroring structure of the poem's opening lines:

Letters, long, severe,  
vertical,  
made  
of pure  
line,  
like a ship's  
mast  
[...]

Neuland type, printed in orange, amaranth purple, and yellow, was used for display. The paper is Warren Patina. From an edition of 80 copies, of which the first 40 were reserved for the Typocrafters. The present copy is number 64.

Exhibited in *Typography and the Private Press* (1981) at Northwestern University Library, Evanston, Illinois.



SOLD

"A semi-experimental format for one of the finest poems about typography. Dedicated to Paul Hayden Duensing." — WILLIAM RUETER (*The Aliquando Century*, BK 35)

SPECIALLY BOUND BY WILLIAM RUETER AND DESIGNED BY GLENN GOLUSKA

## 5 QUARRINGTON, Paul. *The Service*

Toronto: Coach House Press [1978, sheets; this later casebound state was issued by: Toronto: The Small Press Resource Centre, 1994].

Octavo, 22.6 × 14.5 cm. Cased first in full teal cloth over boards, then covered with printed paper. The covering paper was elaborately printed and decorated by William Rueter in several passes by letterpress. The background was printed with multiple registrations of wood blocks in various shades of blue. Text from the novel in two different sizes and a few orientations was overprinted in black. Wood blocks, metal cuts, and finger prints were impressed over the text in violet, bronze, gold, and black; Quarrington's name is printed with wood type in bronze to the lower cover and the spine; and the title is printed to the upper cover with wood type, in two passes, in purple and red. Plain grey endpapers. [ll. 2: 1 blank and a later limitation leaf tipped to the text-block; pp. 6] 7-182 [pp. 2; plus ll. 2: later blanks tipped to the text-block]. Barely perceptible split of roughly 2 cm. to the covering paper at the top of the upper cover joint; else a fine copy. The text was set in Baskerville and Clarendon according to a design by Glenn Goluska and printed offset at The Coach House Press. "This hardcover issue of the author's first book was hardbound from original sheets

by Will Rueter in an edition of 50 numbered copies signed by the author Spring 1994. The sewn signatures were recovered during the relocation of The Coach House warehouse in the summer of 1989, and are being issued by the Small Press Resource Centre in homage to the author and the trees." The present copy is number 22 of a stated 50 copies. According to Nick Drumbolis only 25 copies were completed (Drumbolis 2020, 186). As Nick also notes, this was "the first production involving three of Canada's greatest indie bookies, Glenn, Stan and Will" (Ibid.). Signed in ink by Quarrington on the limitation page. *The Service* is Quarrington's first published novel.

\$400.00 USD



## 6 BEWICK, Thomas. *A brief description of his method of engraving on wood, taken from his Memoir, c. 1827.*

[Toronto: The Aliquando Press, 1978.]

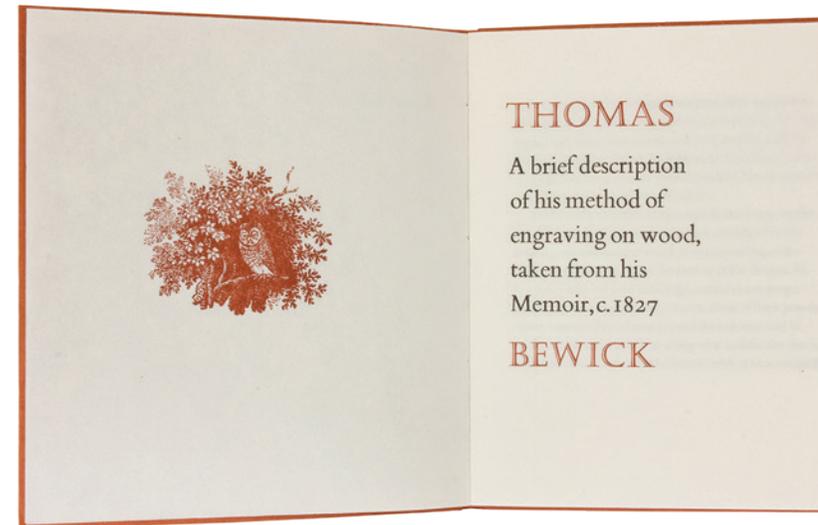
Squarish duodecimo, 14.9 × 13.6 cm. Sewn (not to show) into rust *torinoko* paper wraps. The upper cover is decorated with a wood engraving by Bewick, reproduced from a line plate. Unpaginated [pp. 12; on double-leaves]. The text was set in Bembo and Castellar and printed on an unidentified Japanese paper. A wood engraving of an owl by Bewick, printed in burnt umber from a line plate, was used for the frontispiece. "One hundred copies were produced in July 1978 to mark the sesquicentennial of the death of Thomas Bewick." Of these, 40 copies were reserved for distribution at the 1978 meeting of the Typocrafters. (*The Aliquando Century*, BK 38)

THOMAS

A brief description  
of his method of  
engraving on wood,  
taken from his  
Memoir, c. 1827

BEWICK

\$55.00 USD

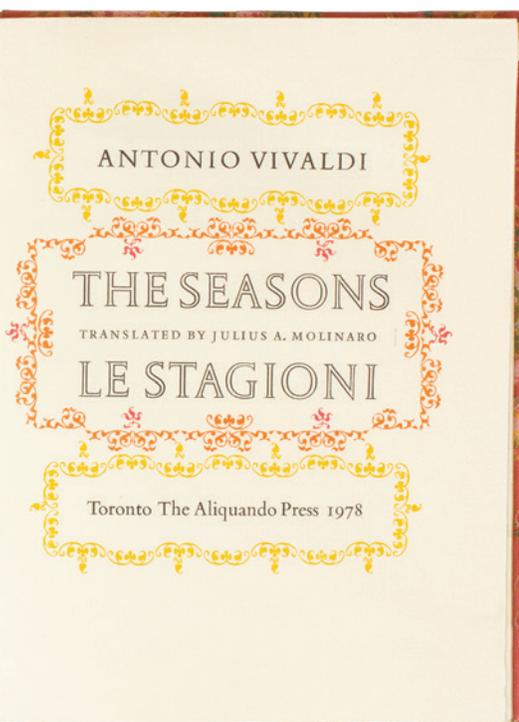


7 VIVALDI, Antonio.  
*The Seasons | Le Stagioni* | Translated by Julius A. Molinaro [with a Preface by William Rueter].  
 Toronto: The Aliquando Press, 1978.

Duodecimo, 16.1 × 12.4 cm. Cased in quarter pale ochre cloth and pink, green, and gold French marbled paper over boards. Paper title-label to the spine. Bright green endpapers. Unpaginated [pp. 28; on double-leaves]. The spine is slightly sunned, and there is mild rubbing to the covering paper at the corners. The sewing is a little loose between the second and third gatherings. Slightly musty. Else a near fine copy. The parallel Italian and English texts were set in Bembo roman and Deepdene italic with Open Kapitalen for display. They were printed on Ingres Ecole paper and embellished with a rich variety of ornaments printed in a range of colours. Each of the four section titles is printed with an ornamented border in at least two colours. From an edition of 60 copies. The present copy is number 45.

Printed to commemorate the tercentenary of Vivaldi's birth. (*The Aliquando Century*, BK 40)

\$125.00 USD



“The Seasons was first published in Amsterdam in 1725 by Michel-Charles de Cène as the first four concerti of Vivaldi's opus 8, ‘Il Cimento dell’ Armonia e dell’ Inventione’. The essence of programme music had been established since the Renaissance; Biber, Couperin le Grand, Lully, and Kuhnau contributed some of the finest programmatic writing of the Baroque period. But ‘The Seasons’ was the first extensive orchestral work in imitation of nature.

It was performed in 1728 at the Concert Spirituel in Paris, and immediately ‘La Primavera’ became popular in France. In 1755 Jean-Jacques Rousseau arranged it for flute solo, and ten years later Corrette ‘borrowed’ it as the basis for a choral setting of Psalm 148.

The immense popularity of the music has minimized the validity of the four anonymous explanatory sonnets accompanying its publication. Each sonnet, by means of quotations above the musical score, adds specific literary content to the music itself. Marc Pincherle, the Vivaldi scholar thinks the composer might have dashed off the sonnets, or requested them from a librettist; or they may have been in existence before the composition.

It is difficult to know if the sonnets inspired or were simply appended to the music. In his dedication Vivaldi indicates that ‘The Seasons’ was well received before its publication, but he implies that the texts are included to clarify the score. Yet the sonnets are not merely superimposed on the music, but are an intrinsic part of the work. The description of calm between storms in the summer sonnet, and repose between activity in the winter sonnet, exactly parallels the fast-slow concerto plan. The poems are written in a pastoral style popular in the first half of the eighteenth century, and they paint a typical rustic genre-picture. The sonnets are not first-rate poetry, and cannot be compared with the descriptive detail of James Thomson's poem on the same subject written just

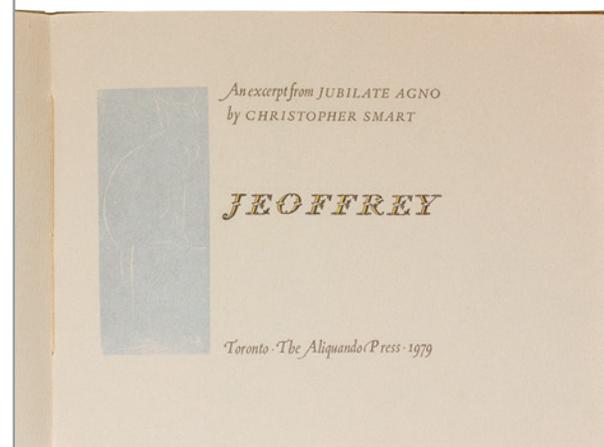
five years later. But they display a charm in their impressionistic interpretations of the progression of the seasons. The literary effects are small in scale, but the poet succeeds in his expression, within the conventions of dancing shepherds and the joys of pastoral life.

The poems display competent literary skill, most obviously in the descriptions within the winter sonnet. The form of the autumn sonnet is of particular technical interest; the first and second quatrains contain the same rhyme scheme, and the final word in each line of the first quatrain is identical to the equivalent line ending of the second quatrain.

An anonymous eighteenth century French writer criticized the text of ‘The Seasons’ for its lack of accuracy in depicting nature, and in 1776 John Hawkins called the concept of the work ‘ridiculous’. But the music has survived well; though Vivaldi's concerti have been familiar to us for only three decades, ‘The Seasons’ is among the most pleasurable music of the baroque era.

During the tercentenary of Vivaldi's birth, it seems appropriate to allow the sonnets to endure on their own merits, and I am grateful to Professor Molinaro for his literal translation. The sonnets are reprinted in honour of their musical progenitor.” — WILLIAM RUETER, from the *Preface*

8 SMART, Christopher.  
*Jeffrey* | An excerpt from JUBILATE AGNO.  
 Toronto: The Aliquando Press, 1979.



Oblong duodecimo, 13.9 × 17.9 cm. Pasted into stiff grey Torino paper covers. The upper cover is printed with the title in dark grey with gilt highlights and decorated with a wood engraving by Maria Hofker-Rueter depicting a cat. The engraving was also printed in dark grey. Unpaginated [pp. 20, plus ll. 4: matching but tipped endpapers]. The spine is slightly sunned; there is mild rubbing to the extremities, most noticeably to the upper outer corner on the upper cover, which is also slightly soiled; there are also a few faint and minor spots to the upper cover and some faint

adhesive staining to the bottom of the rear pastedown. Still, a near fine copy. The text was set in Blado italic and Vanity Fair type and printed on grey Torino paper. The frontispiece, which was printed in silver, repeats the wood engraving by Maria Hofker-Rueter appearing on the upper cover. From an edition of 75 copies, the present copy being number 47.

Produced to celebrate the tenth birthday of the Rueters' cat Toby: “For Tobias Jeremiah Abernathy Fleming Rueter on his birthday, 4 November 1979.” (*The Aliquando Century*, BK 43)

\$50.00 USD

9 [RUETER, William (compiled by).]  
*The Making of Letters* | Quotations about type design & production.  
 [Toronto: The Aliquando Press, 1980.]

19.2 × 9.9 cm. Sewn (not to show) into printed wraps of orange Byronic Text paper. The title is printed vertically to the upper cover with wood type in blue. The title lines are

justified at the base of the cover with additional (and inversely oriented) wood type sorts printed in reddish-orange. The sub-title is printed horizontally in black. Dark orange pastedowns. The title-page repeats the upper cover design. Unpaginated [pp. 20]. Mild rubbing to the covers, else fine. The various texts, which include quotations from Eric Gill, D.B. Updike, Victor Hammer, Pierre Fournier, Hermann Zapf, William Morris, Jan van Krimpen, Frederic Goudy, and Rudolf Koch, were set in a variety of typefaces and printed in a range of colours. Each quote is accompanied by a type specimen. The paper is interleaved orange and yellow Byronic Text. From an edition of 40 unnumbered copies “issued for the 1980 American Typecasting Fellowship conference, the 1980 meeting of the Typocrafters, and friends of the Press.” (*The Aliquando Century*, BK 45)

SOLD



10 KLEUKENS, Christian Heinrich.

*The Vessel of the Spirit* | Thoughts on book typography by Christian Heinrich Kleukens. [Toronto: The Aliquando Press, 1981.]

Octavo, 22.1 × 14.3 cm. Sewn (not to show) into olive paper wraps. The upper cover is titled in teal and decorated with a line of printer’s ornaments in maroon. Tawny endleaves or inner covers. The line of ornaments on the upper cover is repeated on the recto of the front endleaf. Unpaginated [pp. 8]. Very minor rubbing along the spine-fold; there is an



almost imperceptible diagonal scuff to the lower cover and a few faint scuffs to the upper cover. Else fine. The text is an excerpt from Kleukens’ *Die Kunst Gutenbergs*; it is presented in both the original German and in an English translation, and was set in Jessen-Schrift and Menhart roman and printed in black and maroon respectively on Gold Beckett Text paper. Although the colophon states that the edition comprised 75 copies, (about) 135 copies were printed. Roughly 40 copies were reserved for distribution at the 1981 meeting of the Typocrafters, and 75 copies of the sheets were retained for inclusion in the 1981 Wayzgoose Anthology. (*The Aliquando Century*, BK 48)

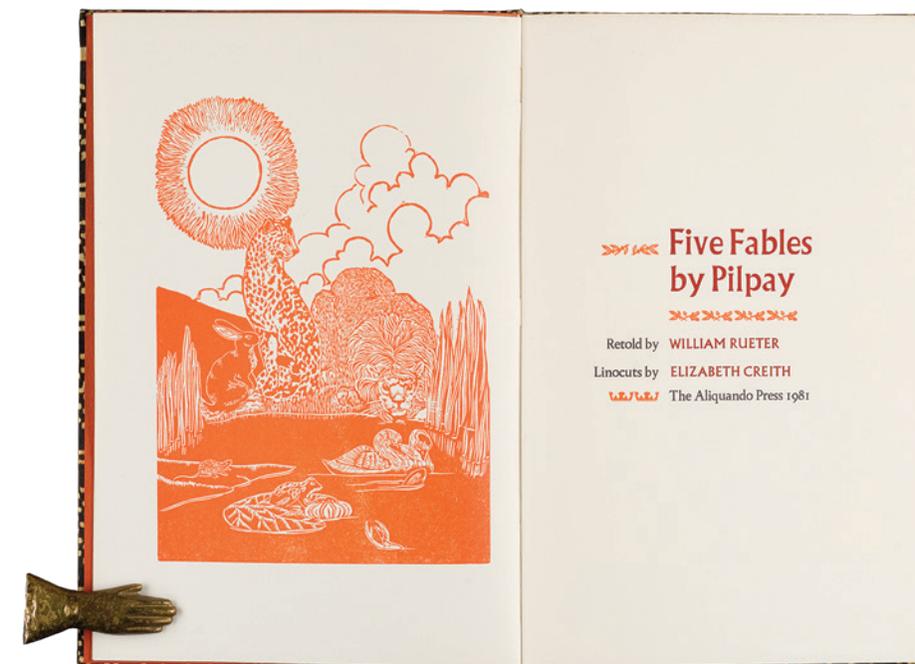
\$50.00 USD

11 [RUETER, William.]

*Five Fables by Pilpay* | Retold by William Rueter | Linocuts by Elizabeth Creith. [Toronto:] The Aliquando Press, 1981.

Octavo, 25.5 × 17.6 cm. Cased in full Indonesian batik cloth over boards. The batik was handmade and repeats a geometric star motif in cream with brown accents on a black background. Paper labels to the spine and upper cover; both are printed with the title in oxblood and accented with foliate printer’s ornaments in orange. Tawny orange Byronic Text endpapers. All edges neatly trimmed. Unpaginated [ll. 20: double-leaves]. Creasing, a few bruises, and a diagonal tear of roughly 1.5 cm along the edge of the upper cover label; the label is also stained and soiled along the same edge, and in two other spots. There is a faint bump just below the head of the spine under the cloth; there is no damage to the surface there, save for a very faint crease to the label; but viewed in profile, the spine has a subtle step. A few subtle and minor adhesive stains to both covers. The sewing is a little loose in places.

There is also a small but noticeable stain to the top of the colophon page and facing verso. Neat gift inscription [from the illustrator?] in ink to the recto of the front free endpaper: “December 1981 | Dear Barbara, Here’s a little book for you; and if you can’t read the stories, you can always look at the pictures! Love, Elizabeth.” In spite of the long litany, still approaching a very good copy. The text was set in Pegasus and Albertus, both designed by Berthold Wolpe, and printed on Zephyr Antique paper.



The text is illustrated with 12 linocuts by Elizabeth Creith. Four, including the frontispiece, are full-page. The linocuts were printed in orange, rust, dark green, oxblood, and dark brown. From an edition of 100 numbered copies, this being number 12. (*The Aliquando Century*, BK 49)

\$195.00 USD

“The fables of Pilpay or Bidpai were written in Sanskrit in the fourth century. Because of their popularity the stories were translated into Persian, Arabic, Hebrew and Latin before the first printed version in Germany in 1483.

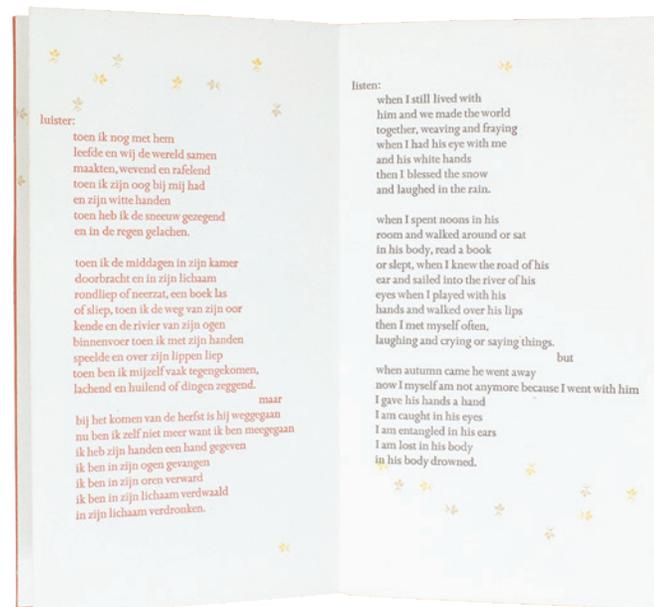
These stories depicting the human virtues and vices in the animal world are like interlocking boxes in a Chinese puzzle; one tale relates to another. Using an early nineteenth century translation as a basis, I have adapted five typical fables that show the wisdom and reason of the animal characters.” — WILLIAM RUETER, from the *Preface*

## 12 LODEIZEN, Hans.

*A Ship of Leaves* | Twelve Poems | Selected and Translated by Geert Lernout. [Toronto:] The Aliquando Press [1982].

19.2 × 11.1 cm. Four concertina sections tipped to dusty rose Curtis Tweedweave paper covers. Printed paper label to the upper cover. The concertina leaves were folded and arranged to create traditional page spreads, but are printed on one side only; the first and second sections form one side of the structure, and the third and fourth sections form the other; the two structures or sequences of leaves were tipped into the covers back to back to form a dos à dos structure: “as a result of a fine printing conference at Columbia University and a demonstration of experimental

book structures by Gary Frost and Hedi Kyle, this book was created to explore the idea of using fold-out sections for contemporary poetry” (William Rueter, *The Aliquando Century*, BK 53). Housed in a matching Curtis paper slipcase. A paper label, lettered in red and decorated with leaf ornaments in gold, wraps around the slipcase from the spine to the upper cover. Unpaginated [ll. 38 in total, each printed on one side only]. The slipcase is slightly sunned on the spine and its extremities are slightly creased and rubbed; the top and bottom edges in particular are creased, and the paper label is lifting slightly on the spine. Very mild rubbing to the concertina structure’s paper covers. A near fine copy. The parallel text was set in Joanna and printed on Masa paper. The poems in their original Dutch are



printed in red on the versos and Geert Lernout’s translations into English are printed in black to the rectos. Lernout’s *Lodeizen: An Early Romantic* prefaces the poems. The pages are decorated with an arrangement of triform leaf ornaments, printed in pale bronze and gold. From an edition of 75 copies. The present copy is number 24.

\$200.00 USD

“When he died of leukaemia in 1950, Hans Lodeizen had published one book of poetry, *Het innerlijk behang*, and had written enough poems for another volume, published posthumously. Although his early death (less than a week after his twenty-sixth birthday), gives his oeuvre the adolescent quality we usually associate with romantic poets of the nineteenth century (Keats, Rimbaud, and Novalis), we must qualify this first impression. A failure to go beyond this comparison has resulted in the fact that Lodeizen’s fame in his own country turned out to be briefer than his own life.

It is one of the ironies of literary history that the tide started to change twenty-six years after Lodeizen’s death. The ‘new romantics’ of the Netherlands and Flanders—writers such as Joyce & Co [Geerten Meijsing] and Jotie’t Hooft—have returned, perhaps without realizing it, to Lodeizen’s kind of poetry. His poems do indeed deal with autumn, evening, the parting of lovers, and the transience of all things—melancholy themes so paradoxically typical of young writers—but at the same time there is passion, anger, and above all an enormous command of language. With his contemporary Gerard van het Reve, Lodeizen shares that rare ability to take everyday words, turns of phrases, the rhythms of popular songs, and brush away the dirt and dust they have gathered. Van het Reve in prose and Lodeizen in poetry isolate these sequences of dead words, often in ironic or sarcastic contexts, and expose them for what they are: the ashes from which new meaning can be born. Lodeizen’s images are never easy but they have that absurd self-evident pertinence often found in Japanese poetry.

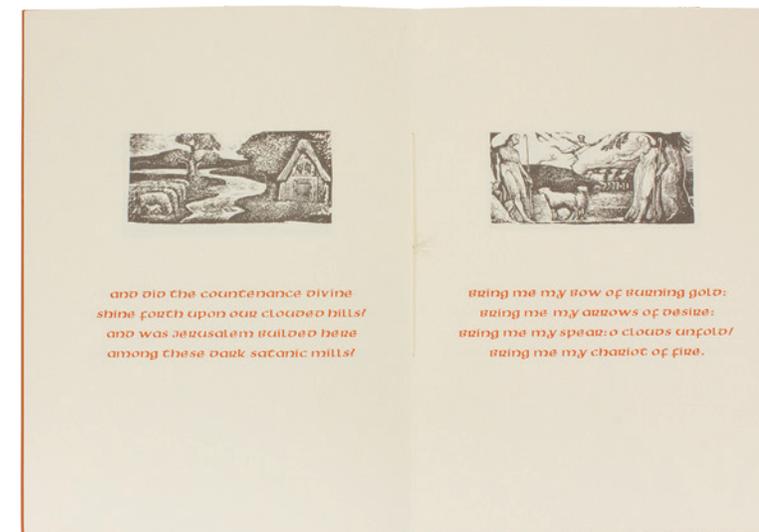
My selection is random, but I hope it gives an idea both of the variety of Lodeizen’s poetry and of the coherence of its tone and imagery.” — GEERT LERNOU, *Lodeizen: An Early Romantic*

## 13 BLAKE, William.

*Jerusalem.*

[Toronto: The Aliquando Press, 1982.]

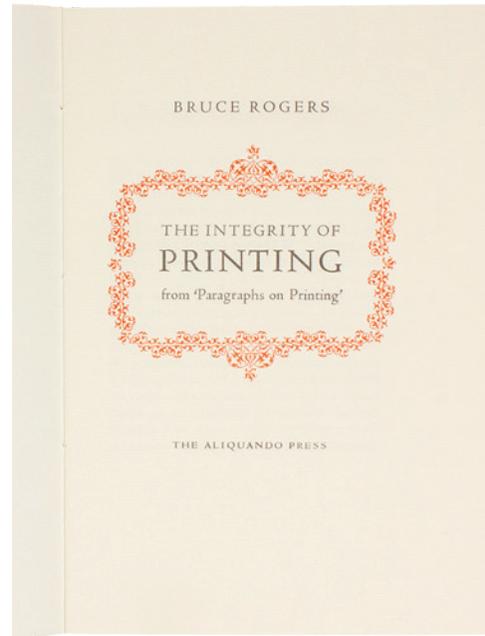
Duodecimo, 19 × 14.1 cm. Sewn with white thread into wraps of rust Byronic Text paper. The upper cover is decorated with a wood engraving by Blake, printed from a line plate in black. Unpaginated [pp. 12]. A fine copy. “To celebrate the 225th anniversary of William Blake’s birth, *Jerusalem* was designed and printed by William Rueter at The Aliquando Press, Toronto. The text type, Samson Uncial, was used in honour of the centenary of its designer, Victor Hammer. The wood engravings by Blake are reproduced from an 1820 edition of Virgil.” A total of five wood engravings by Blake illustrate the text. The engravings were printed in black from line plates. The text was printed in rust. The paper is Sonata. The edition size is unknown; while the colophon specifies a limitation of 100 copies, it is



stated in *The Aliquando Century* that 100 copies of sheets were reserved for inclusion in the 1983 Wayzgoose Anthology, and a further 40 copies were bound for the Typocrafters. In any case, the present copy is number 94. (*The Aliquando Century*, BK 54)

\$65.00 USD

- 14 ROGERS, Bruce.  
*The Integrity of Printing* | from 'Paragraphs on Printing'.  
[Toronto:] The Aliquando Press [1983].



Octavo, 22.6 × 15.3 cm. Sewn with white thread into wraps of ochre Byronic Text paper. The upper cover is printed with the title, framed by a cartouche composed with printer's ornaments, in red. Unpaginated [pp. 12]. A fine copy. "These words by Bruce Rogers are as valid today as on their publication more than forty years ago. The text was selected, designed and printed at The Aliquando Press, Toronto, using Ernst F. Detterer's Nicolas Jenson type, with Poliphilus Titling and unidentified *criblé* initials." Printed on Zephyr Antique paper. The borders and initials were printed in red. According to *The Aliquando Century*, about 180 copies were bound. The total edition of sheets, however, was much higher: "300 copies printed for the eighth annual conference of the American

Printing History Association, 40 copies for the 1983 meeting of the Typocrafters, 100 copies for the 1984 Wayzgoose Anthology, the remainder for friends of the Press." (*The Aliquando Century*, BK 56)

\$45.00 USD

- 15 [RUETER, William; designed and collaged by.]  
*A Little Fantasy on Women in the Graphic Arts*.  
[Toronto: The Aliquando Press, 1987.]

Octavo, 21.6 × 13.8 cm. Sewn with white thread into wraps of yellow 'goldenrod' Mayfair paper. The upper cover repeats the title-page design, printed by offset in black. Unpaginated [pp. 8]. A few minor and very small spots of ink to the lower cover, else a fine copy. Printed offset (probably by King Print, Toronto) on an unidentified white paper. "Because the binding of *Books Books Books* allowed no extra time for undertaking a new printing project and I had a tight deadline, this booklet of eight collages gave me a chance to experiment with a purely illustrated book, offending every possible taste" (William Rueter,

*The Aliquando Century*, BK 66). The edition is unspecified. According to *The Aliquando Century*, 135 sets of sheets were printed for the 1987 Wayzgoose Anthology and 40 copies for the 1987 meeting of the Typocrafters, along with "a few extras copies for friends of the Press." Roughly 100 copies were bound.

\$65.00 USD



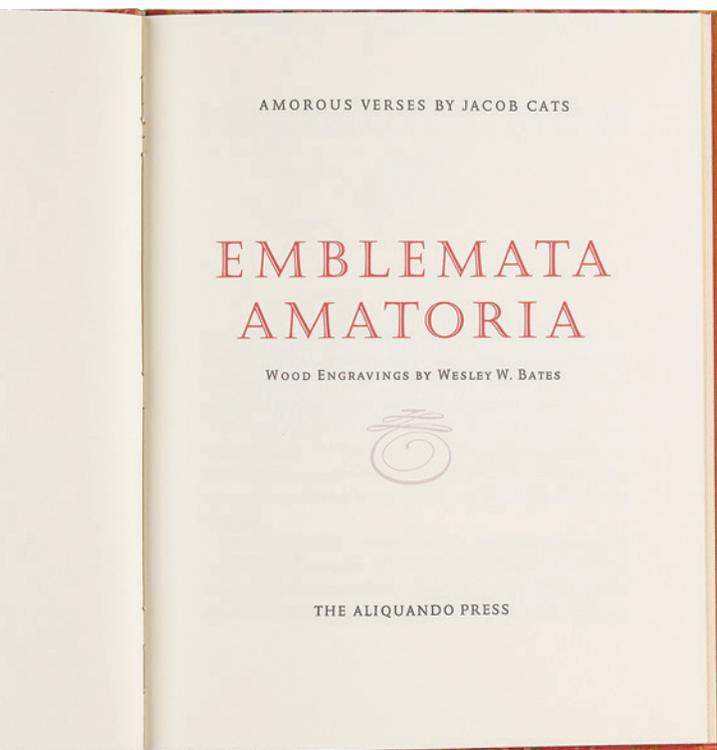
- 16 CATS, Jacob. [RUETER, William, edited by.]  
*Emblemata Amatoria* | Amorous Verses by Jacob Cats | Wood Engravings by Wesley W. Bates.  
[Toronto:] The Aliquando Press [1994].

Octavo, 23.3 × 18.5 cm. Cased in quarter tan cloth, with a narrow cloth fore-edge strip, and French marbled paper over boards. The marbled paper is coral and salmon with gold and green veining. Printed paper title label to the spine. Plain salmon endpapers. Unpaginated [pp. 40, plus ll. 6 of illustrations on Japanese paper, each printed on the recto only, interleaved and sewn into the text-block]. The case is slightly cocked, and there is a very faint horizontal crease to the lower outer corner of the last rear blank; else a fine copy. The text was set in Octavian and printed on Mohawk Letterpress text paper. Each page of verse is accented with a headline; a rich variety of digital typefaces and colours were used for the headlines. Occasional footnotes, glossing obscure words, were printed in silver. The verses are further embellished with six wood engravings by Wesley Bates. The engravings were printed from the blocks on handmade Japanese paper and interleaved with the text pages. The engravings were printed in blue, bright green, olive, bright red, oxblood, and orange. From an edition of 75 copies in three states: numbers 1 - 10 are signed and contain an additional suite of wood engravings; of these, numbers 1 - 5 are slipcased and contain an original copper engraving from a seventeenth century edition of Cats. This copy is marked *hors commerce* ('h/c') and belongs to the balance of regular copies. (*The Aliquando Century*, BK 79)

\$325.00 USD

"Between the sixteenth and the eighteenth centuries, the emblem book was extremely popular. The emblem was a symbol, an allegory, and a sermon: a visual representation to summarize a moral text. Through use and interpretation, these emblems evolved their own fixed meanings and codes.

The emblem poems were originally verse epigrams, like the poems of the Greek Anthology. The first printed emblem book, Andreas Alciato's *Emblematum liber* (1531) established the format. Each



page contained a short motto or phrase, followed by an enigmatic picture, and a poem explaining the picture.

Pictorial emblems were sometimes based on the classical medal and coin and were often in a circular shape within a square. Heraldic design, guild marks, personal devices, and other symbolism were closely related to the visual and verbal modes of the emblem. These simple pictures contained veiled meanings which were clarified through the verbal components.

Emblem books were produced well into the nineteenth century and they often combined the finest skills of poet, engraver, and printer. Their popularity continued because their readers enjoyed the challenge of discovering the meaning, visually hidden and verbally revealed. In one emblem book Geoffrey Whitney described their purpose: 'under pleasant devices are profitable morals... for the wounding of wickedness and the extolling of virtue.'

The Dutch poet and *didacticus* Jacob Cats was born in 1577 and died in 1660. He studied classics and law in Leiden and possibly about 1602 he went to England. Cats visited Oxford and Cambridge, where he was influenced by the pietist William Perkins and the Puritans.

Returning to Holland, Cats married a rich, pious wife and settled into a comfortable life as a jurist in Middelburg. His system of draining the Dutch polders made him a very wealthy man. At the age of forty Cats began writing texts in the new literary genre of the emblem book, giving homely advice on love and marriage. These verses were complemented by the engravings of Adriaan van de Venne and other Dutch artists of the period. [...]

Several years ago I was given a volume containing a number of Cats's pamphlets. Among these texts was the 1627 text of *Proteus ofte Minne-beelden Verandert in Sinnebeelden*, a complex emblem book dense with Dutch, Latin, and French verses and elaborate commentary. The book contains *Emblemata D. Jacob Catsii. In linguam Anglicam transfusa*, a separate translation of 53 emblem poems: mostly moral poems on the nature of profane love.

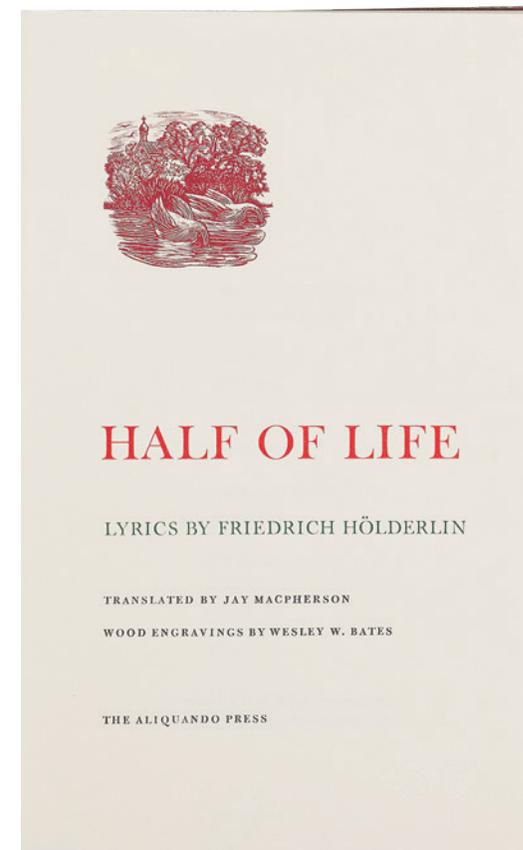
How could one of Holland's most Calvinistic poets have produced this text? G.A. van Es's research on Cats suggests several possibilities. Cats is known to have written several *dichtbundels* of love poems in his youth, but this work is supposedly lost. In 1618 Cats published his *Sinne- en Minne-Beelden*, containing amorous themes from his youth. Perhaps Cats turned from his youthful, mildly erotic writing to the social awareness of adulthood before embarking on more religious texts in his old age, his amorous poems being transformed into symbols of divine love. In the writings of Cats's day there was a relatively thin dividing line between the sacred and the profane. Cats takes topics of sexuality and intimacy and regulates them in socially acceptable ways for his seventeenth-century Dutch audience." — WILLIAM RUETER, from the *Introduction*

[See page 24 for additional image]

- 17 HÖLDERLIN, Friedrich.  
*Half of Life* | Lyrics by Friedrich Hölderlin  
 | Translated by Jay Macpherson | Wood  
 Engravings by Wesley W. Bates.  
 [Toronto:] The Aliquando Press [1995].

Octavo, 24.3 × 15.3 cm. Pasted into 'Elephant Hide' paper covers. The spine is titled and the upper cover is decorated with a wood engraved vignette by Wesley Bates, both printed in dark burgundy. Burgundy endpapers. Unpaginated [pp. 36]. The case is slightly cocked. Else a fine copy. The parallel text was set in ATF Baskerville and Bulmer italic with Scotch Roman used for display. The original German texts were set in Baskerville and printed on the versos in green. Bulmer was used for the English translations, which were printed on the rectos in black. The titles of the poems, in both German and English, were printed in red. The paper is Mohawk Letterpress Text. The text is embellished with five wood engraved headpieces by Wesley Bates.

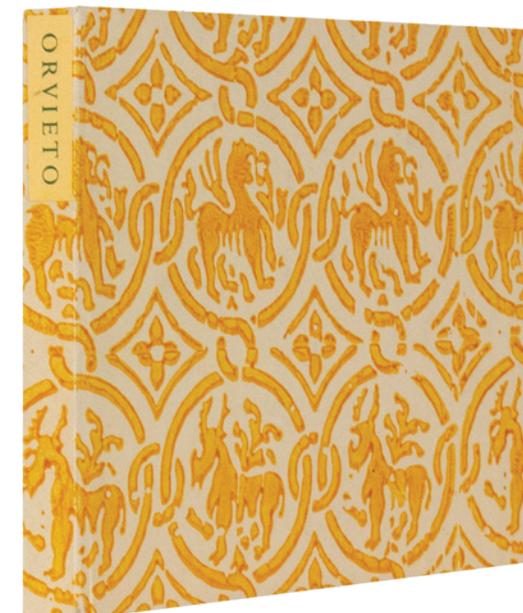
The frontispiece engraving was repeated on the upper cover and as an illustration for the titular poem. The engravings were printed from the original boxwood in burgundy. From an edition of 70 copies in two states. The present copy is number 51 and belongs to the regular state. (*The Aliquando Century*, BK 81)



\$150.00 USD

- 18 SCHREIBER, Jan.  
*Orvieto* | A Poem By Jan Schreiber | with wood  
 engravings by William Rueter.  
 [Dundas:] The Aliquando Press [2001].

Oblong duodecimo, 12.8 × 15.8 cm. Cased in yellow Venetian decorated paper over boards, with printed title-label to the spine and gold ribbon fore-edge ties. Unpaginated [18 concertina-fold leaves]. Some minor adhesive bleeding along the fore-edges of the seventh and eighth leaves caused the two to be joined at some point; at some later point, when the corresponding pages were opened, the surface of the paper



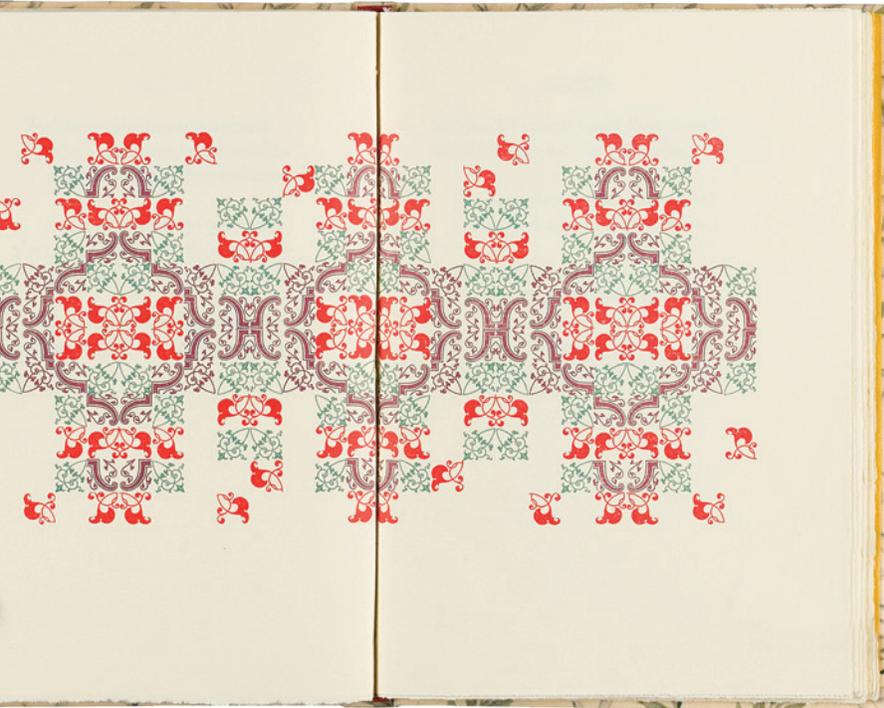
THE ALIQUANDO PRESS ✧ 15

there lifted slightly. There is also some minor rubbing to the extremities of the fragile covering paper, else a fine copy. The text was set in Perpetua and Joanna type with Egmont Inline capitals used for display; it was printed in a few shades of green on three subtly different colours of Fabriano Tiziano paper. Illustrated with five wood engravings depicting the Umbrian landscape, also printed in green, by William Rueter. One of 60 copies, this being number 24. (*The Aliquando Century*, BK 89)

\$175.00 USD

“The book was inspired by some beautiful Venetian hand-decorated paper printed from the original 18th century rolls.” — WILLIAM RUETER

- 19 RUETER, William [edited by].  
*Il Giardino d'Amore* | The Garden of Love | Italian Renaissance Madrigal Poems | Selected by William Rueter.  
 [Dundas:] The Aliquando Press [2003].



Small octavo, 18.5 × 13.2 cm. Cased in full cream cloth decorated with a repeating foliated pattern. Yellow paper title-label to the spine. Plain yellow endpapers. Unpaginated [pp. 62, plus errata slip tipped to the recto of the first blank]. A fine copy. The original Italian text was set in the Press's first typeface, Bembo Roman, with Blado italic used for the Introduction and English translations. The text is further embellished with Castellar initials. It was printed on Zerkall Frankfurt Cream

paper, “the richness and elegance of... [which]... inspired the project.” Presented as a parallel text, with the original Italian madrigals appearing on the versos and their English translations appearing on the facing rectos. The text includes poems by Marino, Moro, Guarini, Chiabrera, Rinuccini, Petrarca, Tasso, and a few anonymous sources. The title page and facing verso are each embellished with an elaborate but elegant border, composed with a rich variety of type ornaments. The title page border encloses the title in both Italian and English and the facing border encloses a line cut frontispiece by William Rueter,

after an unidentified Renaissance woodcut. The title spread was printed with a total of seven colours. One of 45 copies, this being number 38. (*The Aliquando Century*, BK 93)

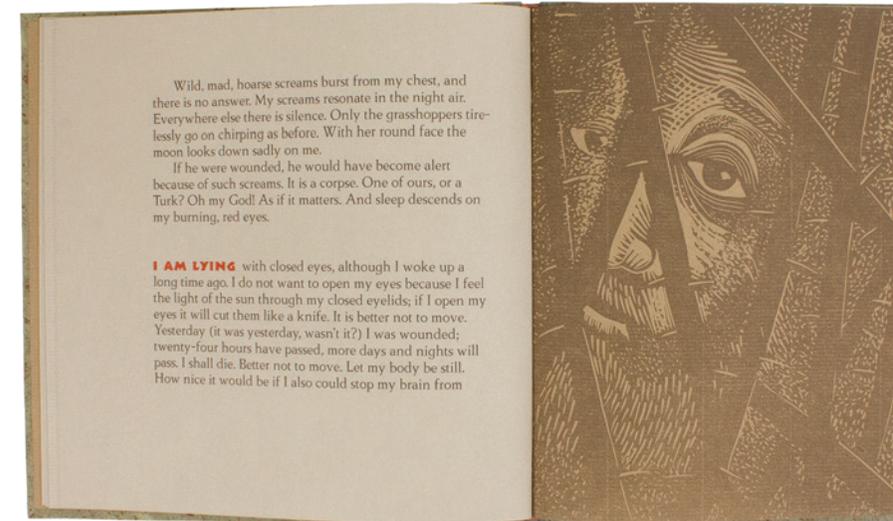
\$225.00 USD

“This is the ninety-third book from The Aliquando Press, produced to celebrate the Press's fortieth anniversary and to reflect on its past.

Many people walk in the Press's imaginary Garden of Love: my Dutch family (now, alas, my ancestors) who gave their love unstintingly for many decades; my immediate family, and my mentors, collaborators, and beloved friends, past and present, who have tolerated my quirks and shared my enthusiasms; and so many individuals who continue to inspire me with their creativity, generosity, and encouragement. May their flowers of memory and love blossom perpetually.” — WILLIAM RUETER, from the colophon.

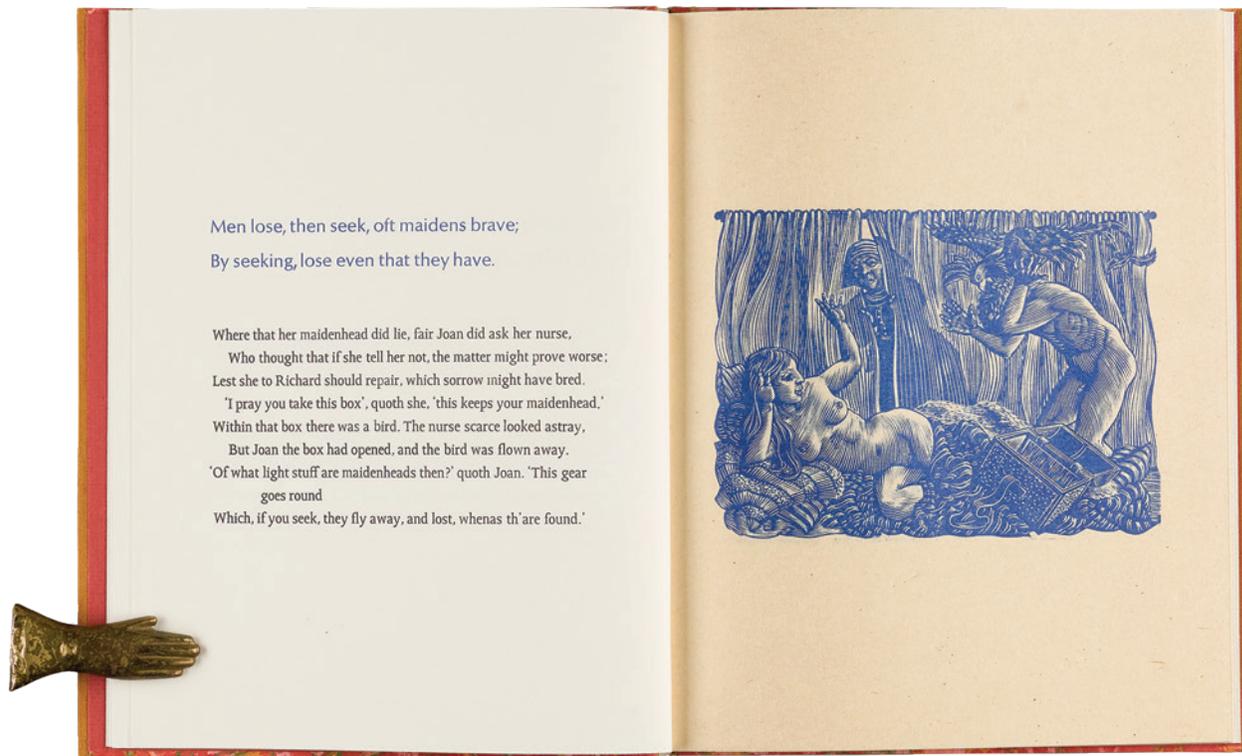
- 20 GARSHIN, Vsevolod Mikhailovich.  
*Four Days* | translated by Henry Schogt | linocuts by William Rueter.  
 [Dundas:] The Aliquando Press [e' Coach House Printing, 2003].

Square quarto, 20.5 × 20.5 cm. Cased in quarter grey-green cloth, with printed paper title-label to the spine. The boards are covered with green *chiryoseishi* paper, printed with the title in Russian. Unpaginated [pp. 40]. A fine copy. The text was set in Rueter, a digital typeface designed by Dave Farey, and used here for the first time. It was printed offset on Hahnemühle Bugra paper under the direction of Stan Bevington at Coach House Printing. The text is embellished with accents printed by letterpress. The typefaces used were Neuland, Antique Tuscan No. 9, and an unidentified sans serif wood type. Illustrated with two full-page linocuts by William Rueter. One of 60 copies, this being number 47. (*The Aliquando Century*, BK 94)

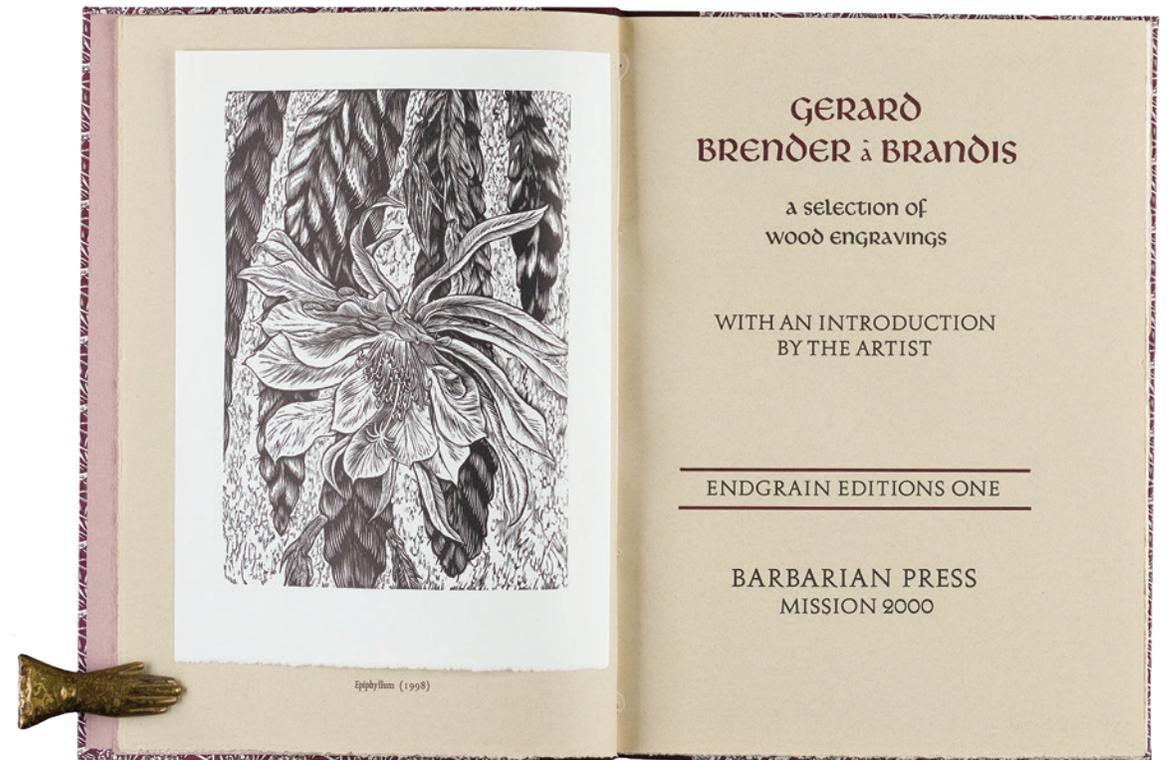


\$135.00 USD

“This book has been produced during the fortieth anniversary of The Aliquando Press, at a time when the insanity of ‘the savage wars of peace’ continues, and when Garshin's text has never been more relevant. Its creation is the result of collaboration with four dear friends: Stan Bevington, Dave Farey, Nancy Jacobi, and Henry Schogt.” — WILLIAM RUETER, from the colophon



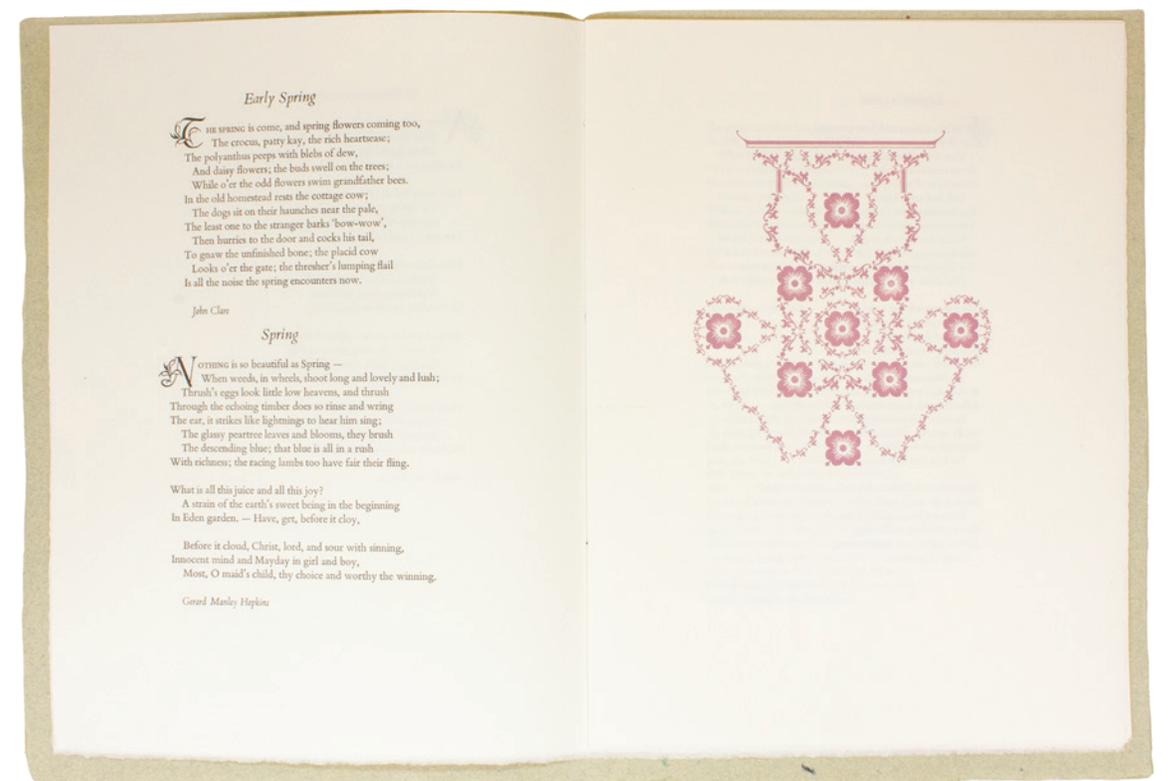
16 Aliquando Press: *Emblemata Amatoria*



31 Barbarian Press: *Gerard Brendrer à Brandis*



23 Barbarian Press: *Sorts e' Founts*



37 Barbarian Press: *The Seasons*

## 21 SOUCY, Gaétan.

*The Anguish of the Heron* | Translated by Sheila Fischman | Wood engravings by Will Rueter. [Dundas:] The Aliquando Press [2005].

Tall octavo, 22.7 × 13 cm. Cased in quarter purple cloth and purple *somegami* paper over boards; the covering paper was decorated and variegated by the printer. Lettering stamped in gilt to the spine. Plain grey endpapers. Unpaginated [pp. 46]. A fine copy. The text was set in Garamont, with unidentified nineteenth-century wood and metal types used for initials and display.

The text comprises four sections, each printed in a different colour: blue, black, green, and purple appear respectively. Printed on Zephyr Antique Laid paper. Each section opens with an initial, combining a wood-type sort printed in light grey with a metal-type sort overprinted in red. Illustrated with three wood engravings by Will Rueter, each printed in two colours; the engravings were printed on Mohawk Superfine paper and interleaved into the textblock. From a total edition of 90 copies, this being number 77. The present copy is one of 60 regular state copies issued for sale. (*The Aliquando Century*, BK 96)



\$150.00 USD

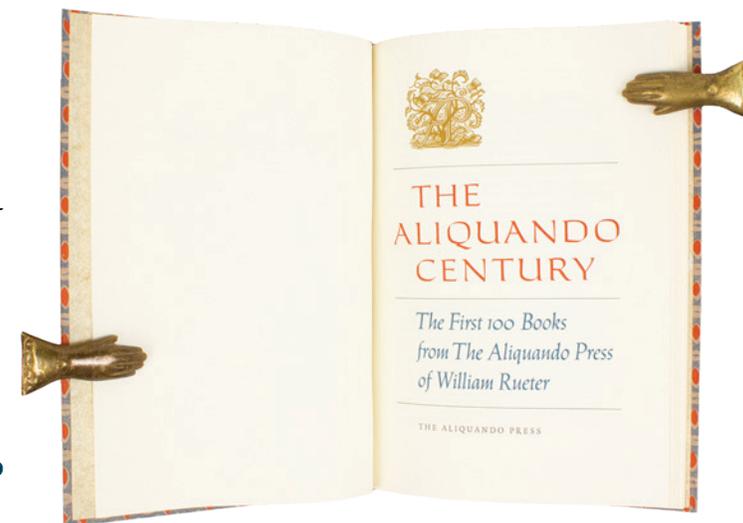
## 22 RUETER, William.

*The Aliquando Century* | The First 100 Books from The Aliquando Press of William Rueter. [Dundas:] The Aliquando Press [2008].

Octavo, 22.8 × 15.5 cm. Cased in quarter red cloth and decorated paper over boards; the covering paper was designed by Georg Rueter circa 1900. Printed paper title-label to the spine. Housed in a blue Card Linen paper slipcase with paper title-label to the spine. pp. [7], 6-55, [3], plus 7 illustrated leaves printed on Mohawk Superfine paper. A fine copy. "The text pages were created by Reg Beatty, and Stan Bevington prepared the book for printing at Coach House Press." The text was set digitally in *Quadraat* type, with *Carolus* and *Trajanus* used for display. Printed on Zephyr Antique paper. From an edition of 250 copies, this being one of 25 specially bound copies. Approximately 10 of the specially bound copies were retained *hors commerce*. The balance (copies 11-25) were issued with a limitation page signed by Rueter. This copy is one of the latter. It is number 19.

An invaluable reference source for admirers and enthusiasts of The Aliquando Press, Canadian fine printing, and exceptional book making more broadly. Without it, this admirer and enthusiast wouldn't have been able to identify many of the rich variety of typefaces and paper used at The Aliquando Press.

\$125.00 USD



## BARBARIAN PRESS

### 23 [BARBARIAN PRESS]

*Sorts & Founts: a showing of typefaces held at Barbarian Press.*

Steelhead, B.C.: Barbarian Press, 1983 [in roman numerals].

Twelve loose type specimen broadsheets, along with loose title and colophon sheets; housed together in a pale blue paper portfolio. The portfolio measures 45.9 × 30.9 cm. Title printed in blue to the portfolio's upper cover. A glassine guard sheet is laid loose over the title sheet and another is laid behind the colophon sheet. Unpaginated [ll. 14, plus 2 glassine sheets]. The portfolio is slightly faded, and there is very mild rubbing and creasing along its extremities; there is also mild creasing to the upper left and lower right corners of the title sheet. Else fine. The broadsheets display specimens of the following typefaces:

- 1 POLIPHILUS & BLADO. Text from William Morris' *A Note on His Aims in Founding the Kelmscott Press*; with notes on the types. Line engraving after a design by Tom Otten.
- 2 BEMBO. Texts by Stanley Morison and Crispin Elsted.
- 3 BELL. Text by Lin Yutang. Linocuts by Crispin Elsted.
- 4 SPECTRUM. Dutch text by Pieter Landendijk and an English translation by G.W. Ovink.
- 5 CENTAUR. Text from Bruce Rogers' *Paragraphs on Printing*. Ornamented with fleurons and Granjon arabesques.
- 6 OPTIMA. Text by A.S.W. Rosenbach.
- 7 CANCELLERESCA BASTARDA. Text from Francis Bacon's *Of Studies*.
- 8 PEIGNOT. "Various texts and dreadful bilingual humour."
- 9 TRUMP MEDIAEVAL. Text from Horace. Embellished with linocuts and wood type.
- 10 VARIOUS: 'DISPLAYS & EXCRESCENCES'.
- 11 LUTETIA. Text by Crispin Elsted.
- 12 An unidentified wood type. Linocut by Crispin Elsted.

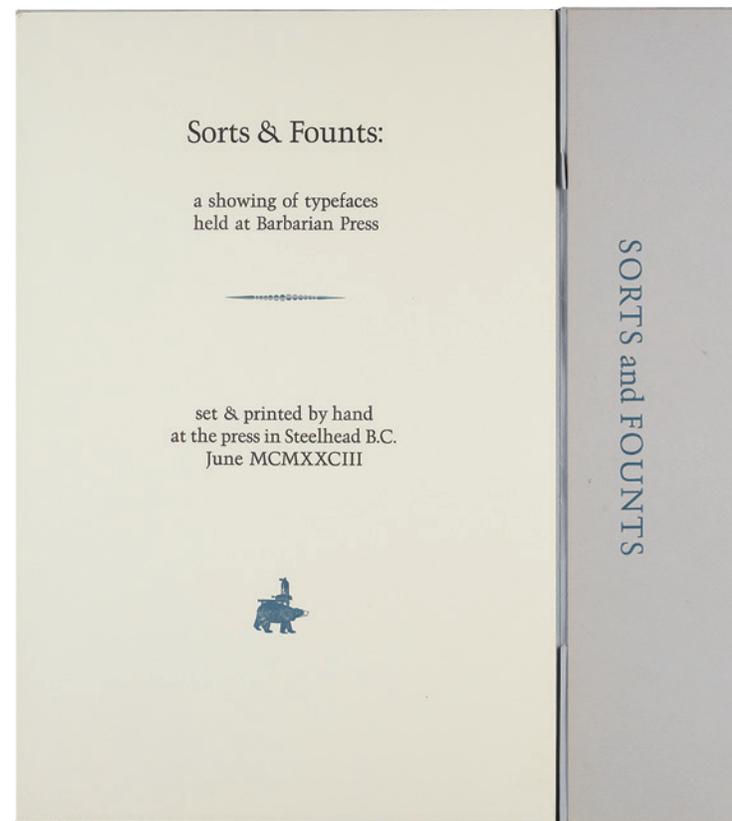
From an edition of 60 copies in two states. The present copy is one of 30 unnumbered copies comprising the regular state, which was printed entirely on Basingwerk Heavy

paper and issued in a paper portfolio. The colophon sheet is decorated with the Press' first device; it was reproduced from a drawing by Louis Turpin and printed in three different sizes and shades of blue. "Sorts & Founts had its inception as birthday gifts for Scott McIntyre of North Vancouver and Sjaak Hubregtse of Amsterdam. [It] was designed and handset by Crispin Elsted, and printed by Jan Elsted on an 1850s super royal Albion handpress at Barbarian Press, Mission, B.C., during the summer of 1983."

[See page 24 for additional image]

**\$1,450.00 USD**

"Every designer & printer wants at some time to design specimen sheets in order to display the typefaces he uses. These can range from a simple setting of the alphabet with alternate sorts to elaborate settings of a text in many sizes with decoration and multiple colours. We had thought of doing this earlier, when the press was engaged in jobbing work, since it is extremely handy to be able to show a client a sheet displaying the face you suggest. Nevertheless, it was after we had abandoned jobbing that we finally got around to specimens, & then, as was apparently becoming a custom with the press, it was to celebrate some birthdays." — JAN & CRISPIN ELSTED (*Utile Dulci*, A8)



- 24** BARNETT, C.Z.  
***A Christmas Carol*** | or, *The Miser's Warning*. A Drama in 2 Acts | adapted from Charles Dickens' story by C.Z. Barnett | wood engravings by E.N. Ellis | introduction by Joel H. Kaplan.  
 Mission [B.C.]: Barbarian Press, 1984.

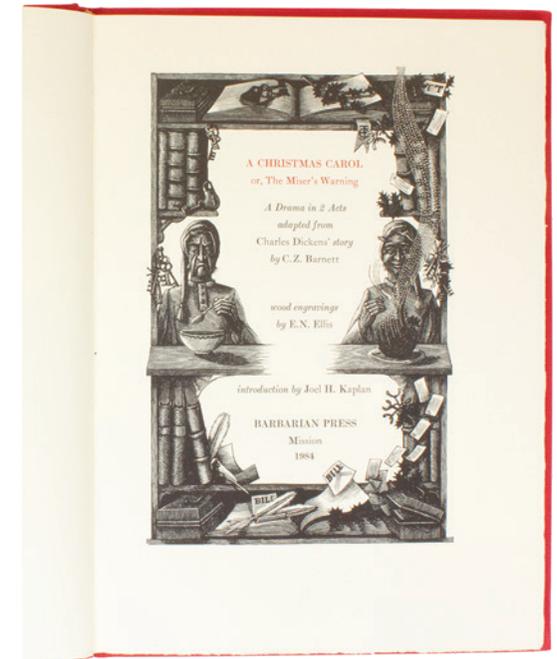
Small quarto, 27.3 × 19.7 cm. Cased in full red cloth; with a printed paper label to the spine and a paper panel, printed in red and black, inset to the centre of the upper cover. The panel runs the height of the boards and is embellished with a wood engraving by E.N. Ellis. Plain red endpapers. Housed in a matching red cloth covered slipcase, with a red silk ribbon pull. pp. [6] iii-xii, [2] 3-49 [7]. Very mild sunning to the spine. The line of adhesive used to tip the front free endpaper to the text-block has split somewhat; and the surface of the first blank, to which the endpaper had been tipped, has lifted along the adhesive line; the endpaper, however, is still firmly in position. Else, a fine copy. The text was set in English Scotch Roman and printed on Zerkall mouldmade paper. The binding was executed by Rasmussen Bindery in North Vancouver. Illustrated with six wood engravings, including an elaborate frontispiece, by E.N. (Edwina) Ellis. The engravings were printed from the

blocks and four, excluding the frontispiece, are full page. A wood engraved press device and two printer's marks by E.N. Ellis further embellish the book. From an edition of 350 unnumbered copies. (*Utile Dulci*, A10)

**\$675.00 USD**

"Dickens' *A Christmas Carol* was published on 17 December 1843. On 5 February 1844, barely seven weeks later, its first dramatic adaptation was on stage in London. Written by Edward Stirling, it was authorized by Dickens, who, having been unsuccessful in preventing dramatic piracies of his work, decided to collaborate in some measure. However, on the very night that Stirling's authorized version opened at the Adelphi, another quite *unauthorized* version by one C.Z. Barnett appeared at the decidedly down-market Surrey Theatre. It is Barnett's effort we present here.

This piece, full of the meat of Victorian melodrama, is an outrageous vulgarisation of Dickens in some ways, but gives a fascinating glimpse of how domestic melodrama and 'Transpontine' theatre took authors like Dickens to their understanding. Bob Cratchit, the humble clerk, becomes a wise-cracking clown; Fred, Scrooge's nephew, loses his wreath in a shipwreck (*Merchant of Venice*, anyone?) but maintains a seasonably stiff upper lip rather than depress his guests; Cratchit is later mugged on his way home, and is financially reprieved by the same nephew; & Scrooge—as Joel Kaplan points out in his Introduction to this edition—'looms up as the two-dimensional boogeyman the audiences loved to hiss.' All in all, this is a delicious slice of less-than-pure Victoriana" — JAN & CRISPIN ELSTED (*Barbarian Press Catalogue 1998-99*)



- 25** A'BECKETT, G.A.; Lemon, Mark.  
***The Chimes, or, Some Bells that Rang an Old Year Out & a New Year In*** | A Goblin Drama, in 4 Quarters | adapted from Charles Dickens' story by Mark Lemon and G.A. A'Beckett | Introduction by Joel H. Kaplan | Wood Engravings by Colin Paynton.  
 [Mission, B.C.]: Barbarian Press, 1985 [1986 stated in the colophon].

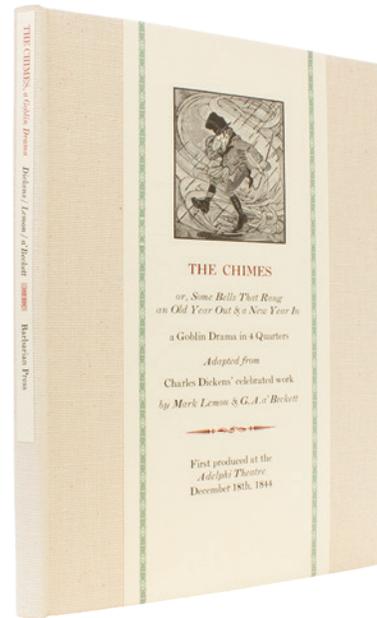
Small quarto, 27.4 × 19.9 cm. Cased in full cream cloth; with a printed paper label to the spine and a paper panel, printed in red, black, and green, inset to the centre of the upper cover. The panel runs the height of the boards and is embellished with a wood engraving by Colin Paynton. Plain pale green endpapers. Housed in a matching cream cloth covered slipcase, with a white silk ribbon pull. pp. [6] iii-xi, [3] 3-72 [8]. The text was set in English Scotch Roman and printed on Zerkall mouldmade paper. The binding was executed by Rasmussen Bindery in North Vancouver. Illustrated with five wood engravings and a wood engraved title border by Colin Paynton. The engravings were printed from the blocks and

four are full page. A wood engraved press device and two printer's marks by Colin Paynton further embellish the book. From an edition of 150 copies, this being number 82.

**\$950.00 USD**

“Originally we had projected a series of five Dickens Christmas books, presenting adaptations of *A Christmas Carol*, *The Chimes*, *The Cricket on the Hearth*, *The Battle of Life*, and *The Haunted Man*. However, we had badly overestimated the potential sales of *A Christmas Carol*, and proud as we were of that book, we could feel the vile breath of capitalism souging about our ears. We decided to fix the edition of *The Chimes* at 150 copies.

The engraver chosen for this book, Colin Paynton, lives in the wilds of Wales, and CE was able to visit him and discuss the illustrations while visiting Britain in the autumn of 1984. Colin is an exacting craftsman & artist & as the work progressed his attention to detail and concern with the book taught us a few timely lessons in the fine art of collaboration. We are grateful to him for that, no less than for the superb engravings he contributed. The detail in his cutting, and his technique of applying texture over texture to create depth of field and to define passages such as sky or stone walls gave JE much the most demanding challenges she had ever had as a printer. During the printing CBC sent a television crew to the press to conduct an interview and catch something of the flavour of what we were up to. One shot shows JE at the moment she pulled the first proof of one of the blocks: the expression of exhilarated pleasure on her face says as much about our reasons for taking on this work as any thousand words could do.” — JAN & CRISPIN ELSTED (*Utile Dulci*, A13)



## 26 BRINGHURST, Robert.

*The Blue Roofs of Japan* | A Score for Interpenetrating Voices.

[Mission, B.C.: Barbarian Press | Vancouver:] William Hoffer, 1986.

Quarto, 28.6 × 19.9 cm. Side laced with dark blue silk into blue Canson *Mi-teintes bleu roi* mouldmade paper covers. The title is printed in blue to the upper cover. Unpaginated [ll. 4, ll. 8 on double-leaves, ll. 2]. Very minor rubbing along the delicate extremities of the paper covers; the foot of the spine is mildly bumped; and there is a very faint smudge to the lower cover. Else, a fine copy. The text was handset by Crispin Elsted in Jan van Krimpen's Spectrum type. It was printed by Jan Elsted on Mohawk Superfine paper. Calligraphy by Tse Yim, printed from a line block, accents the text. Two states comprise the edition: 100 copies comprising the 'A state' were numbered in roman numerals, printed on Frankfurt paper, and laced into Richard de Bas Bleu Clair Chine Blanc handmade paper covers. These were published under the imprint of Barbarian Press. 150 copies comprising the 'B state' were numbered in Arabic numerals and printed on Mohawk Superfine. These were issued under the imprint of William Hoffer; they were printed from the same setting of type, but with fewer calligraphic blocks. A few of these copies did not survive: “Apparently Hoffer had destroyed some of the edition after quarrelling with Bringhurst and coming to some conclusion about our being ‘unworthy’ – a frequent Hofferism applied to many people for various inscrutable reasons. This was typical Hoffer behaviour and no one paid very much

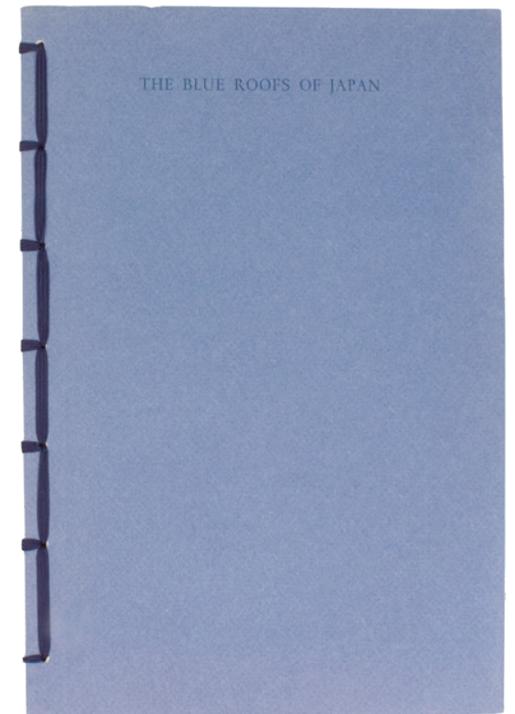
attention” (Crispin Elsted, unpublished list). Hoffer had initially planned to issue this title under his Tanks imprint, but revised his plan after falling out with Bringhurst: “I settled for using my own imprint instead of the more sacred Tanks imprint. In the high minded world of Tanks it was too trivial and too deeply compromised to do so” (quoted in Woodsworth 1998, 59). The present copy is an Artist's Proof and belongs to the second ('B') state. It is numbered 'A/P 15/15'. Signed in ink by Robert Bringhurst on the colophon page. (*Utile Dulci*, C16; Woodsworth, *Cheap Sons of Bitches: The Publications of William Hoffer*. A40; cf. *Utile Dulci*, A14)

**\$375.00 USD**

Bringhurst's polyphonic poem was written as a score for jazz duet. It combines two 'interpenetrating' voices. The two voices face one another on either side of each spread. The text for each voice was given priority on one side and printed in blue. To intimate the intermingling of the two voices, the primary text appearing in blue was printed over its complement, which was first printed in blind. So, on each spread, the two facing pages invert and mirror one another, and on each page the two voices are given simultaneously together:

This is a score for jazz duet, which I hope will function also as a reading text. The full text of the poem is carried on both the right-hand and left-hand pages of the book, but since the two voices frequently overlap, the two parts are not always legible on any one page. The left-hand pages give prominence to the first voice, the right-hand pages to the second voice. Each two-page spread gives the full text, for both voices, of its own portion of the poem. (Bringhurst, from the preface)

“In the spring of 1985, the novelist Audrey Thomas and I made a two-week reading and lecture tour of Japan. This piece began to fashion itself in my mind while we were still in that country, and I hoped from the beginning that it might, among other things, serve in the end as a gift for Audrey—a commemoration of some of our strangely dislocated conversations, and of some of the pleasures and strains of the tour. This is notwithstanding the poem's assertion (with which I agree, if that matters) that any work's first audience is the gods. If that priority is clear, perhaps the work is free, like rice, to function also on a human plane.” — ROBERT BRINGHURST



## 27 HIGGINS, Iain.

*Voices in the Air*.

Mission, B.C.: Barbarian Press, 1987.

Octavo, 21.6 × 13.6 cm. Sewn into stiff card and wraps of Canson *mi-teintes gris clair* paper. Lettering in pale blue printed to the upper cover. Blue Mingei endsheets. Unpaginated

[pp. 32]. A fine copy. The text was set in Bembo roman and Fairbanks italic, with Delphian used for display. It was printed by Jan Elsted on Frankfurt Laid paper. One of 100 copies, this being number 39. Signed in ink by Iain Higgins on the colophon page.

\$185.00 USD

“This first collection by a new poet was something of a departure, but we liked the poems so much that we decided to do the book. In an echo of our own first attempts at printing, part of the agreement was that Iain would help us produce the book, although that was not a condition of the book’s being published. Iain learned to handset type very quickly, and following the design drawings made by CE he set nearly all of the book. The process of setting type brought the expected result of his re-thinking parts of the poems; this intimate connection with the text is a part of the experience of every writer-compositor. The book was small enough that the work was done in three visits of a few days each, & by the time it was completed Iain had not only set the type, but had joined the production line which folded, collated & sewed the book.”

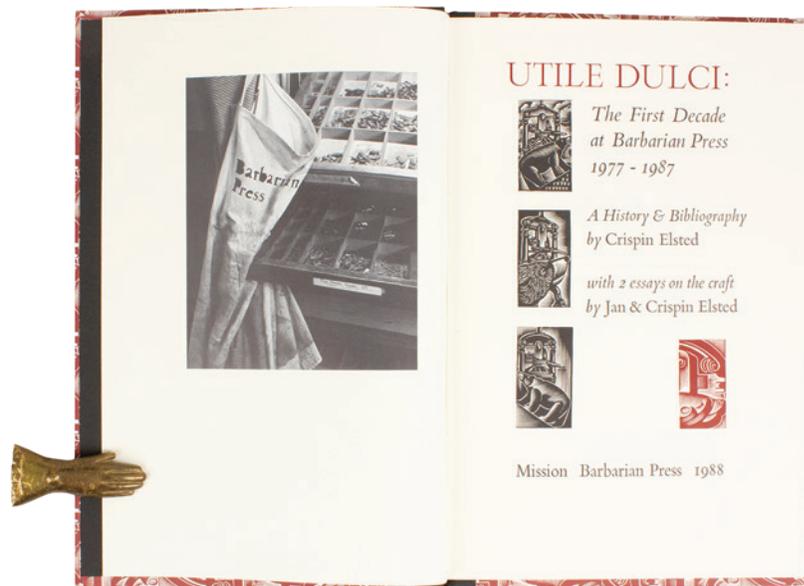
— JAN & CRISPIN ELSTED (*Utile Dulci*, A16)

## 28 [BARBARIAN PRESS.]

***Utile Dulci: The First Decade at Barbarian Press | 1977 - 1987.*** A History & Bibliography by Crispin Elsted | with 2 essays on the craft by Jan & Crispin Elsted.

Mission, B.C.: Barbarian Press, 1988.

Octavo, 25.8 × 16.8 cm. Cased in quarter black cloth and patterned paper over boards. The covering paper’s pattern was printed in red and repeats a wood engraved press device cut for the Barbarians by John DePol.



Paper title-label to the spine. Plain black endpapers. An additional spine label is neatly pasted to the rear pastedown. pp. [9] 4-52 [2]. Adhesive bleeding in a few spots along the gutter has caused a few leaves to stick together; in some cases, where the pages have been opened fully, this had resulted in some lifting to the surface of the paper where the leaves were previously adjoined: an unfortunate but not uncommon result in a handmade book. Else, a fine copy. The text was set in pica Bembo roman and Fairbanks italic, and printed on Mohawk Superfine paper. The text is supplemented with photographs, including a tipped-in frontispiece. The photographs were printed by Benwell-Atkins Ltd., Vancouver. The binding was done by Rasmussen Bindery, North Vancouver. The text comprises:

- 1 *Ab Incunabilis: A Short History.*
- 2 *Finis Coronat Opus: An Annotated Bibliography.*
- 3 *Gaudeamus Igitur: Reflections on the Craft.*

*Reflections on the Craft* includes Jan Elsted’s *Printing: Night and Morning* and Crispin Elsted’s *Type Design e’ Jan van Krimpen: A Compositor’s View*. Jan’s text first appeared in issue 71 of *Amphora* (March 1988). Each section title is illustrated with a wood engraved press device by John DePol, printed in red. The versos facing each section title are also illustrated, either with a tipped-in photograph or a tipped-in sheet bearing two or more wood engraved press devices; included are devices cut for the Press by E.N. Ellis and Colin Paynton. A sheet bearing the Press’ first device, made from a drawing by Louis Turpin, is also tipped-in. From an edition of 150 copies, this being number 20. (*Hoi Barbaroi*, A17)

Accompanied by loosely inserted copies of the original prospectus and a later advertisement (1991). The prospectus is a once-folded cut sheet pasted into pale blue covers. It measures 27.3 × 12.3 cm closed. The advertisement is a single cut sheet printed on the recto only. It measures 20.9 × 12.1 cm.

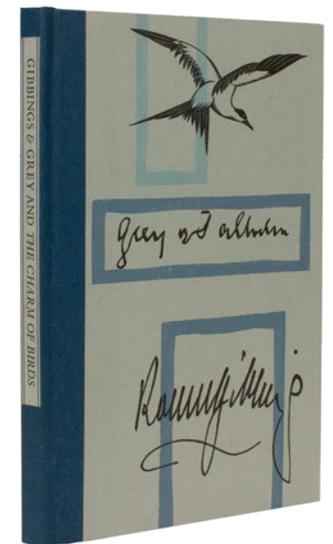
\$600.00 USD

“Much of the story of Barbarian Press to date is that of our realizing & following our own prejudices, and that is as it should be. The book, like marriage, is a conservative institution: so much experiment is enlivening; too much becomes anarchic. Our books, for good or bad, represent much of who we are, & it is right that it should be one of the deepest pleasures of the private press to reveal enthusiasms, account for joys, and delineate that careful ritual of familiarity we call contemplation.” — CRISPIN ELSTED, *Ab Incunabilis: A Short History*

## 29 [BARBARIAN PRESS; LANDON, Richard, edited by.]

***Gibbings e’ Grey and The Charm of Birds*** | Twenty Wood Engravings printed from the original blocks with accompanying text | Edited and Introduced by Richard Landon. Toronto and Mission [B.C.]: Friends of the Thomas Fisher Rare Book Library and Barbarian Press [printed and produced by], 1998.

Octavo, 21 × 13.4 cm. Cased in quarter blue cloth and pale blue Ingres paper over boards; the covering paper was overprinted with lino, zinc, and woodblock embellishments; printed paper label to the spine; decorated blue Ingres endpapers. Top edges trimmed, others untrimmed. Unpaginated [pp. 76]. A fine copy. The text was set in ‘pica’ Bembo and Fairbanks italic, with Bembo Titling and Fry’s Ornamented used for display; printed on Zerkall White Wove paper. The binding was done by Rasmussen Bindery. One of 300 unnumbered copies.



\$175.00 USD

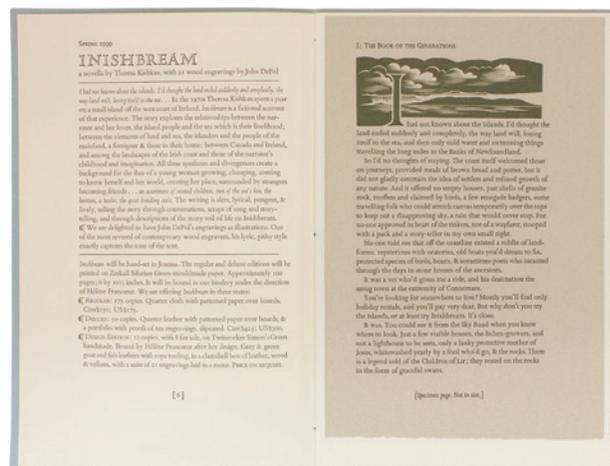
“Richard [Landon] said that he had recently bought something for the [Thomas Fisher Rare Book Library’s] collection which Crispin might be interested to see, & he produced a museum box containing twenty blocks engraved by Robert Gibbings in 1927 for Lord Grey of Fallodon’s book *The Charm of Birds*. The beauty of the cutting and the clean clearing of the blocks was striking. An idea began to form, & just as Crispin was about to ask if the blocks had been printed since their proofing in 1927, Richard said, ‘I think there might be a book project in this.’ The result was *Gibbings & Grey and The Charm of Birds*.” — JAN & CRISPIN ELSTED (*Hoi Barbaroi*, A22)

### 30 [BARBARIAN PRESS.]

**Barbarian Press | Catalogue | 1998 - 1999** [from the upper cover].

s.l. [Mission, B.C.: Barbarian Press, 1998.]

Octavo, 25.3 × 16.7 cm. Sewn with blue thread into wraps of pale grey-blue Ingres paper. The upper cover is titled in black and blue, and is ornamented with a cut of an open book printed in blue. pp. [1] 2-16; plus a small notice strip folded around the gathering and tucked inside the wrapper; 6 samples and specimen sheets are tipped-in. Very minor rubbing and creasing along the extremities, and a few dimples and creases to the upper cover; a near fine copy. The text was set in Bembo roman and Fairbanks italic and printed on Curtis Rag paper. A rich variety of display faces (12 in total) were used, including Bembo Titling, Open Kapitalen, Cancellaresca Bastarda, Libra, and Optima. Each listing’s title is given in the primary display face used in that particular book. The setting and presswork were done by the Barbarians with assistance from Natasha Herman. Tipped-in are six samples: (1) a sheet bearing the Press’ first device (a depiction of a press borne by a bear); (2) a wood engraving with accompanying text by Robert Gibbings; (3) a re-set specimen page from *Inishbream* (1999); (4) an erotic wood engraving by Wesley Bates from *Rufinus* (1997); (5) a wood engraving by Edwina Ellis from *A Christmas Carol, or The Miser’s Warning* (1984); and (6) a wood engraved press device by Barry Moser. One of (roughly) 400 copies. (*Hoi Barbaroi*, B22)



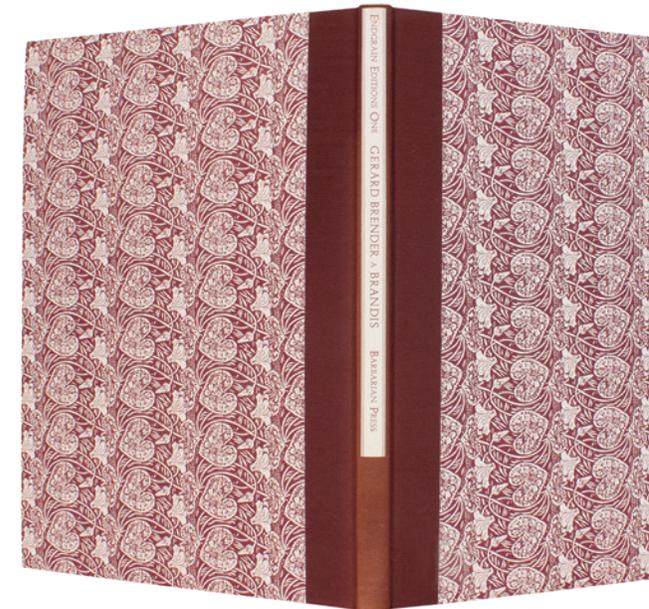
**\$45.00 USD**

### 31 [BARBARIAN PRESS; Endgrain Editions One.]

**Gerard Brender à Brandis** | A Selection of Wood Engravings | With an Introduction by the Artist. Mission [B.C.]: Barbarian Press, 2000.

Quarto, 27.2 × 19.8 cm. Cased in quarter burgundy Japanese silk and printed burgundy paper over boards; the covering paper is decorated with a repeating white line floral pattern engraved in wood by Brender à Brandis. Paper label to the spine, with lettering

framed by two vertical double rules printed in burgundy. Pale violet endpapers. Top edges trimmed, others untrimmed. Unpaginated [pp. 84, comprising: pp. 24 of front matter (+ ll. 1, tipped frontispiece), followed by pp. 48 of engravings and pp. 12 of end matter, including a catalogue of Brender à Brandis’ books and exhibitions (+ erratum slip tipped to the recto of the last rear blank)]. A few barely perceptible spots to the paper spine label and top edges (a minor defect observed on other copies of this title); mild fading and discolouration to the foot of the spine; and a few very minor adhesive spots along the upper cover joint. Internally clean and bright. A near fine to fine copy. The text was set in Joanna type, with Libra and Augustea used for display. Zerkall Mill Silurian paper was used for the text matter, while the engravings were printed on Zerkall Book White Wove. From an edition of 200 copies, the present copy being one of 150 copies comprising the regular state. The regular state copies were bound by Rasmussen Bindery Ltd. Inscribed in ink by Brender à Brandis to his father on the half-title: “for Dad, with love, Ger.”



[See page 25 for additional image] **\$1,150.00 USD**

“Gerard proved to be the ideal subject with whom to start. He was patient, enormously kind, organized, & willing to give advice. Many engravers never use presses themselves, but ink the block & then use a burin or other implement to rub down the image on to the paper. This means that the blocks they use do not have to be type-high, nor need their surfaces be even. A great advantage of working with Gerard was that he himself printed his blocks on an Albion press, and was therefore able to understand the problems of presswork. This was just as well: his blocks had been sent from Ontario, with its warm, humid summers and cold, dry winters, to the west coast marine climate of British Columbia. They reacted predictably by opening at laminations, warping, & being generally disruptive: wood is a living substance, and reacts to such changes. Gerard was able to suggest a way of closing open laminations so they would not show as white lines through the image: wrapping the block in dampened cloth & placing it overnight in a sealed plastic bag magically closes most checks and laminations. We learned a great deal.” — JAN & CRISPIN ELSTED (*Hoi Barbaroi*, A25)

“I decided to become a wood engraver one afternoon in either 1963 or 1964—I cannot remember the year, but the moment is otherwise very clear. I was studying the history of fine arts at McMaster University and was in a course on printmaking. As a teenager I had become very interested in things Japanese and had tried woodcut & linocut, but found the inherent coarseness of the media frustrating. Then I had begun to admire etchings. [...]

One afternoon the instructor, George Wallace, handed out small blocks of boxwood and a few burins, referring to wood engraving as ‘a rather precious Victorian medium’, and he left us free to do a design of our choice. I did a fern plant in just a few white lines, and shaped the outline of the block into a Roman numeral ‘one’. I thought it a wonderful medium. The directness of cutting the block by hand rather than the chemical process of biting a copper plate with acid was entirely agreeable. The clarity of the impression, and the fact that even the smallest cuts into the block

would print, delighted me. And to work with wood rather than metal was a joy. By the end of that afternoon I had decided that I would try to be a wood engraver. [...]

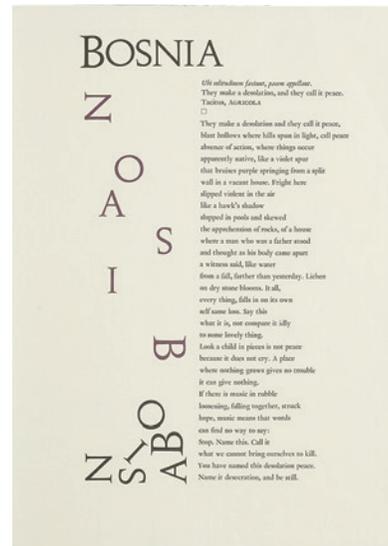
Some years ago I visited the cathedral at Chartes & there, high on the capital of a column, was a carved representation of a craftsman working at a lap-desk. Beside him, on the wall, is a little rack of tools that look like burins. The intentness of this bent figure reminded me so much of my own attitude at work that I felt as if I had met my former self, my twelfth-century incarnation. I was able to buy a photograph of this sculpture at the cathedral shop, and this photograph hangs in my studio today. It is this awareness of myself as a member of a tradition that is the main wellspring of my creativity. My subjects may come from the events of my daily life or from the results of research, but my reason for going on from block to block comes from the knowledge that, wherever or whenever I happened to be born, this is what I was meant to do.” — GERARD BRENDER À BANDIS, *An Affair with Wood, Ink e’ Paper*

### 32 ELSTED, Crispin.

*Bosnia.*

s.l. [Mission, B.C.:] Barbarian Press, 2000.

A single sheet of Zerkall cream laid paper, once-folded to produce a bifolium. 26.6 × 19 cm. closed. Unpaginated [ll.2]. Some faint creases and wrinkles; nearing a fine copy. The title, author, imprint, and date are given on the recto of the first leaf; its verso is blank. The text appears on the recto of the second leaf and the colophon appears on its verso. The text was set in Van Dijck roman and italic; Augustea, printed in maroon and black, was used for display. From an edition of 150 unnumbered copies, of which 85 were reserved for inclusion in special copies of the Fine Press Book Association’s journal ‘*Parenthesis*’. (*Hoi Barbaroi*, B25)



\$40.00 USD

### 33 MOSER, Barry.

*Leonard Baskin | 1922 - 2000* | a recollection & an engraving by Barry Moser.

s.l. [Mission, B.C.:] Barbarian Press, 2000.

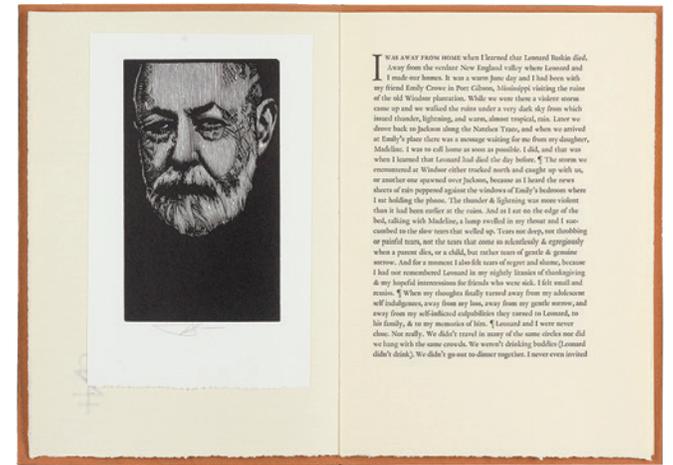
Sewn with white thread into wraps of Ingres Franciscan Brown paper. Title printed in red to the upper cover. Unpaginated [pp. 8]. Two minor spots to the lower cover, else a fine copy. The text was set in Van Dijck and Bembo and printed on Frankfurt Laid paper. A wood engraved portrait of Baskin by Barry Moser is tipped to the verso of the title-page, facing the opening page of text. The wood engraving is signed in pencil by Moser. From an edition of 150 unnumbered copies. (*Hoi Barbaroi*, B27)

\$125.00 USD

“I hope that my friend of thirty years now rests in peace. The world will be a less rich and exciting place now that we will have no more of his delicious and stunning surprises wrought in plaster,

wood, and type, no more shocks of unbridled Baskinite beauty. And I pray—and this would likely piss him off— that whatever angel of peace there might be in the universe—perhaps a dark angel of Leonard’s own invention, plumed & taloned, beaked & shrouded in ancient and cryptic Hebrew letters—is watching over him, escorting him through regions of the mind that even Leonard couldn’t imagine. [...] I am mighty grateful that I knew him and that he was my mentor.”

— BARRY MOSER

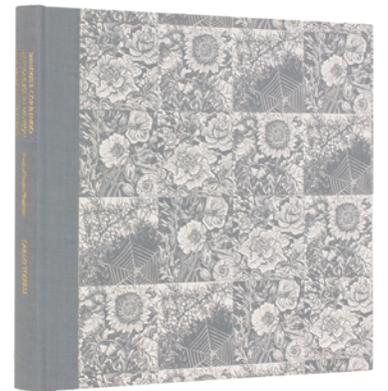


### 34 TOSELLI, Carlo.

*Immabile correndo | Motionless in Motion | Immabile en courant.* Poesie | Poems | Poèmes.

[Mission, B.C.: Barbarian Press | Vancouver:] Le Grazie, 2001.

Oblong quarto, 21.5 × 22.8 cm. Cased in quarter light grey-blue cloth and patterned paper over boards. The covering paper repeats a pattern of four wood engravings by Gerard Brender à Brandis, printed in grey. Gilt lettering to the spine. The endpapers are handmade blue Kinwashi. pp. [18] 3-184 [8]. A fine copy. Toselli’s poems are presented in Italian, English, and French as a parallel text in three columns. The text was handset by Crispin Elsted in Fairbanks and Bembo roman and italic, with Castellar for display. It was printed by Jan Elsted on Zerkall Ingres White Laid paper. Each of the five section titles is ornamented with a wood-engraved headpiece by Gerard Brender à Brandis. The wood engravings were printed from the blocks. A reproduction of *Morning Patio*, a painting by Alessandra Bitelli, is tipped to the title page. A tipped-in photograph of Carlo Toselli appears on the verso facing his biography at the back of the text. Both the photograph and the reproduction of Bitelli’s painting were printed by Abbotsford Printing Ltd. The binding was done by Rasmussen Bindery in North Vancouver. From a total edition of 200 copies, the present copy being one of 150 unnumbered copies comprising the regular state. (*Hoi Barbaroi*, C30)

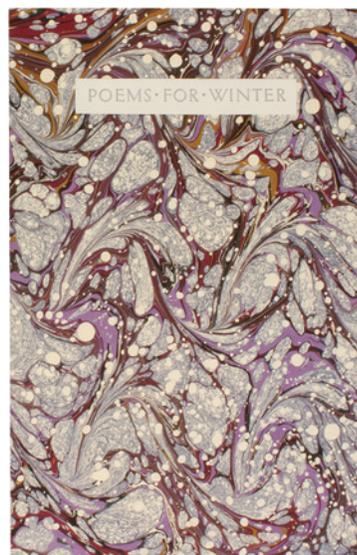


\$375.00 USD

“Through the pen, worlds are imagined, explored, inhabited. Through the pen, it is possible to travel the borderlands between reality and myth, between self-discovery & reflection. For Carlo Toselli, the act of writing itself is urgent, essential, a need that sets the tone for this, his fourth collection of poems, in which he is running, while immobile, taking snapshots, capturing fleeting moments ‘through dark passages / inclined to mysteries,’ aware that ‘time passes and / yesterday is tomorrow.’” — GENNI GUNN, from the *Preface*

35 [BARBARIAN PRESS.]  
**Poems for Winter.**  
 [Mission, B.C.:] Barbarian Press,  
 2004 [in roman numerals].

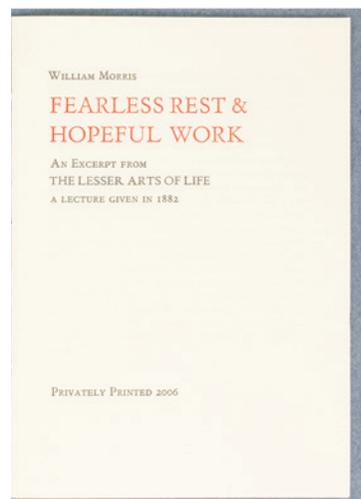
Octavo, 22.1 × 14.3 cm. Sewn with purple thread into marbled paper wraps; the paper was hand-marbled by Ann Muir in Somerset. Title-label, printed in pale blue, to the upper cover. Unpaginated [pp. 12]. A Fine copy. The text was set in Van Dijck and Elysian type, and printed on Legion Letterpress paper. The text comprises poems on the theme of winter by an anonymous 16th century poet, Longfellow, Hardy, Edward Thomas, Richard Hughes, and John Berryman. The title-page is decorated with printer's ornaments resembling snowflakes, printed in pewter-grey. One of ("about") 100 numbered copies printed to commemorate the first Alcuin Society Wayzgoose.



\$75.00 USD

36 MORRIS, William.  
**Fearless Rest & Hopeful Work.**  
 s.l. s.n. [Mission, B.C.: Barbarian Press] 2006.

Duodecimo, 18.3 × 13.1 cm. Sewn with blue thread into wraps of St-Armand Canal Blue Denim paper. Unpaginated [pp. 8]. The text was set in Poliphilus & Blado types, with Poliphilus Titling and Tory for display. It was printed on Hahnemühle Biblio paper. From an edition of 75 copies printed for the friends of Robert Coupe. The present copy is unnumbered.



\$40.00 USD

37 [BARBARIAN PRESS.]  
**The Seasons: 4 Bagatelles.**  
 [comprising:] *Upon Vermilion Wheels* | *Stories of Snow* | *Calice & Stem* | *Sweet Hay & Gone*.  
 Mission, B.C.: Barbarian Press, 2011 - 2013.

Four pamphlets assembled in a burgundy cloth covered solander box. The box measures 29.7 × 22.5 cm. Four horizontal bands of marbled paper are inset to the box's upper cover; there is a printed paper label to the spine, and a black silk ribbon pull is affixed to the box's tray; the tray and inside of the upper cover are lined with paper. Bands of mild sunning to the box's upper cover, else fine. The four pamphlets comprise:

1 *Upon Vermilion Wheels* | *Poems for Autumn*.  
 2011. Quarto, 27.5 × 20.3cm. Sewn with green thread into printed wraps of handmade Barcham Green Robin Cover paper. The paper is tan with subtly variegated undertones of green and red. Lettering and a roundel composed of printer's ornaments printed in vermilion to the upper cover. Unpaginated [pp. 16]. The text was set in Bembo and Fairbanks, with Champlevé for display; it was printed on Barcham Green Tovil "hand-made at Hayle Mill, Kent, in happier days." The text is decorated with three designs formed with a variety of fleurons and other ornaments; two, including the frontispiece, are printed in two colours: red and bronze. The text comprises autumnal poems by John Clare, A.E. Housman, Emily Dickinson, Gerard Manley Hopkins, Robert Louis Stevenson, Rilke, P.K. Page, George Meredith, and Trumbull Stickney. From an edition of 110 copies. According to the colophon, 26 copies from the edition (including the present copy) were reserved for inclusion in sets.



2 *Stories of Snow* | *Poems for Winter*.  
 2012. Quarto, 27.9 × 20.5 cm. Sewn with blue thread into printed wraps of handmade lilac St-Armand cover paper. Lettering and a design of printer's ornaments printed in purple to the upper cover. Unpaginated [pp. 16]. The text was set in Bembo and Fairbanks, with Elysian for display; it was printed on Biblio mouldmade paper. The text is decorated with four designs formed with a variety of fleurons and other ornaments; two, including the frontispiece, are printed in two colours: pewter-blue and purple ("old rose"). The text comprises poems by an anonymous 16th century poet, John Clare, Archibald Lampman, Emerson, Emily Dickinson, Thoreau, Hardy, P.K. Page, and Heather Simeney MacLeod. From an edition of 100 copies. According to the colophon, 55 copies from the edition (including the present copy) were reserved for inclusion in sets.

3 *Calice & Stem | Poems for Spring.*  
2012. Quarto, 27.7 × 20.3 cm. Sewn with green thread into printed wraps of handmade pale green St-Armand cover paper. Lettering and a design of printer's ornaments printed in lilac to the upper cover. Unpaginated [pp. 16]. The text was set in Bembo and Fairbanks, with Egmont Initials and Fournier le Jeune for display; it was printed on Heine mouldmade paper. The text is decorated with five designs formed with a variety of fleurons and other ornaments; one is printed in green and pink. The text comprises poems by Tennyson, John Clare, Gerard Manley Hopkins, one of the anonymous authors of the Harley Lyrics, Jan Zwicky, Emily Dickinson, Crispin Elsted, James Butterfield, and Francis Beaumont. From an edition of 100 copies.

4 *Sweet Hay & Gone | Poems for Summer.*  
2013. Quarto, 27.6 × 20.4 cm. Sewn with yellow thread into printed wraps of handmade yellow St-Armand cover paper. Lettering and a design of fleurons printed in blue to the upper cover. Unpaginated [pp. 16]. The text was set in Bembo and Fairbanks, with Demeter for display; it was printed on handmade St-Armand Rideau laid paper. The text is decorated with four designs formed with a variety of fleurons and other ornaments; one is printed in blue and yellow; another—a collection of fleurons complete with rules as stems—is printed in yellow, orange, and green. The text comprises poems by Chaucer, William Morris, Rossetti, Emily Dickinson, Archibald Lampman, Walt Whitman, Jan Zwicky, George Meredith, Ebenezer Jones, and Molly Holden. From an edition of 100 copies.

Additionally, there is a loosely inserted single sheet printed with four haiku on Wookey Hole Invicta handmade paper. The rōmaji texts were set in Fairbanks italic; and their parallels, 'Englished' by Crispin Elsted, were set in Bembo roman. Each of the four haiku is embellished with a printer's ornament, printed in green, yellow, bronze, and pewter-blue. The box was made by Alanna Simenson; the marbled papers embellishing its upper cover were made by Ann Muir. The limitation of the set is unknown: the colophon for *Upon Vermilion Wheels* specifies a limitation of 26 copies, while the colophon for *Stories of Snow* states 55 instead. An archived entry on the Barbarians' site indicates a limitation of 60 copies.

[See page 25 for additional image] **\$800.00 USD**

38 CAVAFY, C.P.  
*The Splendour of a Morning* | Early Poems of C.P. Cavafy | Translated from the Greek by David Smulders | Greek text edited by Anthony Hirst | with five wood engravings by Peter Lazarov. [Mission, B.C.:] Barbarian Press, 2016 [in roman numerals].

Tall octavo, 27.5 × 15.4 cm. Cased in blue paper over boards, with a darker blue morocco spine and matching morocco tips. Blue leather label, lettered in gilt, to the spine. A device with Cavafy's name in Greek majuscules is printed in blue to the upper cover. Pale blue laid endpapers. Top edges neatly trimmed, others untrimmed. Housed in a blue silk covered slipcase. pp. [14] xi-xiv, [2] 3-73 [5; plus corrigenda slip tipped to the recto of the final rear blank; plus a suite of engravings: ll. 5, all loose ]. A fine copy. The text was set in Antigone, Van Dijck, and Open Kapitalen for display, all designed by Jan van Krimpen. It was printed on Zerkall Smooth White Wove paper. The binding was done by Alanna

Simenson. Presented as a parallel text, with Cavafy's poems in the original Greek in Antigone on the versos and Smulders' translation into English appearing on the rectos in Van Dijck. An Open Kapitalen initial embellishes the opening of each poem. The poems are prefaced by Smulders' *Notes on Cavafy*. 5 wood engravings by Peter Lazarov, including the frontispiece, accompany the poems. Each was printed in black from the original block. Additionally, a wood engraved press device by Lazarov accents the colophon page.

From an edition of 100 unnumbered copies issued for sale. This copy is one of 50 comprising the deluxe state. Accompanied by a suite of loose wood engravings enclosed in a folded blue paper portfolio. Each of the 5 engravings by Lazarov appearing in the book is included in the portfolio. Each was pulled again from the original block.

**\$1,450.00 USD**

"*The Splendour of a Morning* is a project which almost literally fell into our laps. Paul Razzell, past editor of Parenthesis in North America and proprietor of the far too short-lived Inferno Press, had chosen some years ago to publish a manuscript of thirty-seven of Cavafy's poems in translations by a friend, David Smulders. Smulders had been living and working in Greece some years before, and having become fascinated with Cavafy's poems he had translated some of his favourites for his own pleasure. Paul approached us to ask about possible illustrators for his edition, and we recommended Peter Lazarov, who subsequently provided Paul with five engravings.

Unfortunately Paul's increasingly busy life continued to hamper his every attempt to get the book into production. He had designed the book by the time he decided, most regretfully, that he would have to close his press, at which point he offered the project to us. We accepted gratefully.

Paul's plan was to publish the translations in a slim book with Peter's engravings, a plan we were happy to embrace. However, at about this time a friend and subscriber to the press who was aware of our desire to add some commercially unavailable types to our collection offered to fund the striking of new matrices for two faces from the Monotype Corporation in England. One of these—a type we had hankered after for many years—was Jan van Krimpen's Antigone, a Greek face of great beauty.

Consequently we redesigned the book, and we are introducing our new Antigone in this selection of Cavafy's poems, which is published in Greek with the English translations en face set in van Krimpen's Van Dijck. We were most fortunate to receive Anthony Hirst's permission to use his Greek edition of Cavafy's poems, first published in 2007 by Oxford; more than that, Mr Hirst generously offered to proofread the Greek texts for us. Peter Lazarov's five engravings are printed from the wood. David Smulders, the translator, has at our request provided an Introduction and one further translation ('Ithaka'). — JAN & CRISPIN ELSTED

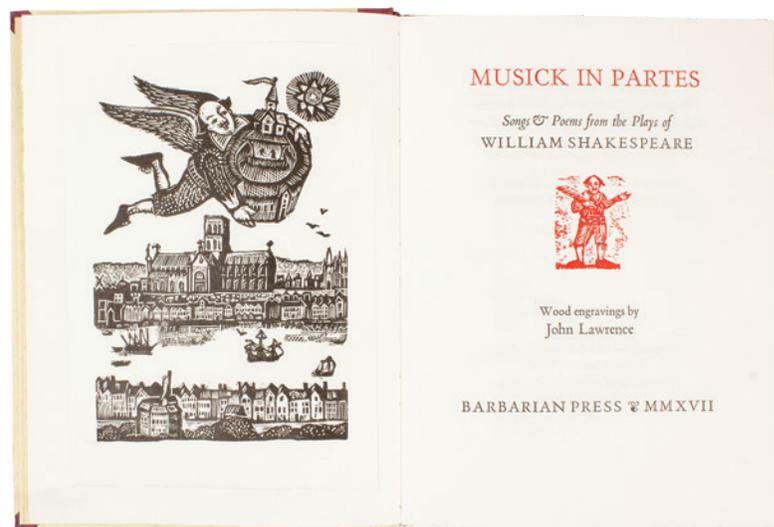


39 SHAKESPEARE, William.

**Musick in Partes** | Songs & Poems from the Plays of William Shakespeare | Wood engravings by John Lawrence.

[Mission, B.C.:] Barbarian Press, 2017 [in roman numerals].

Octavo, 18.8 × 13.8 cm. Cased in quarter plum cloth with matching cloth tips and cream paper over boards; the covering paper is decorated on the upper cover with floral and foliate ornaments printed in purple, orange, blue, and green. Printed paper label to the spine. Top and bottom edges trimmed, fore-edges untrimmed. Unpaginated [pp. 84, plus tipped-in frontispiece and tipped-in erratum slip]. A fine copy. As the title suggests, the text comprises songs and poems from Shakespeare's corpus; it is arranged chronologically, and is supplemented by notes and a glossary of arcane words "possibly unfamiliar to the modern reader." It was set in Poliphilus and Blado types, with Duensing Titling used for display, and printed on Zerkall Smooth White paper. The text is ornamented throughout with fleurons, along with foliate Monotype Ornamental Initials (No. 448), which were used for dropped capitals. From an edition of 116 copies, the present copy being one of 50 copies comprising the regular state.



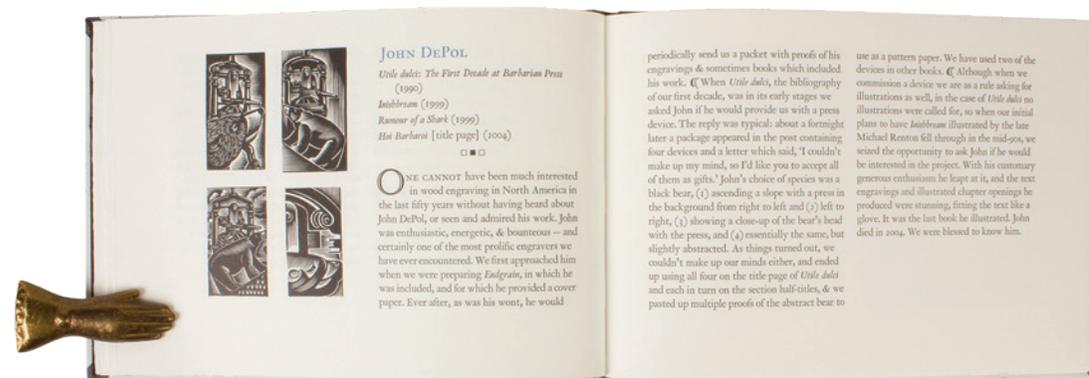
\$500.00 USD

40 [BARBARIAN PRESS].

**Ursus Typographicus** | A Chronology of Bears by fourteen artists | Texts & Commentary by Crispin & Jan Elsted.

[Mission, B.C.:] Barbarian Press, 2017 [in roman numerals].

Oblong duodecimo, 14 × 19.6 cm. Cased in quarter grey morocco. The leather was stamped on the upper cover with a bear paw device designed by Alex McGuckin; the paw's pad forms 'ELSTED'. The case is further accented with matching morocco tips; and its covering paper is patterned with repeating bear paw prints alternating between blue and grey. Grey morocco label to the spine, lettered in silver. Plain black endpapers. Top edges trimmed, others untrimmed. Housed in a matching silk covered slipcase. Unpaginated [pp. 72]. A fine copy. The text was set in Jan van Krimpen's Van Dijck type, with John Peters' Castellar used for display. The paw tracks used to decorate the covers were printed from polymer



plates made by David Clifford and Yasmine Franchi of Black Stone Press. The binding was done by Alanna Simenson at the Mad Hatter Bookbinding Company. Embellished with a wood engraved frontispiece, printer's marks, and a colophon device by Andy English. The book is further illustrated and embellished with press devices, and occasionally other printer's marks, by Louis Turpin, Edwina Ellis, Colin Paynton, John DePol, Barry Moser, Wesley Bates, Ted Staunton, Simon Brett, Gerard Brender à Brandis, Abigail Rorer, Peter Lazarov, Andy English, Nancy Ruth Jackson, and John Lawrence. From an edition of 100 copies issued for sale, the present copy being number 71. Signed in pencil by Crispin and Jan Elsted on the verso facing the colophon page. 'Ursus Typographicus' was published in the fall of 2017 to celebrate the fortieth anniversary of Barbarian Press.

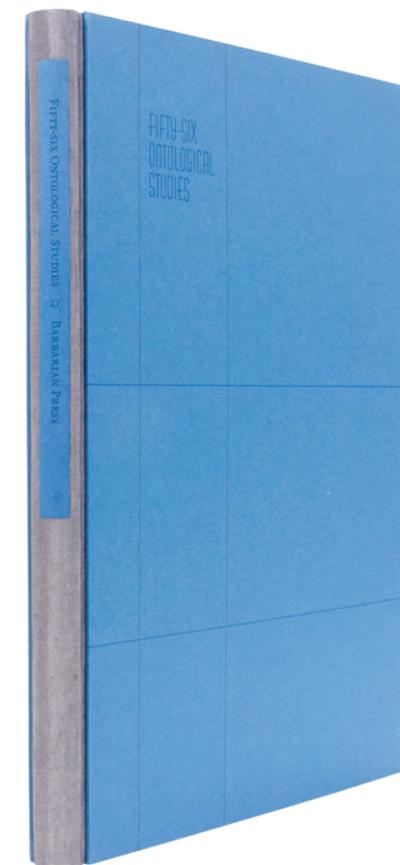
\$550.00 USD

41 MOODY, Robert; ZWICKY, Jan.

**Fifty-six Ontological Studies**. Poems: Jan Zwicky | Photographs: Robert Moody.

[Mission, B.C.:] Barbarian Press, 2020.

Octavo, 27.1 × 17.3 cm. In a Bradel or German case binding with a blue-grey silk spinestrip and matching tips, and blue paper over boards. Printed paper label to the spine. The upper cover is printed with the title in blue, along with vertical and horizontal rules in grey and blue. Together, the rules form a subtle grid. Plain black endpapers. Top edges trimmed, others opened but untrimmed. pp. [14,] 3-66 [6]. A fine copy. The text was set in Van Dijck type by Apollonia Felicity Elsted, according to a design by Crispin Elsted; it was printed by Apollonia and Jan Elsted on Zerkall Smooth White Wove paper. The binding was executed by Alanna Simenson at the Mad Hatter Bookbinding Company. Alongside Zwicky's text are eight monochrome photographs by Robert



Moody. The photographs were printed by the photographer on Hahnemühle Rice Paper and are tipped-in. From a single state edition comprising 110 copies.

\$450.00 USD

“It is important to realize that *Fifty-six Ontological Studies* is not a book of poems illustrated with photographs, but a group of reflections on essences in verse and image. The two modes of reflection are entirely co-equal: as one moves through the pages of the book one slips among the verbal and the non-verbal, much as a bird slips between the branches of a tree, landing on one, gliding over another.

The characters of both poems and photographs are distilled, singular, and exquisite.”

— JAN & CRISPIN ELSTED

## 42 SHIELDS, Carol.

### *Protein Dust.*

[Mission, B.C.: Barbarian Press] The Carol Shields Literary Trust, 2021.

Octavo, 24.6 × 17.3 cm. Sewn with blue thread into handmade St-Armand Granite paper wraps. The endsheets are St-Armand Canal Graphite. Unpaginated [pp. 16]. A fine copy. The text was set by Crispin Elsted in Monotype Bembo and Fairbanks, with Delphian for display. It was printed by Apollonia Felicity Elsted on Mohawk Superfine paper using a Heidelberg Windmill platen press. From an edition of 230 unnumbered copies, of which 30 were *hors commerce*.

\$55.00 USD

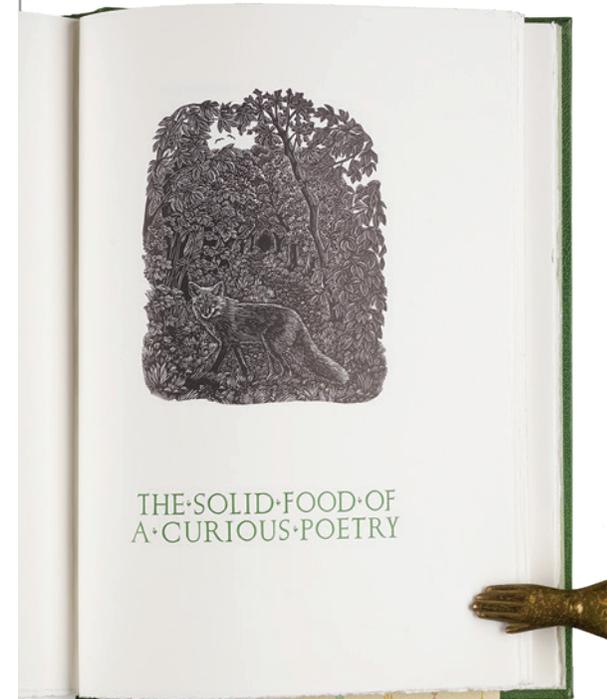
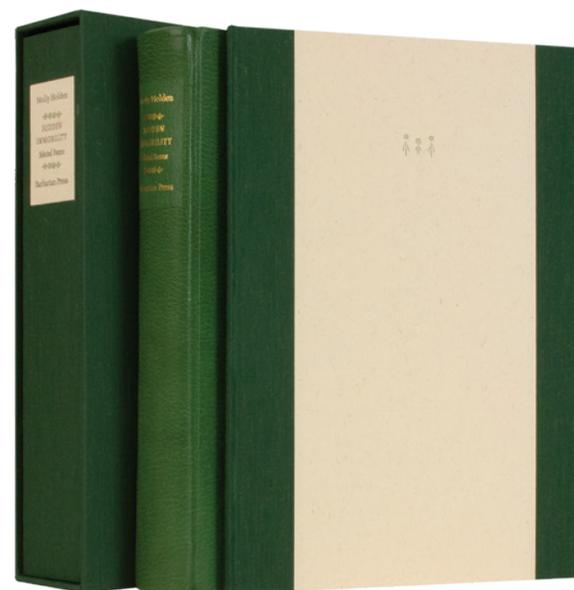
## 43 HOLDEN, Molly.

### *Sudden Immobility | Selected Poems of Molly Holden* | Wood Engravings by Andy English |

Introduction & Afterword by Crispin Elsted.

[Mission, B.C.:] Barbarian Press, 2021.

Quarto, 27.5 × 20.3 cm. Cased in half green morocco and decorated paper over boards. The covering paper is patterned with lines of fleurons printed in pink, green, blue, and yellow. Lettering printed in green to the upper cover. Green leather label, lettered in gilt, to the spine. Pale green endpapers. Housed, together with a portfolio containing a suite of engravings, in a green Asahi cloth covered chemise and matching slipcase. There is a printed paper label to the chemise's outer spine. pp. [18] xiii-xvii, [5] 23 - 271, [3] cclxxv - cclxxxii [9]. A fine copy. The poems were handset by Apollonia Felicity Elsted in Joanna roman



and italic, with Tiern Titling for display; the display type used for the section titles was printed variously in red, blue, and green. Printed by Jan and Apollonia Elsted on Zerkall Smooth White Wove paper. The book was designed, and the poems selected and arranged, by Crispin Elsted. The binding was done by Alanna Simenson. The poems are arranged in nine sections of thematic groups; each section title is ornamented with a wood engraving by Andy English. Twelve wood engraved tailpieces by English further ornament the text. In total, the book contains 23 wood engravings by English, including the frontispiece and press device, which was cut specially for this volume. From an edition of 125 unnumbered copies. The present copy is one of 62 (and a further 10 *hors commerce*) copies comprising the deluxe state. Accompanied by a portfolio containing a suite of 10 loose wood engravings; the additional en-

gravings are strikes of the frontispiece block and the blocks ornamenting each of the nine section titles. The portfolio is cased in half green Asahi cloth and cream paper over boards; three fleurons printed in green ornament its upper cover.

SOLD

“Sudden immobility in the presence of trees or certain landscapes was natural to me even in my restless days.” — MOLLY HOLDEN

## 44 [BARBARIAN PRESS]

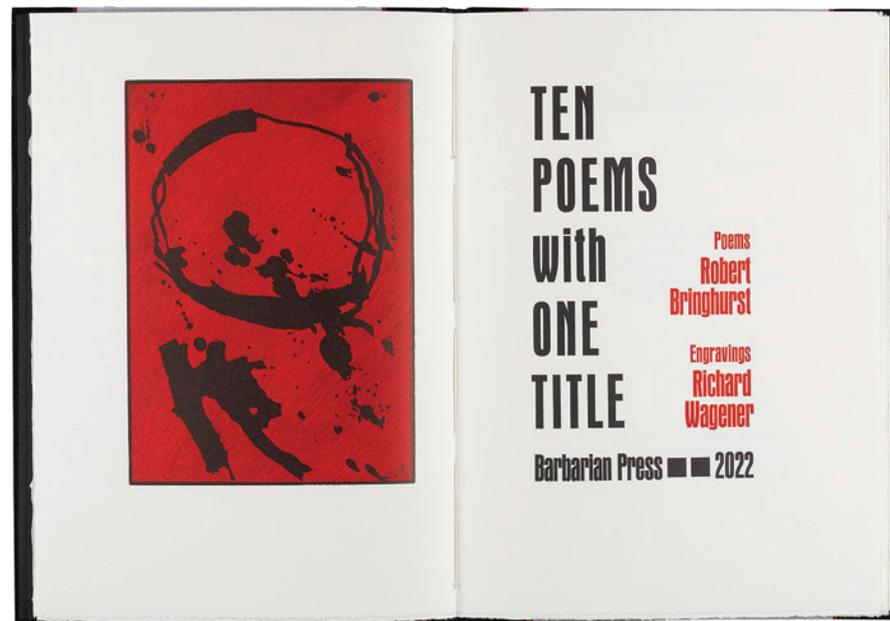
### *Wayzgoose Pamphlet Number One.*

[Mission, B.C.: Barbarian Press, 2022.]

Octavo, 22.2 × 14.2 cm. Sewn with blue thread into pale blue paper wraps. The upper cover is printed with the title in dark blue. All edges neatly trimmed. pp. 1-7 [1]. A fine copy. The text was set in Kennerley type cast by Jim Rimmer and printed on Mohawk Superfine paper. Crispin Elsted's text is reproduced here, in a revised second edition, from the edition published by Barbarian Press in 1984: “We originally published *Wayzgoose Pamphlet One* in 1984. This second revised edition is now issued in 2022, thirty-eight years later, with the intention of restarting a series that never went further.” The text is embellished with a wood engraved headpiece by Sarah Chamberlain, printed from the original block commissioned in 1984. Figures of an R.W. Cope Albion Press and a Sherwin & Cope Imperial Press were printed from magnesium plates. The edition size is unspecified. “*Pace* the subject of this pamphlet, it was printed on an Original Heidelberg Windmill, circa 1965.”

\$42.00 USD

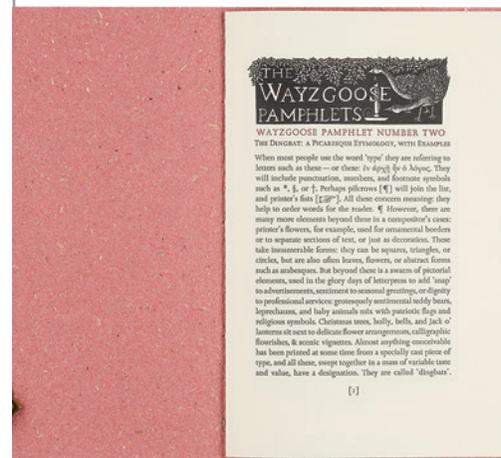
- 45 BRINGHURST, Robert.  
*Ten Poems with One Title* | Poems | Robert Bringhurst | Engravings | Richard Wagener.  
 [Mission, B.C.:] Barbarian Press, 2022.



Quarto, 27.4 × 19.9 cm. Cased in half black leather, with a leather fore-edge strip, and light grey paper over boards. The covering paper is printed along its vertical edges with narrow bands in red. Title printed in black to the upper cover. Matching black leather label lettered in gilt to the spine. Black leather endbands. Plain black endpapers. Top edges trimmed neatly; others untrimmed. The book is housed, together with a folded grey paper portfolio, in a black paper covered slipcase. Unpaginated [pp. 60]. A fine copy. The text was handset in Walbaum type by Apollonia Elsted, after designs by Crispin Elsted, and printed by her on Zerkall Smooth White Wove paper. Foundry Enge Wotan was used for display on the title-page and upper cover. Bringhurst's text is accompanied by five abstract wood engravings, including a frontispiece, by Richard Wagener. Each of the engravings was printed in red and black by Wagener at his Mixolydian Editions studio in Petaluma, California. The sheets were then sent to Barbarian and collated with the text pages. Additionally, a wood engraved Press device by Wagener embellishes the verso facing the colophon page. The device was printed from the block. The binding was done by Alanna Simenson of the Mad Hatter Bookbinding Company. From an edition of 125 copies issued in three states. This copy belongs to the 'A' or holographed state comprising 40 copies. It is accompanied by a bifolium housed in a paper portfolio. The bifolium is printed on the first verso with an additional black and red wood engraving by Wagener, and signed by him in pencil. Its second recto was holographed in ink by Bringhurst with a section of his poem. The bifolium is also editioned (this being copy 'XXV') and signed in pencil by Bringhurst. The bifolium is trimmed and folded to a size only slightly smaller than the text leaves (26 × 18.6 cm closed).

\$800.00 USD

- 46 [BARBARIAN PRESS.]  
*Wayzgoose Pamphlet Number Two.*  
 [Mission, B.C.:] Barbarian Press, 2023.]



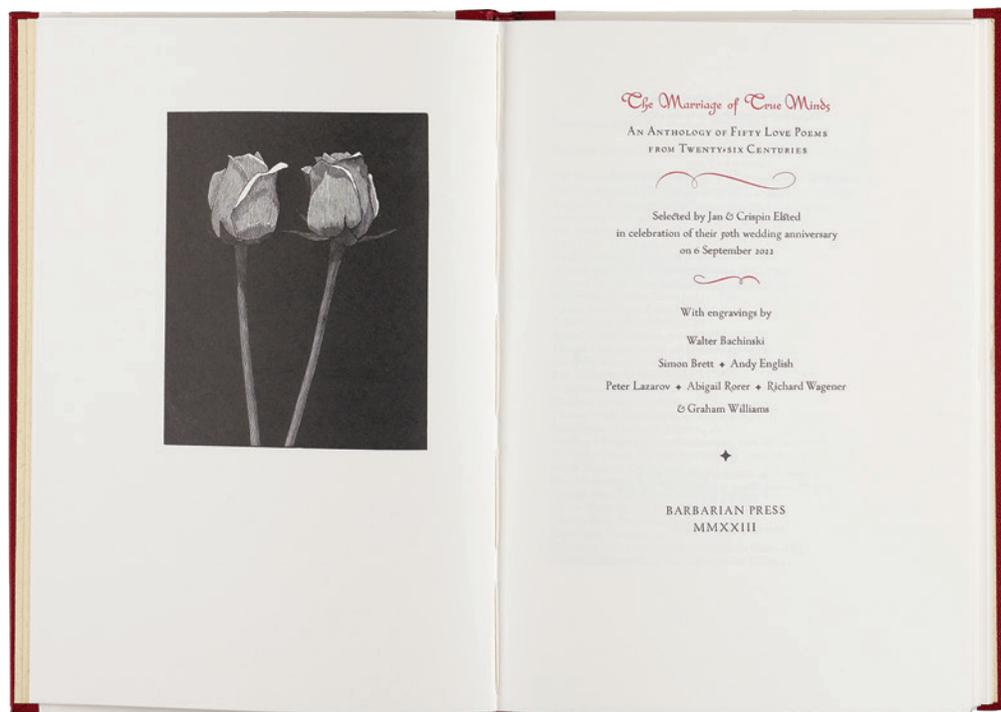
Octavo, 22.2 × 14.3 cm. Sewn with red thread into pink St-Armand Canal Sisal Currant paper wraps. The upper cover is printed with the title in dark red. All edges neatly trimmed. pp. 1-4 [8]. A fine copy. The text was set in Joanna type by Apollonia Elsted and printed by her, with assistance from Kirsten Way, on Mohawk Superfine paper. Designed by Crispin Elsted. The text traces the “uncertain and richly varied” etymology of ‘dingbat’. Appropriately, the text is accompanied by a richly varied selection of dingbats, some of an uncertain origin and others identified: “over the years we have acquired a large selection of dingbats of various kinds. It is not meant unkindly to say that in most pressrooms dingbats seem to appear without anyone’s

quite realizing where they came from. With the exceptions of a few pilcrows and fists, & one set of antique trains, we can’t recall ever having consciously purchased the rest of them—yet here they are. In fairness it must be said that there have been instances when a sudden need for a bird in flight, a drooping maiden playing a lyre, an epergne of fruit, or an image of a compositor setting type has been answered from the few cases of dingbats which keep their places, patient if slightly resigned, in the composing room at Barbarian Press.” The display of dingbats spans six pages. Most of the ornaments were printed in black, while a few were printed in red or a combination of black and red. Identifications, which were facilitated by a wide range of typefounders’ specimen books, were printed in footnotes in red below the ornaments. A wood engraved headpiece by Sarah Chamberlain, printed in black from the original block commissioned in 1984, opens the text. The edition size is unspecified.

\$42.00 USD

- 47 [BARBARIAN PRESS.]  
*The Marriage of True Minds* | An Anthology of Fifty Love Poems from Twenty-Six Centuries | Selected by Jan & Crispin Elsted in celebration of their 50th wedding anniversary on 6 September 2022 | With engravings by | Walter Bachinski | Simon Brett | Andy English | Peter Lazarov | Abigail Rorer | Richard Wagener | & Graham Williams.  
 [Mission, B.C.:] Barbarian Press, 2023 [in roman numerals].

Quarto, 26.8 × 19 cm. Cased in quarter crimson morocco, with a narrow morocco fore-edge strip, and decorated white paper over boards. The covering paper repeats a pattern “using elements of the Granjon Arabesque.” The ornaments were arranged and printed in squares alternating between red and pale gold. Matching morocco label to the spine, lettered in gilt. Matching morocco endbands. Cream laid endpapers. Housed in a crimson silk covered slipcase. All edges neatly trimmed. pp. [14] 9-88 [6; plus a suite of engravings: ll. 8, all



loose]. A fine copy. The text was set in Pastonchi, “newly cast by Michael and Winifred Bixler from matrices owned by the press, and was put through the stick and imposed by Apollonia Elsted; the display type on the title page is ATF Civilité. The paper is Zerkall’s ENE White Smooth from the now sadly defunct Zerkall Mill near Köln.” The titles were printed in red. The binding was done by Alanna Simenson. The text comprises 50 of the Elsteds’ favourite love poems, “reaching back to classical Greece and the Old Testament, and forward through the late Middle Ages, the renaissance, and the 18th and 19th centuries to the present day, by twenty-eight poets ranging from the writer(s) of *The Song of Songs* which is *Solomon’s* to lyrics by Sappho to Chaucer, Spenser and Donne, Marvell, Clare, Christina Rossetti, Tennyson and Yeats, to contemporaries Jan Zwicky and Heather Simeney MacLeod, among many others – not forgetting the ubiquitous Anonymous, who contributes five. Eight of Shakespeare’s sonnets form a thematic spine throughout the book.” The other selections include poems by John Skelton, Edward Dyer, Philip Sidney, Thomas Campion, Charles Best, Thomas Ford, Robert Herrick, Robert Burns, Emily Dickinson, Lizette Woodworth Reese, Amy Lowell, Sarah Teasdale, Elinor Wylie, Frances Cornford, and Crispin Elsted, who also translated the selections from Sappho. The frontispiece is a wood engraving by Richard Wagener, printed in black. A wood engraved vignette by Simon Brett, also printed in black, adorns the half-title. And a wood engraved press device, cut by Edwina Ellis for use in *A Christmas Carol or, The Miser’s Warning* (1984, cf. item 18 above), was printed in red to the colophon page. Six engravings printed in black accompany the text, one each by Andy English, Walter Bachinski, Abigail Rorer, Peter Lazarov, Graham Williams, and Simon Brett. A total of 9 engravings embellish the book. Graham Williams’ engraving, which accompanies Donne’s *A Valediction*, was made 45 years ago, “for a pamphlet of Donne’s poem which he published at his Florin Press in Staplehurst, Kent- helped by Crispin, who was working with Graham during an unofficial but life-changing apprenticeship. Graham was our only teacher.” Together, the engravings “bracket the entire history of the press, coming full

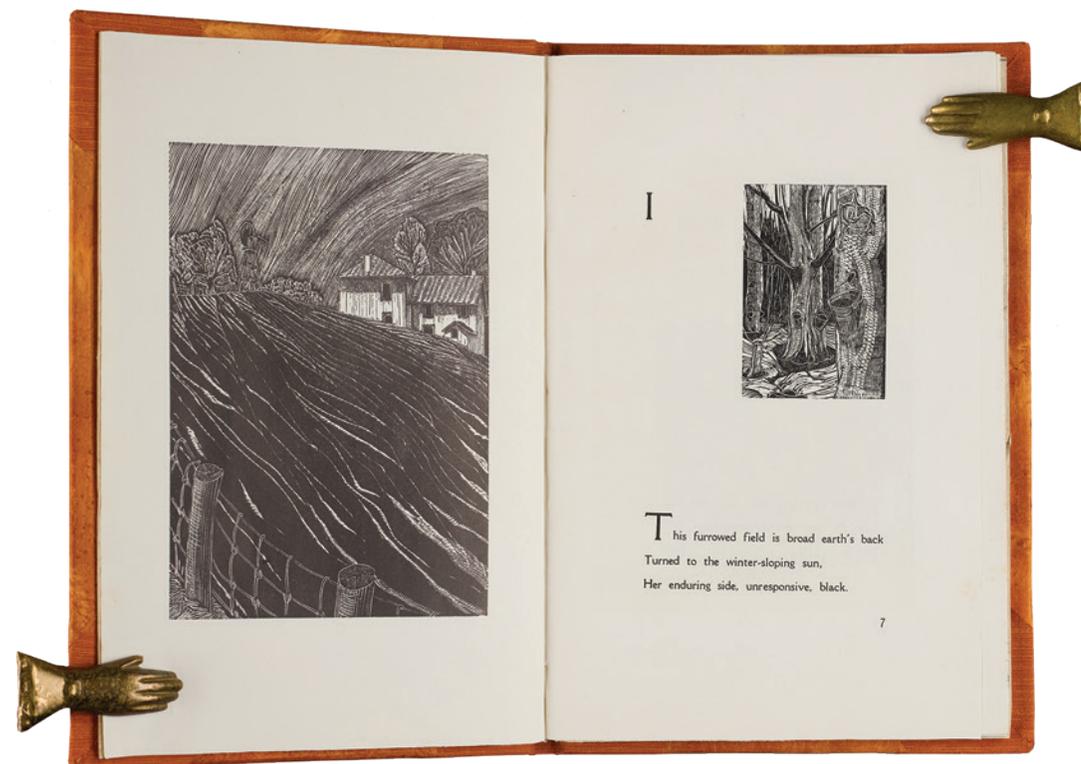
circle to make us end where we began—although we have no intention of ending anytime soon.” From a single state edition of 128 unnumbered copies. Of these, 108 were issued for sale. Accompanied by a suite of 7 loose engravings, along with a title leaf, enclosed in a folded cream paper portfolio. All the engravings appearing in the book were reproduced in the suite, except for Edwina Ellis’ press device and one other notable exception: “Simon Brett’s engraving for ‘Late Schubert’ did not hold up beyond the printing of the book pages. Just as the last of the edition in the book itself was completed the block split along one of the lamination lines, making further printing impossible.”

\$900.00 USD

## GERARD BRENDER À BRANDIS

48 [BRENDER À BRANDIS, Gerard; BRANDIS, Marianne.]

*Seasons Turning* | Three Villanelles: Marianne Brandis | 20 Wood Engravings: G. Brender à Brandis. Carlisle, Ontario: The Brandstead Press, 1969.



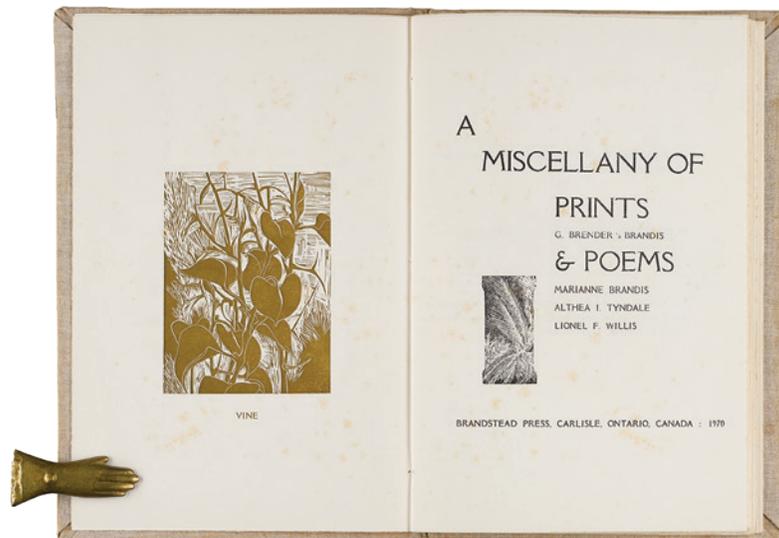
Octavo, 25.3 × 16.9 cm. Cased in half ochre silk and ochre mulberry paper over boards. The covering paper is decorated with a delicate foliate pattern. Self-ends. pp. 7-27 [the pagination for pages 11 and 18 is misprinted; an erratum slip tipped to the first rear blank records the error]. The pagination excludes integral blank leaves, 6 of which are interleaved sheets of handmade vegetable paper [ll. 25 total; including integral blanks]. The leaf bearing pp. 7-8 is slightly rubbed and puckered along the gutters, owing, likely, to a minor mishap during the process of collating, sewing, or binding. There is occasional puckering or very

slight creasing, along with occasional and very mild spots of foxing, to the pages, mostly along the outer margins. The sewing is a little loose in places. A near fine copy. The text was set in Della Robbia type and printed on Oxford Book paper. The text is embellished with 20 wood engravings by Gerard Brender à Brandis. Three of the engravings, one for each of the three sections of text, are full page. All of the engravings were printed from the blocks. The variant binding in which this copy is housed was done by Marlene Pomeroy. From an edition of 150 copies. This copy is an artist's proof (marked 'A.P.' in ink on the limitation page).

\$285.00 USD

49 [BRENDER À BRANDIS, Gerard.]  
*A Miscellany of Prints & Poems* | G. Brender à Brandis | Marianne Brandis | Althea I. Tyndale | Lionel F. Willis.  
 Carlisle, Ontario: Brandstead Press, 1970.

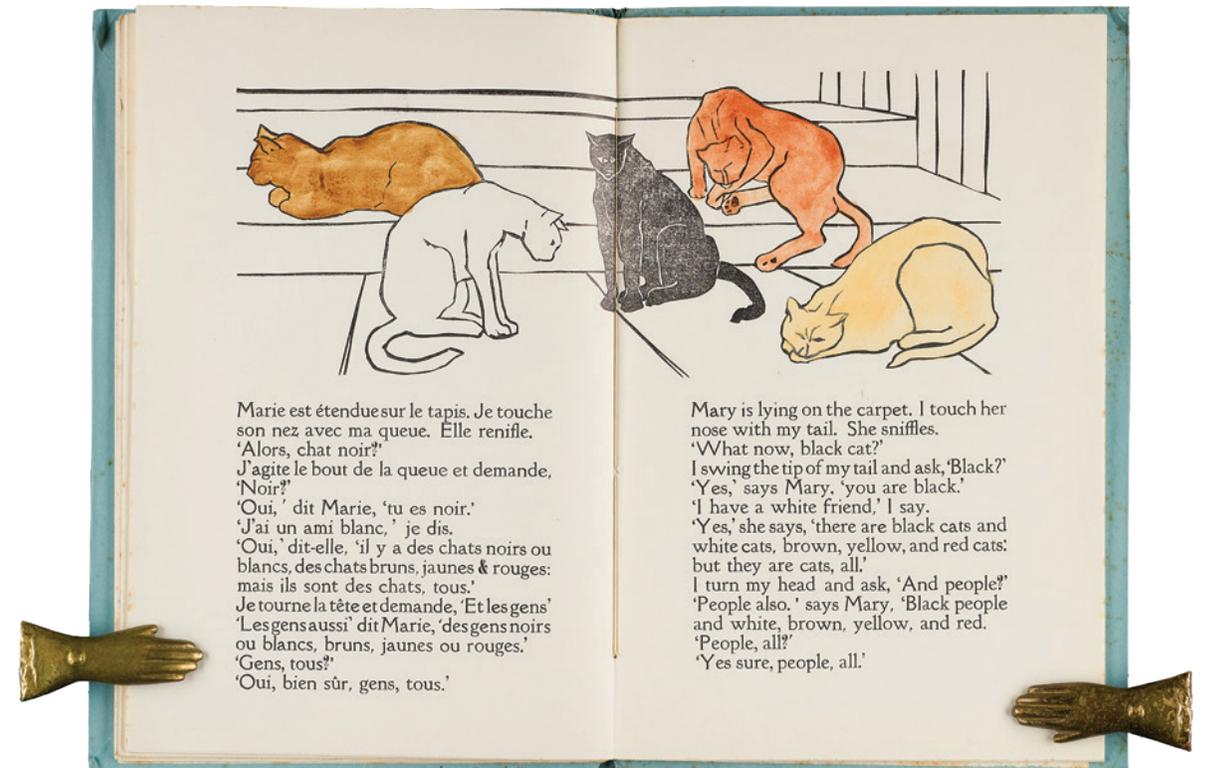
Octavo, 25.2 × 17.1 cm.  
 Cased in full factory-made grey linen over boards. The upper cover is blocked with the title and a vignette by Brender à Brandis in dark green. Self-ends. All edges trimmed. Unpaginated [ll. 42; including self-ends]. The linen covering was not fully adhered to the boards during binding; so it shifts and folds slightly on the covers when the book is opened.



The preliminaries and last five leaves are noticeably foxed; more mild spots of foxing throughout; and a few of threads on the covers have been pulled slightly. Still, a better than good copy. The text was handset in Della Robbia type and printed on 'Oxford text' paper. Embellished and illustrated with 27 block-prints, including linocuts and wood engravings, by Gerard Brender à Brandis. One, *Winter Landscape*, spans a full spread and was printed in black, brown, blue, and yellow. Both the text and blocks were printed in a variety of colours, including various shades of black, brown, red, green, blue, and purple. From an edition of 158 copies, this being number 6.

\$225.00 USD

50 [BRENDER À BRANDIS, Gerard] BRENDER À BRANDIS, Madzy.  
*Pekoo, The Cat Who Talks | Pikou, le Chat Qui Parle* | Illustrations: G. Brender à Brandis.  
 Carlisle, Ontario: Brandstead Press, 1971.



Octavo, 25.1 × 17.1 cm. Cased in full light blue paper over boards. The upper cover is printed with the title, fleurons, and a linocut vignette of a cat by Gerard Brender à Brandis in black. The lower cover is printed in black with a single printer's ornament depicting an open book. Self-ends. Printed on double-leaves. Unpaginated [ll. 1: front self-end pastedown, followed by ll. 17 on double-leaves; + ll. 1: rear self-end pastedown]. A few subtle spots to the covers; small nicks and bumps to the spine ends: the nicks are more pronounced at the head of the spine and measure roughly 5mm on each side. The corners are bumped and rubbed. Mild rubbing and what appears to be some spots of worming along the board edges. The covering paper turn-ins, page edges, and endleaves are spotted; the pages themselves, however, are clean and bright, with only a few spots along the fore-edges. The sewing is a little loose in places. Still, a better than good copy. The text was handset in Della Robbia and Kennerley Old Style types and printed on Oxford Book paper. The text is illustrated with 25 linocuts, including the title-page vignette, by Gerard Brender à Brandis. Two of the blocks span spreads and one was hand coloured in brown, orange, and tan. From an edition of 250 copies, this being number 166.

\$85.00 USD

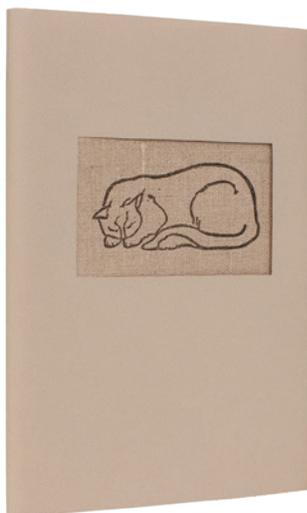
51 Another copy: [BRENDER À BRANDIS, Gerard.] Brender à Brandis, Madzy. *Pekoo, The Cat Who Talks | Pikou, le Chat Qui Parle* | Illustrations: G. Brender à Brandis. Carlisle, Ontario: Brandstead Press, 1971.

Octavo, 25 × 17.1 cm. Cased in full light red paper over boards. The upper cover is printed with the title, fleurons, and a linocut vignette of a cat by Gerard Brender à Brandis in black. The lower cover is printed in black with a single printer's ornament depicting an open book. Self-ends. Printed on double-leaves. Unpaginated [ll. 1: front self end pastedown, followed by ll. 17 on double-leaves; + ll. 1: rear self end pastedown]. The spine is rubbed and scuffed, and the spine-ends are nicked and chipped; the covering paper is rubbed along the extremities, particularly at the corners; most noticeably, the covering paper was rubbed away entirely, exposing the board, along the top edge of the lower cover; the damage extends roughly 17mm from the outer corner. Two spots of what appears to be worming along the upper cover joint. Minor soiling and rubbing to the covers. The page edges and endleaves are noticeably spotted; and there are spots of foxing throughout. A good copy only. The text was handset in Della Robbia and Kennerley Old Style types and printed on Oxford Book paper. The text is illustrated with 25 linocuts, including the title-page vignette, by Gerard Brender à Brandis. Two of the blocks span spreads and one was hand coloured in brown, orange, and tan. From an edition of 250 copies, this being number 236.

\$65.00 CAD

52 Another copy: [BRENDER À BRANDIS, Gerard] BRENDER À BRANDIS, Madzy. *Pekoo, The Cat Who Talks | Pikou, le Chat Qui Parle* | Illustrations: G. Brender à Brandis. Carlisle, Ontario: Brandstead Press, 1971 [later binding].

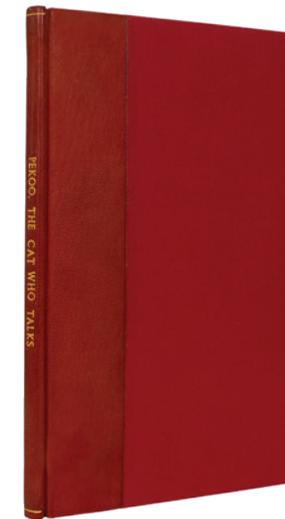
Octavo, 25.3 × 16.8 cm. Recently cased by Gerard Brender à Brandis in full light grey linen over boards. The upper cover is blocked in black with a linocut vignette of a cat by Brender à Brandis. In a plain light grey paper dust jacket. The dust jacket's front panel is cut out to display the vignette printed on the upper cover. Handmade vegetable paper endleaves. Printed on double-leaves. Unpaginated [ll. 2: single-leaf blanks, followed by ll. 15 on double-leaves; + ll. 1: single-leaf, printed with a fleuron arrangement in black to the recto and blank verso]. A few spots of foxing to the edges and last leaf; otherwise internally clean and bright. Two minor wrinkles along the top edge of the dust jacket's front panel. A fine copy. The text was handset in Della Robbia and Kennerley Old Style types and printed on Oxford Book paper. The text is illustrated with 25 linocuts, including the title-page vignette, by Gerard Brender à Brandis. Two of the blocks span spreads. The block which was hand coloured in most other copies is uncoloured in this copy. From an edition of 250 copies. This copy is an artist's proof.



\$110.00 USD

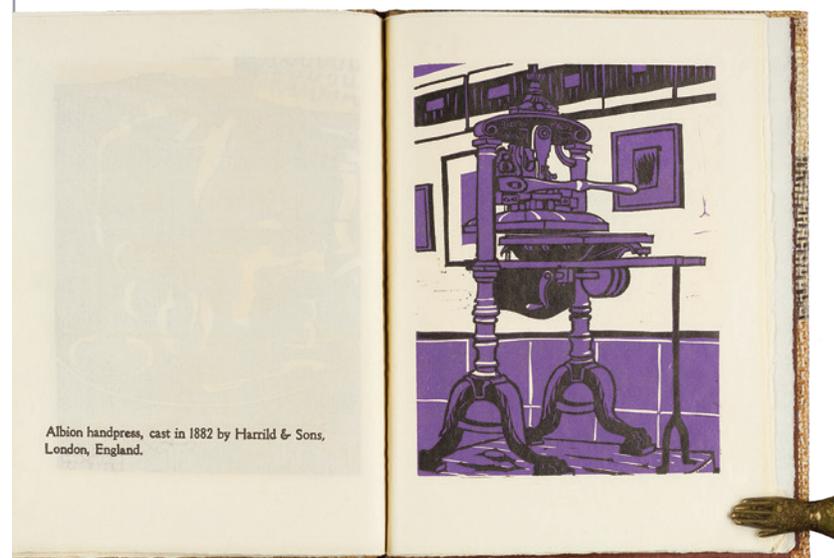
53 Another copy: [BRENDER À BRANDIS, Gerard] BRENDER À BRANDIS, Madzy. *Pekoo, The Cat Who Talks | Pikou, le Chat Qui Parle* | Illustrations: G. Brender à Brandis. Carlisle, Ontario: Brandstead Press, 1971.

Octavo, 24.8 × 16.3 cm. Cased in quarter maroon leather and red buckram over boards. The spine is titled in gilt; the spine is also decorated in gilt with paletted horizontal single-lines across the head and foot. Self-ends. Printed on double-leaves. Unpaginated [ll. 1: front self-end pastedown, followed by ll. 16 on double-leaves; + ll. 3: single-leaves, including rear integral pastedown]. A few faint scuffs to the leather on both covers. Minor offsetting and toning along from the turn-ins along the top and bottom of the endleaves. A fine, internally clean and bright copy. The text was handset in Della Robbia and Kennerley Old Style types and printed on Oxford Book paper. The text is illustrated with 25 linocuts, including the title-page vignette, by Gerard Brender à Brandis. Two of the blocks span spreads and one was hand coloured in brown, orange, and tan. From an edition of 250 copies, this being number 1.



\$105.00 USD

54 BRENDER À BRANDIS, G. [Gerard.] *Artifacts*. Carlisle, Ontario: Brandstead Press, 1972.



Quarto, 27 × 20.9 cm. Cased in variegated linen over boards; the linen was hand-spun, hand-dyed, and handwoven by Brender à Brandis. The threads were dyed in various shades of light brown and grey using onion skins and logwood chips, and woven into a block motif. Brown Fabriano pastedowns and free endpapers. Edges opened but untrimmed. Housed in a matching brown Fabriano paper covered slip-case. Unpaginated [ll. 24;

including the first two and last two blank leaves; these match the text-block leaves but are not strictly integral]. There is a single, almost imperceptible hole (roughly 1mm in diameter) at the top of the upper cover joint: a stray needle or worm may have been the culprit.

Occasional spots and minor offsetting from the illustrations to facing pages. Occasional and very mild toning from excess adhesive along the gutter. The slipcase is rubbed and slightly bruised at the corners and along the edges. Else, a fine copy. The text was set in Della Robbia and Kennerley Old Style types and printed on J. Barcham Green Tovil paper. Brender à Brandis' text is accompanied by 19 of his linocuts. 14 are full-page and were printed in purple and black. From an edition of only 15 copies. This copy is number 10 and is signed by Brender à Brandis in ink on the limitation page.

**\$650.00 USD**



"This book is intended to express my delight in the things that surround me. I would call them 'possessions' except that I can hardly think of myself as their owner; rather as one of a chain of people in whose lives these objects play a part.

As such, these things link me to people past, present, and future. Many of the articles shown in the prints are old, coming from my ancestors or from earlier inhabitants of this country. Some remind me of other artists, such as the brown pitcher, whose like appears in paintings by Vermeer and Chardin. The Albion press links me to former printers who worked with it before I imported it from England. Much of the pottery was made by contemporary potters of my acquaintance and continues to form a bond between them and me. Many of these things will outlast me, to be used or enjoyed by other people now young or not yet born. But chiefly I enjoy the daily contact with well-made articles because of the quality of rightness which they give to my life.

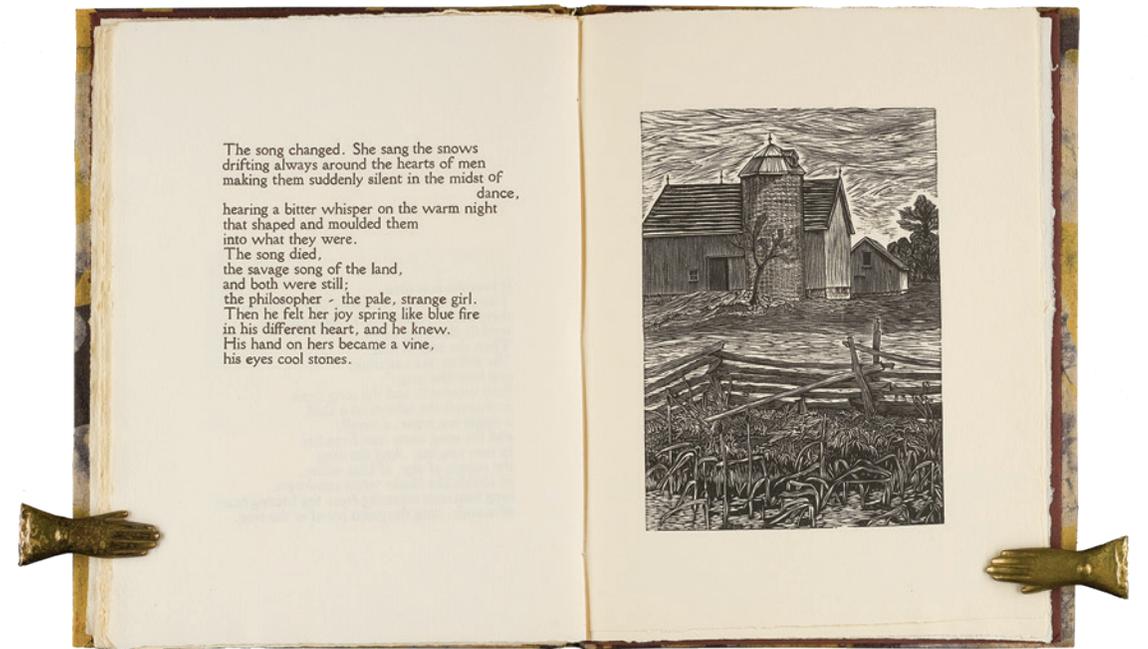
Yet all this must be understood intuitively by a person who sees these prints. I can only describe their forms and faces, exploiting the patterns they make when combined into groups. And perhaps, by producing this little book with all the skill and care at my command, I can help to perpetuate the value of things well made, and communicate some of the delight I have experienced in having beautiful things in my surroundings." — GERARD BRENDRER À BRANDIS

**55** [BRENDRER À BRANDIS, Gerard] LANG, Margaret.  
*Mingling Uneasy* | Selected Poems by Margaret Lang | with Wood Engravings by G. Brender à Brandis.

Carlisle, Ontario: Brandstead Press, 1974.

Quarto, 27.1 × 21.3 cm. Cased in full yellow, blue, and black Batik worked silk over boards. Brown Fabriano pastedowns and free endpapers. Edges untrimmed but opened. Housed in a matching brown Fabriano paper covered slipcase. Unpaginated [ll. 26; including the first and last blank leaves; these match the text-block leaves but are not strictly integral]. The case is slightly cocked and the extremities very slightly rubbed; there are a few small holes (less than 1mm. in diameter), possibly from worming, to the covers. A few mild spots of adhesive to the endpapers. The slipcase is slightly soiled and rubbed. Else, a fine copy. The text was set in Della Robbia and Kennerley Old Style and printed on J. Barcham Green Tovil paper. 12 wood engravings by Brender à Brandis accompany the text. All were printed from the blocks in black. The silk used for the covers was Batiked by Ann Suzuki and Fay Dubois. From an edition of 60 copies. This copy is number 9.

**\$450.00 USD**



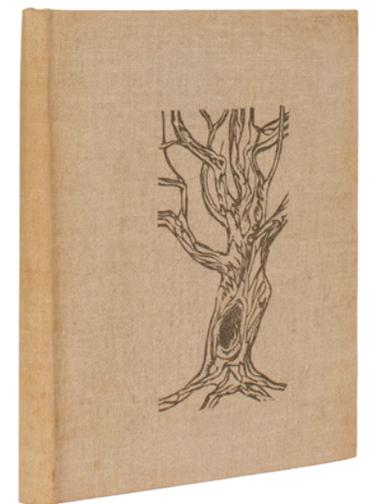
"This work was conceived with the aim of combining the work of two artists who, though differing in many respects, both use concrete and natural imagery to interpret human life. The engravings are not meant to 'illustrate' the poems: nor do the poems attempt to 'explain' the engravings. Each work stands on its own but each gains a little from the juxtaposition with its neighbours."

— GERARD BRENDRER À BRANDIS.

**56** [BRENDRER À BRANDIS, Gerard] MACKENZIE, R.D.  
*The Little Song* | with wood engravings by G. Brender à Brandis.

Carlisle, Ontario: The Brandstead Press, 1975.

Squat duodecimo, 15.9 × 12.7 cm. Cased in full light grey linen over boards. The upper cover is blocked with a vignette of a tree. Brown Fabriano endpapers. Edges opened but untrimmed. Unpaginated [ll. 26; including the first and last blank leaves; these match the text-block leaves but are not integral]. The lower cover and its turn-ins are mildly but still noticeably spotted. Noticeable foxing to the first and last blank leaves. Occasional spots to the pages, mostly along the gutter. Still, a very good copy. The text was set in Della Robbia and printed on J. Barcham Green Maidstone rag paper. 30 wood engravings by Gerard Brender à Brandis accompany the text. Each was printed from the block in black and 6 are full-page. From an edition of 100 copies. This copy is an artist's proof.



**\$130.00 USD**

57 Another copy: [BRENDER À BRANDIS, Gerard] MACKENZIE, R.D.  
*The Little Song* | with wood engravings by G. Brender à Brandis.  
 Carlisle, Ontario: The Brandstead Press, 1975.

Squat duodecimo, 15.9 × 12.5 cm. Variant binding. Cased in full Batik worked grey linen over boards. The Batik was executed in blue and yellow. Plain ochre endpapers. All edges untrimmed but opened. Unpaginated [ll. 26; including the first and last blank leaves; these match the text-block leaves but are not integral]. The boards are slightly bowed and the case slightly cocked; the top turn-in on the lower cover is a little under-turned near the head of the spine. One or two small spots to the occasional page; but generally very clean and bright. A fine copy. The text was set in Della Robbia and printed on J. Barcham Green Maidstone rag paper. 30 wood engravings by Gerard Brender à Brandis accompany the text. Each was printed from the block in black and 6 are full-page. From an edition of 100 copies. This copy is number 5.



\$145.00 USD

58 Another copy: [BRENDER À BRANDIS, Gerard] MACKENZIE, R.D.  
*The Little Song* | with wood engravings by G. Brender à Brandis.  
 Carlisle, Ontario: The Brandstead Press, 1975.

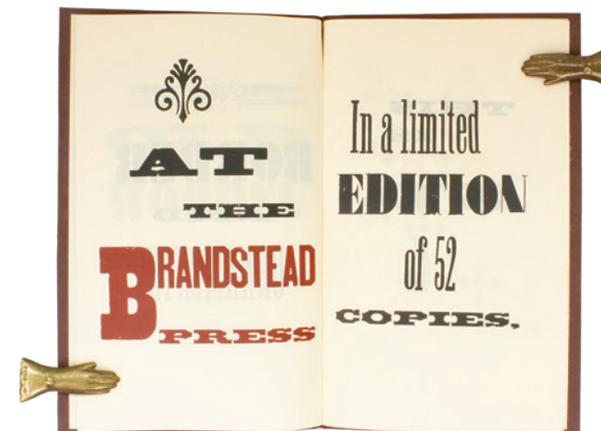
Squat duodecimo, 15.9 × 12.5 cm. Variant binding. Cased in full tie-dyed orange, rust, green, and yellow linen over boards. Brown Fabriano endpapers. Edges opened but untrimmed. In a (later) dust jacket of light grey Canson Mi-Teintes paper; there is a triangular cutout to the jacket's front panel. Unpaginated [ll. 26; including the first and last blank leaves; these match the text-block leaves but are not integral]. Minor horizontal crease to the rear free endpaper and last blank leaf; a few minor spots to the pages. A fine copy. The text was set in Della Robbia and printed on J. Barcham Green Maidstone rag paper. 30 wood engravings by Gerard Brender à Brandis accompany the text. Each was printed from the block in black and 6 are full-page. From an edition of 100 copies. This copy is number 28.



\$140.00 USD

59 [BRENDER À BRANDIS, Gerard.]  
 [This Book... ]  
 [Carlisle, Ontario: Brandstead Press, 1976.]

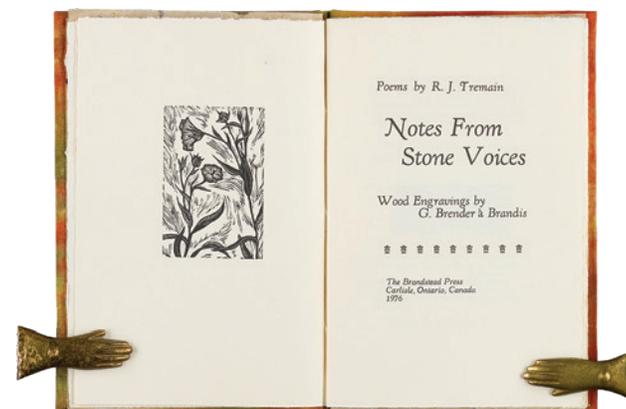
Octavo, 26.1 × 16.1 cm. Cased in full brown Fabriano paper over boards. The title is blocked with wood type in white to the upper cover. Housed in a matching paper covered slipcase with brown cloth edges. Unpaginated [ll. 18; including printed self-ends]. Mild sunning to the spine. There are a few spots and faint scuffs to the covers. The pastedowns and free endpapers (self-ends) are slightly foxed. The slipcase is mildly rubbed and slightly soiled. Both the book and slipcase are slightly musty. A good copy only. The text relays (self-referentially) the details usually reserved for the title-page and colophon: “this | book | has been | printed | with old wooden type & | borders and ornaments | at the Brandstead Press | in a limited edition of 52 copies, | this is no. 45 | the paper is | Basingwerk Parchment | type set, printed, & bound | by [signed: Gerard Brender à Brandis] | all rights reserved | Anno Domini 1976”. The text, borders, and ornaments were printed in red and black.



\$165.00 USD

60 [BRENDER À BRANDIS, Gerard] TREMAIN, R.J.  
*Notes From Stone Voices* | Poems by R.J. Tremain | Wood Engravings by G. Brender à Brandis.  
 Carlisle, Ontario: The Brandstead Press, 1976.

Octavo, 20.4 × 13.9 cm. Cased in full tie-dyed orange, rust, green, and yellow linen over boards. Handmade vegetable paper endleaves. All edges opened but untrimmed. Housed in rust cloth covered slipcase. Unpaginated [ll. 22; including the first two and last two blanks; these match the text-block leaves but are not integral]. There is a small nick to the top edge of the front free endpaper. A fine copy. The text was set in Kennerley Old Style Italic and printed on Crown Rag paper. Tremain's poems are accompanied by 18 wood engravings by Gerard Brender à Brandis. Each was printed from the block in black. From an edition of 120 copies. This is number 118.



\$300.00 USD

- 61 [BRENDER À BRANDIS, Gerard] MACCULLOCH, Clare [edited by].  
*Larkspur and Lad's Love* | Edited by Clare MacCulloch | Lino-cuts by G. Brender à Brandis.  
 Carlisle, Ontario: Brandstead Press [1977].



Quarto, 27.1 × 20.7 cm. Cased in full Indonesian Batik cotton over boards. The Batik repeats a semi-figurative motif in red, olive, cream, and black on a purple background. Brown Fabriano endpapers. All edges opened but untrimmed. Housed in a brown cloth covered slipcase. Unpaginated [ll. 36; including the first two and last two blanks; these match the text-block leaves but are not integral]. Occasional spots along the page edges and minor wear to the slipcase. Else, a fine copy. The text was set in Della Robbia and Kennerley Old Style and printed on handmade J. Barcham Green Hayle

paper. Poems by Will Aitken, Albert Collignon, Michael Illingworth, Graham Jackson, E.A. Lacey, Clare MacCulloch, Merv Thomson, Chris Wilson, Ian Young, and Clovis Zanetti. The poems are accompanied by 19 linocuts by Gerard Brender à Brandis. Most of the linocuts were printed in brown; a few vignettes were printed in black. Each was printed from the block and 5 are full-page. From an edition of 150 copies, this being number 42.

\$600.00 USD

“The poems which we gleaned were ones which seemed to be meditative, with an inherent gentlemanliness, a softness, a compassion, in them with the lover as thinker, as confessor, as refuge. These are not poems out of the devastating, self-destructive stereotype nor are they flippant, cheap nor hormonal. They do not have those large, unhealthy and easily defined perimeters in fantasy. These poems are post revolution, post-adolescent and beyond the pornographic. They come from the still, oft-lonely vortex of a seasoned storm. [...]

Here poetry attempts to contradict sentimentality; it is the first step (albeit a cautious one) out of a ghetto and traditions, into a community of affirmation...”

— CLARE MACCULLOCH, from the *Foreword*

- 62 BRENDER À BRANDIS, G. [Gerard.]  
*Lines for the Crocuses* | Poem & wood engraving by G. Brender à Brandis.  
 Carlisle, Ontario: The Brandstead Press, 1977.

Narrow duodecimo, 17.7 × 11.5 cm. Sewn into white paper wraps. The upper cover is printed with an arrangement of printer's ornaments in harvest gold; the lower cover is printed with a single ornament in harvest gold. All edges neatly trimmed. Unpaginated [pp. 8]. A few spots to the upper cover and along the spine-fold; faint creasing to the bottom and

fore-edge of the third leaf. A near fine copy. The text was set in Della Robbia and printed on Basingwerk Parchment paper. The text, a single poem, is accompanied by a single wood engraving; both are by Gerard Brender à Brandis. The wood engraving was printed from the block in black. One of 250 unnumbered copies.

\$35.00 USD

- 63 [BRENDER À BRANDIS, Gerard] BRENDER À BRANDIS, Madzy.  
*April Snowstorm* | Wood engravings by G. Brender à Brandis.  
 Carlisle, Ontario: Brandstead Press, 1977.

13.1 × 10.2 cm. Cased in full beige Irish linen over boards, with printed paper label to the upper cover. Mauve taupe handmade paper endleaves. All edges opened but untrimmed. Housed in a brown cloth covered slipcase. Unpaginated [ll. 22; including the first and last blank leaves; these match the text-block leaves but are not integral; with the exception of the frontispiece, the leaves are printed on the rectos only; a note on the binding is laid in at the rear]. There are a few spots to the covers and some toning to the top of the joints, particularly on the lower cover. A near fine copy. The text was set in Della Robbia and Kennerley Old Style and printed on paper handmade by Gerard Brender à Brandis. 13 wood engravings by Brender à Brandis accompany the text. Each was printed from the block in black. From an edition of 60 copies in two states. This copy is number 2 of 20 printed on paper handmade by Brender à Brandis. The balance of 40 copies were printed on J. Barcham Green Tovil.

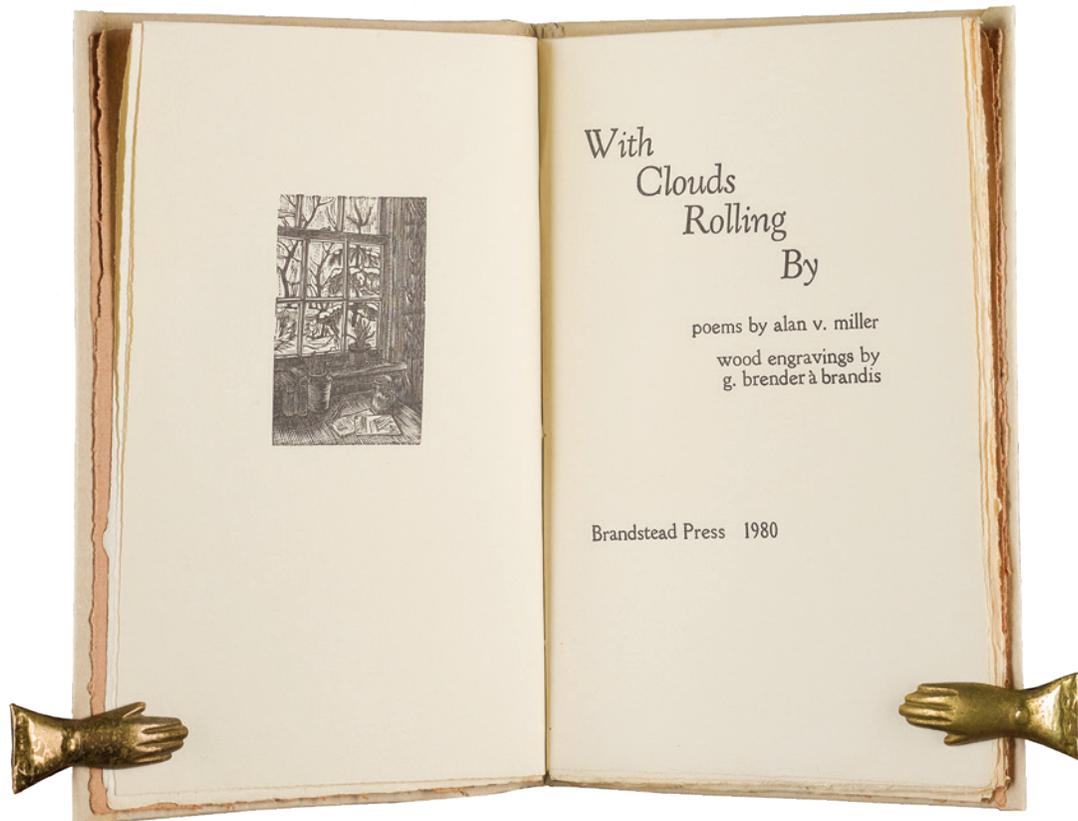


\$275.00 USD

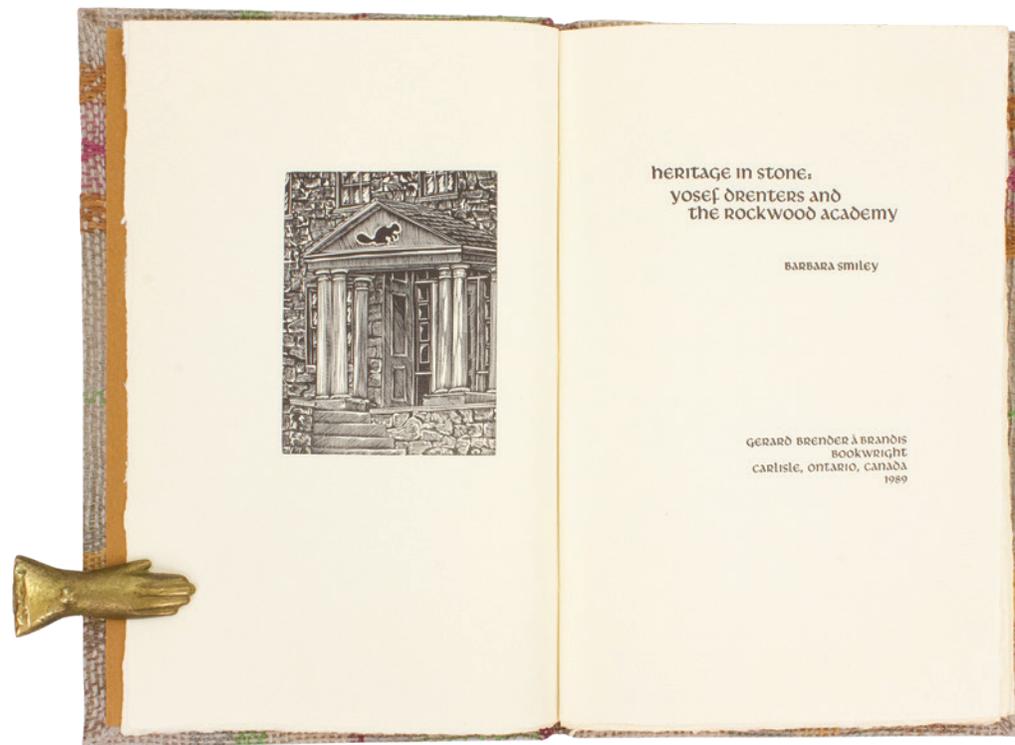
- 64 [BRENDER À BRANDIS, Gerard] MILLER, Alan V.  
*With Clouds Rolling By* | poems by alan v. miller | wood engravings by g. brender à brandis.  
 [Carlisle, Ontario:] Brandstead Press, 1980.

Octavo, 24.7 × 16.3 cm. Variant binding. Cased in full beige paper over boards. The paper on the upper cover is cut out to form an image of three rolling clouds. The endpapers are handmade Barcham Green Robin Cover. The endpapers are tan with subtly variegated undertones of green and red. All edges untrimmed. Printed on double-leaves. Unpaginated [ll. 14 on double-leaves, including the first and last blank double-leaves; these match the text-block leaves but are not integral]. A few faint spots to the page edges. A fine copy. The text was set in Kennerley Old Style and printed on J. Barcham Green Maidstone paper. 9 wood engravings by Gerard Brender à Brandis accompany the text. All were printed from the blocks in black. From an edition of 50 copies, this being number 9. Signed by Alan Miller and Brender à Brandis in ink on the colophon page.

[See page 60 for image] \$315.00 USD



64 Brandstead Press: *With Clouds Rolling By*



79 G. Brender à Brandis: *Heritage in Stone*

65 [BRENDRER À BRANDIS, Gerard] COOKE, Beatrice.  
*Identity* | A Poem by Beatrice Cooke.

[Carlisle, Ontario:] Produced by Gerard Brender à Brandis at the Brandstead Press, 1985.

Octavo, 23.8 × 15.3 cm. Sewn into grey Fabriano paper wraps. The upper cover is lettered in black; both covers are decorated with Troyer fleurons printed in black. Unpaginated [ll. 4; the second and third are double-leaves]. Minor wrinkles along the wrapper extremities, else a fine copy. The text was set in Libra type and printed on J. Barcham Green Charles I paper. 3 wood engravings by Brender à Brandis accompany the text; a fourth, depicting an Albion handpress, appears on the colophon page. Each was printed from the block in black. From an edition of 100 copies, this being number 9. Signed by Brender à Brandis in ink on the colophon page.

\$40.00 USD

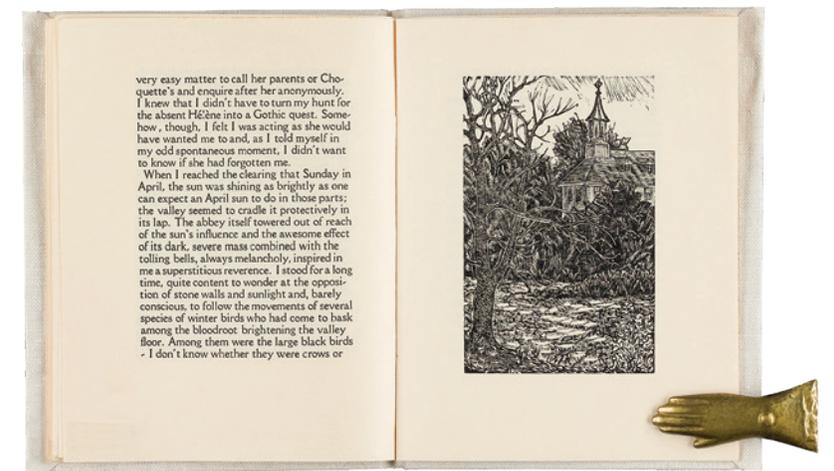
66 [BRENDRER À BRANDIS, Gerard] JACKSON, Graham.  
*The Gothic Impulse* | A Story by Graham Jackson.

Carlisle, Ontario: G. Brender à Brandis | Bookwright [1988].

Squat and squarish duodecimo, 16.5 × 13.1 cm. Cased in full light grey linen. The upper cover is blocked with a vignette by Brender à Brandis in brown. Tan [Fabriano?] endpapers. All edges trimmed. Housed in a slipcase covered in cream De Wint paper from Barcham Green. The slipcase was made by Bookcrafters of Toronto.

Unpaginated [ll. 26; including the first and last blank leaves; these match the text-block leaves but are not integral]. There are noticeable bands of toning extending from the spine to the first 2 cm or so of both covers. Offsetting from the slipcase turn-ins is the likely culprit. The slipcase's paper covering is also foxed and spotted. Internally a clean and bright copy. The text was set in Kennerley Old Style and printed on Basingwerk Parchment paper. 13 wood engravings by Gerard Brender à Brandis accompany the text; 6 are full-page. The engravings were printed from the blocks in black. From an edition of 95 copies, this being number 83. Signed by Brender à Brandis in ink on the limitation page.

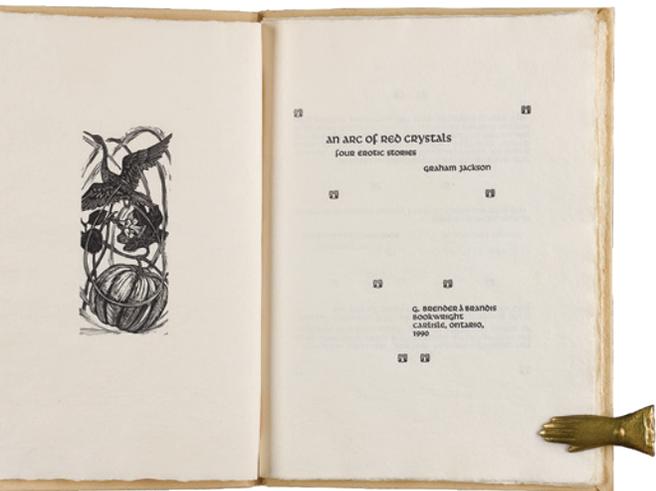
\$115.00 USD



67 [BRENDER À BRANDIS, Gerard] JACKSON, Graham.

*An Arc of Red Crystals* | Four Erotic Stories.

Carlisle, Ontario: G. Brender à Brandis | Bookwright, 1990.



Octavo, 25.1 × 18.5 cm. Cased in full cream Barcham Green De Wint paper. Lettering, a vignette, and an arrangement of printer's ornaments, all printed in black, embellish the upper cover. Chiri endpapers. All edges opened but untrimmed. Housed in a matching paper covered slipcase. The slipcase was made by Bookcrafters of Toronto. Unpaginated [ll. 18]. Both covers are toned and discoloured along the edges and particularly along the joints: bands of noticeably lighter colour extend from the spine onto both covers and run the height of the book; the area affected measures roughly 3.5 cm across on both covers. The slipcase is mildly soiled and the front panel

is noticeably spotted. There are a few very minor spots along the fore-edges, but otherwise an internally clean and bright copy. The text was set in Libra type and printed on rag paper handmade at the Papeterie Saint-Gilles. 7 wood engravings by Gerard Brender à Brandis accompany the text; 5 are full-page. Each was printed from the block in black. From an edition of 48 copies, this being number 7. Signed in pencil by Graham Jackson and in ink by Brender à Brandis on the limitation page.

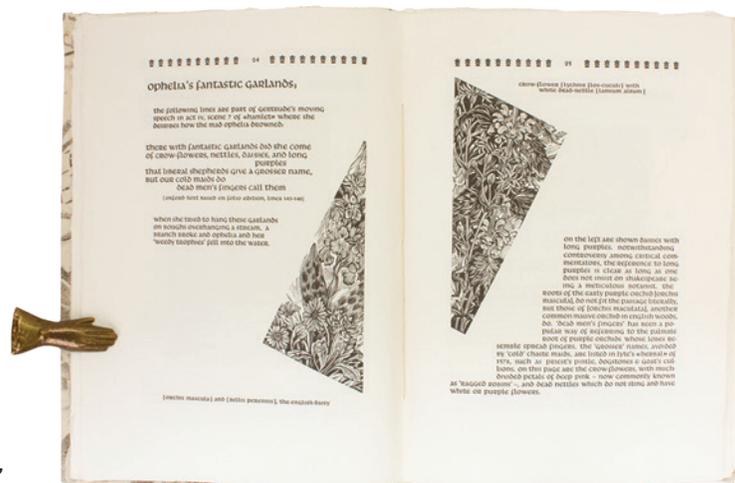
\$285.00 USD

68 HOENIGER, F. David.

*A Gathering of Flowers from Shakespeare* | wood engravings by Gerard Brender à Brandis | and quotations from Shakespeare selected and interpreted by F. David Hoeniger of Victoria College, University of Toronto.

Stratford, Ontario: [Gerard Brender à Brandis,] 1997.

Small folio, 27.1 × 19.7 cm. Cased in boards covered in pale silk, decorated with a repeating floral pattern; the pattern was further accented with a hand-painted design by Laurie Richardson. Grey and blue flecked endpapers. All edges opened but untrimmed. Housed in matching pale linen covered slipcase made by Mary Carrington. pp. [3], 4-76, [ll. 2,



self-ends]. A fine copy. The text was set in Libra and printed on Papeterie Saint-Gilles hand-made all-rag paper. Illustrated with 65 wood engravings, including the colophon vignette, by Brender à Brandis. From an edition of 97 copies, the present copy being number 16. Signed by Brender à Brandis on the colophon page.

SOLD

“Though not a botanist, Shakespeare as a poet and dramatist wrote many memorable lines about flowering plants. These have inspired artists over the ages, to whose works we hope the engravings in this book will be a worthy addition.

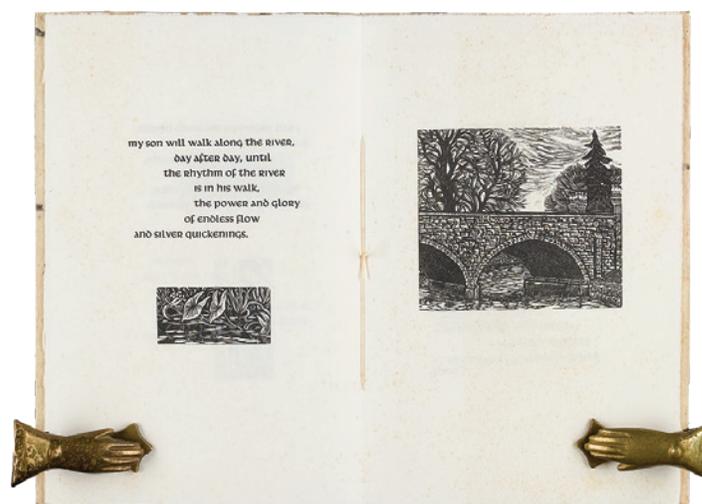
Shakespeare, like Chaucer before him, and Keats and Shelley and Whitman long after, had a special fondness for flowers. The unusually keen and wide observation of life that marks the characterization and human drama in his plays also informs some of his more vivid descriptions of plants and their habitat, as several passages in this book show. Yet this does not mean that Shakespeare studied plants like the keen naturalist or gardener who is interested in the clear distinction of related species. Often he was content with a mere family name, like violet or lily or pink, and therefore, unless the context provides some other clue, the engravings accompanying such passages show what we think was the most familiar species of the family in England in Shakespeare's time, either in gardens or in the wild.” — F. DAVID HOENIGER, from the *Introduction*

69 [BRENDER À BRANDIS, Gerard] RILEY, A.K.

*River Prayer* | with Wood Engravings by G. Brender à Brandis.

Stratford, Ontario: *s.n.* [Gerard Brender à Brandis], 1999.

Octavo, 21.6 × 14.3 cm. Sewn into limp card wraps covered in Chiri paper. Lettering and two roundels printed in black to the upper cover. Unpaginated [ll. 4]. Mild foxing to the inside of both covers. Curiously, there is noticeable foxing to the verso of the second leaf and recto of the third leaf but nowhere else to the pages; the pages are otherwise clean and bright. Given the foxed pages, a slightly better than good copy. The text was set in Libra type and printed on Lana Royal paper. 6 wood engravings by Brender à Brandis accompany the text. Each was printed from the block in black. From a total edition of 235 copies. 115 of these were reserved for inclusion in the 1999 Grimsby Wayzgoose Anthology. The present copy is number 118 and belongs to the balance of 120 copies issued in wraps. Signed by Brender à Brandis in pencil on the colophon page.



\$50.00 USD

70 [BRENDER À BRANDIS, Gerard.]

*Seven Miniature Orchids.*

Stratford, Ontario: Gerard Brender à Brandis, 2001.



Octavo, 22.4 × 14.5 cm. Sewn into green Degas paper wraps. The upper cover is lettered and embellished with a linocut vignette printed in black. Unpaginated [ll. 4]. There is a crease extending from the spine-fold to the upper cover. The crease is repeated more faintly on the first leaf. A few minor bumps along the extremities. A near fine copy. The text was set in Libra type and printed on Stonehenge paper. As the title suggests, 7 wood engravings by Brender à Brandis

are presented, each with an accompanying text. Each depicts and describes a particular species of miniature orchid. The engravings were printed from the blocks in black. From a total edition of 170 copies, 70 of which were reserved for inclusion in the 2001 Grimsby Wayzgoose Anthology. The present copy is number 112 and belongs to the balance of 100 copies sewn into paper wraps. Signed by Brender à Brandis in pencil on the colophon page.

\$60.00 USD

71 BRENDER À BRANDIS, Gerard.

*Mud* | Wood engravings and text by Gerard Brender à Brandis.

Stratford, Ontario: *s.n.* [Gerard Brender à Brandis], 2009.



Octavo, 22.4 × 14.6 cm. Sewn into grey Degas paper wraps. The upper cover is printed with the title and both covers are ornamented with fleurons in black. Unpaginated [ll. 4]. A few minor wrinkles and creases along the extremities, most noticeably at the corners. Else a fine copy. The text was set in Libra type and printed on Arches wove paper. 6 wood engravings by Brender à Brandis accompany the text. Each was printed from the block in black. From a total edition of 230 copies. 115 of these were reserved for inclusion in the 2009 Grimsby

Wayzgoose Anthology. The present copy is number 159 and belongs to the balance of 115 copies sewn into paper wraps. Signed by Brender à Brandis in pencil on the colophon page.

\$45.00 USD

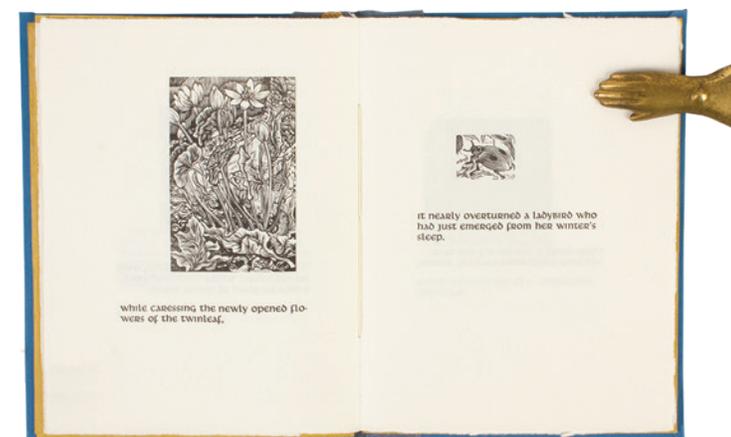
"I am an earth person, born under the sign of Taurus. But since we often long for our opposite, I am often drawn to places where earth meets water— shorelines, ponds and streams. I like to include water in my garden, and, indoors, enjoy watering or misting my many plants. This little collection of my engravings was inspired by some of my happier encounters with water." — GERARD BRENDER À BRANDIS.

72 BRENDER À BRANDIS, Gerard.

*A Sylph's Progress.*

*s.l., s.n., s.a.* [Stratford, Ontario: Gerard Brender à Brandis, 2011]

Duodecimo, 17.2 × 13.5 cm. Cased in quarter blue foliate patterned cloth and blue paper over boards. Title printed to the upper cover. Plain tan endpapers. Housed in a light blue paper sleeve. Unpaginated [pp. 20]. A fine copy. The text was set in Libra type and printed on dampened Arches paper. Illustrated with 14 wood engravings, one accompanying each page of text, by Brender à Brandis. One of 82 copies, this being number 40. Signed in pencil by Brender à Brandis on the colophon page.



\$165.00 USD

73 BRENDER À BRANDIS, Gerard.

*Gifts from the Sea* | an appreciation in words and pictures by Gerard Brender à Brandis.

Stratford, Ontario: [Gerard Brender à Brandis,] 2012.

Duodecimo, 18.7 × 14.2 cm. Cased in full tie-dyed teal linen, with blocked title to the upper cover. In a light teal paper dust wrapper, with a cut-out to the front panel revealing the blocked title. Plain grey-teal endpapers. All edges untrimmed. Unpaginated [pp. 20]. A fine copy. The text was set in Libra type and printed on Arches paper. Illustrated with 22 wood engravings of seashells by Gerard Brender à Brandis. One of 60 copies, this being number 30. Signed in pencil by the bookwright on the colophon page.



\$185.00 USD

**74** BRENDER À BRANDIS, Gerard.  
*Edibles* | Wood engravings and text by Bookwright Gerard Brender à Brandis.  
 Stratford, Ontario: *s.n.* [Gerard Brender à Brandis], 2012.

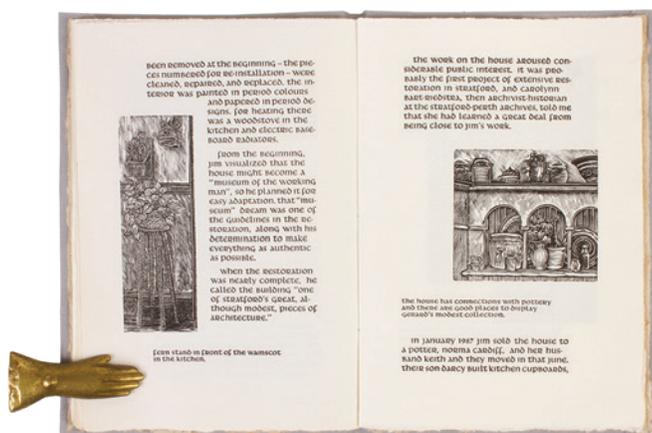


Octavo, 22.5 × 14.4 cm. Sewn into green paper wraps. The upper cover is printed with the title and embellished with a linocut in black. A second linocut was printed to the lower cover. Unpaginated [ll. 6]. A fine copy. The text was set in Libra type and printed on Arches Text paper. 12 wood engravings by Brender à Brandis accompany the text. Each was printed from the block in black. From a total edition of

215 copies. 115 of these were reserved for inclusion in the 2013 Grimsby Wayzgoose Anthology. The present copy is number 145 and belongs to the balance of 100 copies issued in paper wraps. Signed by Brender à Brandis in pencil on the colophon page.

**\$55.00 USD**

**75** BRANDIS, Marianne.  
*Under This Roof.*  
 Stratford, Ontario: [Gerard Brender à Brandis,] 2016.



Octavo, 19.2 × 13.5 cm. Cased in full grey linen. Blocked title and two inset cedar shingle offcuts, forming the image of a gable-end roof, to the upper cover. Housed in a green paper dust wrapper printed with the title to the front panel and ornaments to the rear panel. Onion-skin decorated endpapers. All edges untrimmed. Unpaginated [pp. 28, plus erratum slip tipped to the blank verso facing the colophon page]. A fine

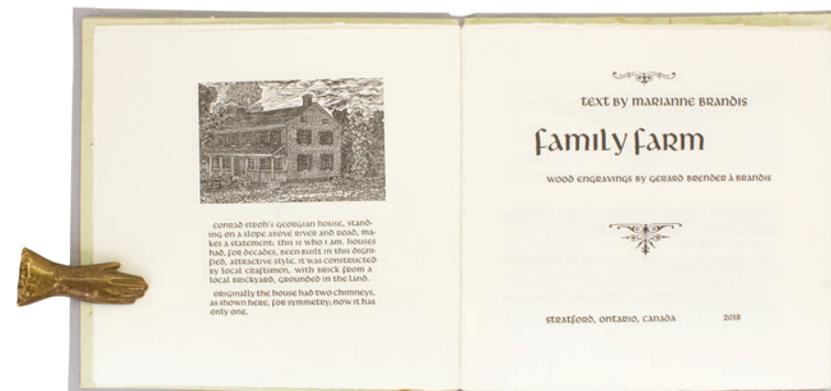
copy. The text was set in Libra and printed on Papeterie St-Gilles handmade rag paper. As the colophon relays, the paper was thirty years old by the time it was used for this book; and “less-than-ideal” storage conditions resulted in some mild discolouration to some of the edges. Illustrated with 18 wood engravings by Gerard Brender à Brandis. From an edition of 75 copies, this being number 48. The planned edition had been 90 copies, but

mechanical problems with Brender à Brandis’ 1882 Albion hand-press reduced the number of copies printed to 75. In spite of the obstacles, and in keeping with Gerard’s standards, the book is beautifully made. Signed in pencil by the bookwright on the colophon page.

**\$250.00 USD**

**76** BRANDIS, Marianne.  
*Family Farm.*  
 Stratford, Ontario: [Gerard Brender à Brandis,] 2018.

Squarish octavo, 17.9 × 18.1 cm. Cased in light grey linen with a square panel of wood veneer inlaid to the upper cover. Pale mint handmade vegetable paper endleaves. All edges opened but un-



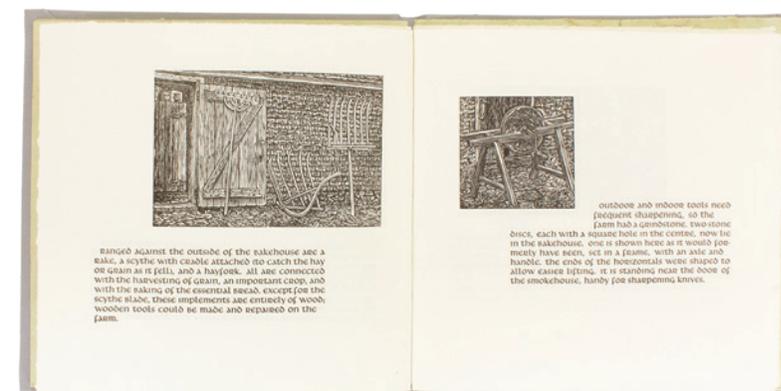
trimmed. Housed in a blue paper dust wrapper, with a lozenge cutout to the upper cover revealing the inlaid wood panel. Unpaginated [pp. 28]. A fine copy. The text was set in Libra and printed on Arches paper. Illustrated with 15 wood engravings by Brender à Brandis. One of 38 copies, this being number 17. Signed in pencil by Brender à Brandis on the colophon page.

**\$200.00 USD**

**77** Another copy: BRANDIS, Marianne.  
*Family Farm.*  
 Stratford, Ontario: [Gerard Brender à Brandis,] 2018.

As above, but cased in tan linen, with an inlay of Waterloo County fabric to the upper cover, and housed in a purple dust wrapper.

[See page 70 for binding]  
**\$200.00 USD**



78 Another copy: BRANDIS, Marianne.  
*Family Farm.*

Stratford, Ontario: [Gerard Brender à Brandis,] 2018.

As above, but cased in grey linen, with an inlay of Waterloo County fabric to the upper cover, and housed in a blue dust wrapper.

[See page 70 for binding] \$200.00 USD

79 SMILEY, Barbara.  
*Heritage in Stone: Yosef Drenters and the Rockwood Academy.*

Carlisle, Ontario: Gerard Brender à Brandis, 1989 [later casing: 2019].

Octavo, 24.9 × 16.2 cm. Cased in variegated linen over boards; the linen was hand-spun, hand-dyed, and handwoven by Brender à Brandis. Plain ochre endpapers. Housed in a grey linen covered chemise and matching slipcase. All edges opened but untrimmed. The case and its covering material were made by the bookwright in the winter of 2019 to house this set of hitherto itinerant sheets. Unpaginated [pp. 40 on double-leaves]. A fine copy. The text was set in Libra and printed on J. Barcham Green Maidstone paper. The text is illustrated with 23 wood engravings by Brender à Brandis, three of which span full-spreads. One of 160 copies, the present copy being number 91. Signed in pencil by Brender à Brandis on the colophon page.

[See page 60 for image] \$400.00 USD

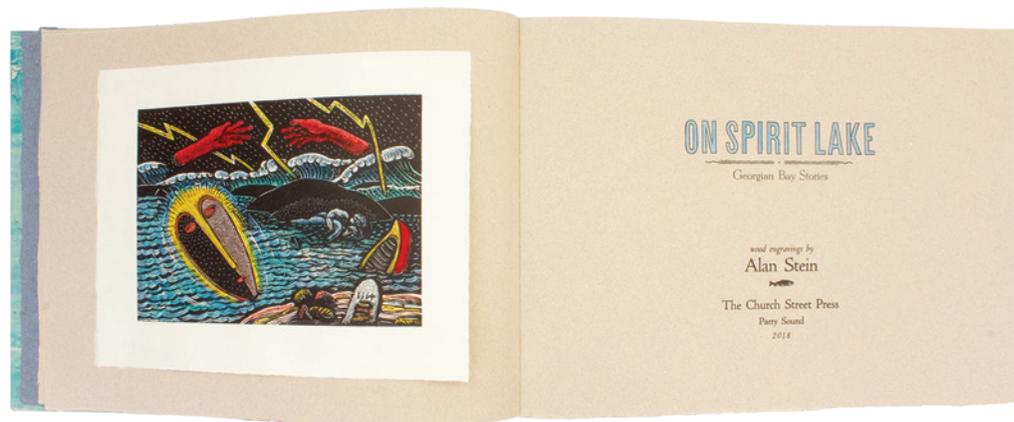
## CHURCH STREET PRESS

80 [STEIN, Alan; Introduction by Tom Smart.]

*On Spirit Lake* | Georgian Bay Stories | wood engravings by Alan Stein.

Parry Sound [Ontario]: The Church Street Press, 2018.

Oblong quarto, 23.7 × 31.6 cm. Cased in quarter dark slate cloth, with gilt lettering to the spine, and blue and green paste-paper over boards. Plain slate blue St. Armand endpapers. Top edges trimmed, others untrimmed. pp. [4] 5-94 [6]. A fine copy. The text was set in



Cloister Old Style and printed on beige St. Armand handmade paper. The text comprises pieces from the following writers: Ed Bartram, Judy Fong Bates, Joseph Boyden, Andrea Curtis, Nick Eyles, Katherine Govier, Wayne Grady, John Irving, David Macfarlane, Elizabeth MacCallum, Waubgeshig Rice, and Susan Swan. Included as an epigraph is Douglas LePan's poem *Georgian Bay*. Illustrated with 14 wood engravings by Alan Stein. 12 of the engravings were printed on white St. Armand paper and sewn into the text block. Additionally, a wood engraving printed on slate blue paper is tipped to the half-title; and a wood engraving printed on Gampi Torinoko paper, hand coloured in blue, green, yellow, and red, appears as the frontispiece. The binding and paste-paper were done by Don Taylor. From an edition of 100 copies, this being number 16. Signed in pencil by Alan Stein on the colophon page, and signed by each contributing writer on the last page of their text.

SOLD

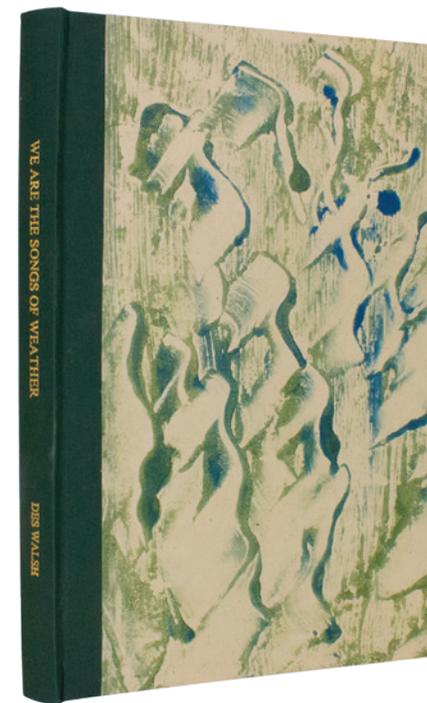
"The authors whose words comprise this volume were chosen because of the abiding influence Georgian Bay has exerted on their lives and writings. Their deep connections to Georgian Bay are expressed as prose poems, fictional narratives, autobiographical episodes, imagistic sketches and descriptive, perhaps invented passages from historical records. Alan Stein's prints, interpreting words as image, trace a personal iconography testifying to his own deep connection to the land and water and to the histories of the place. The words and images you'll encounter here point to the concord between today and deep history, between legend and the fluidity of memory, between unfathomable lengths of geological time and how quickly we can fall under the speak of the spirit of the bay."  
— TOM SMART, from the *Introduction*

81 WALSH, Des.

*We Are The Songs of Weather* | poems by Des Walsh | wood engravings by Alan Stein.

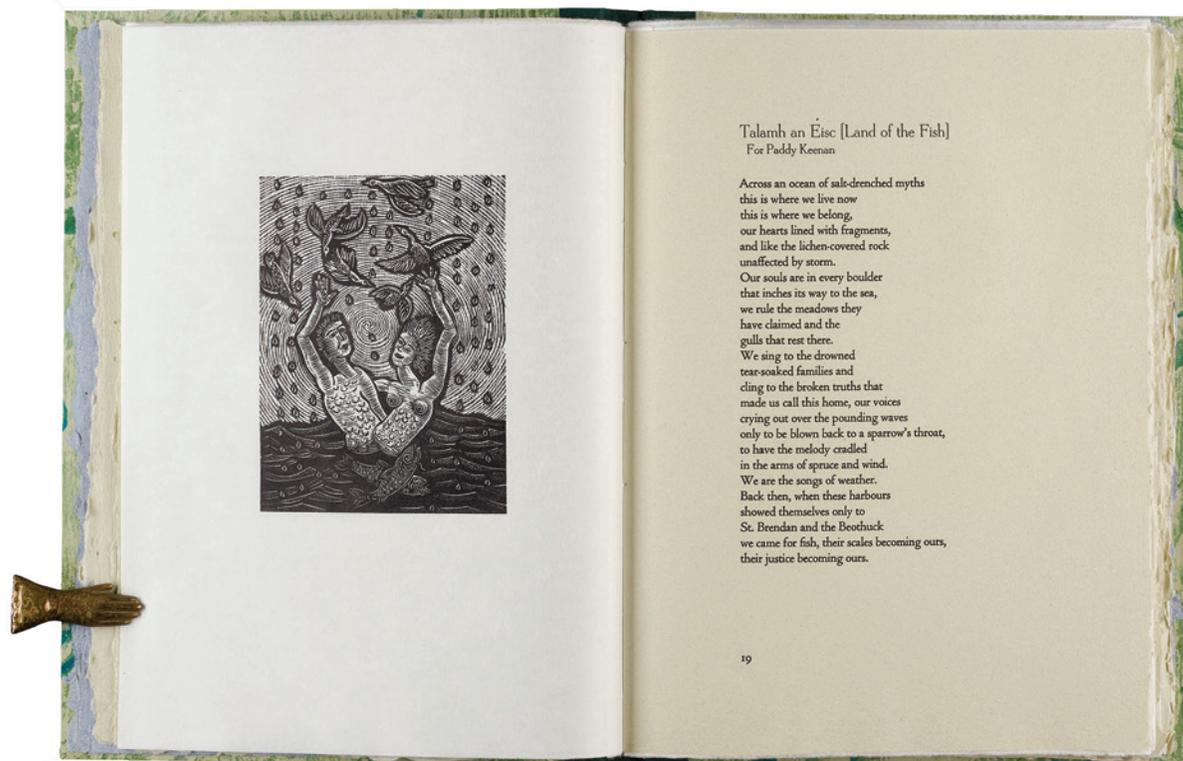
Old Bonaventure [Newfoundland] | Parry Sound [Ontario]: The Church Street Press, 2021.

Tall quarto, 34.5 × 25.4 cm. Cased in quarter green linen and green and blue 'seaweed' paste-paper over boards. The paste-paper and binding were done by Don Taylor. Lettering stamped in gilt to the spine. The endpapers are periwinkle blue and were handmade by Papeterie Saint-Armand using lichen "collected in the hills above Old Bonaventure." Top edges trimmed, others untrimmed. pp. [10] 11-81 [9]; included in the pagination are 17 double-leaves of handmade Iwami White Japanese paper, each printed with a wood engraving on one side; the illustrated double-leaves were inset and sewn into the text-block. A fine copy. The text was handset in 18 pt Cloister Old Style with 24 pt Cochin used for display. Printed on Saint-Armand handmade paper. The text is illustrated with a total of 19 wood engravings by Alan Stein, including a frontispiece hand-coloured in blue, red, yellow, green, and pink. The frontispiece was printed on Gampi Torinoko and tipped to the title spread verso. All of the engravings were printed from the blocks. 17 accompany the poems and were printed individually on a double-leaf of Iwami White paper. A vignette, suggesting snow and rain, was printed in blue over the title on





77 & 78 Gerard Brender à Brandis: *Family Farm*



81 Church Street Press: *We Are the Songs of Weather*

the title-page. The vignette is excluded from the number of engravings given above. From an edition of 60 copies, this being number 17. Singed in pencil by Alan Stein and Des Walsh on the colophon page.

Loosely inserted is a copy of the original prospectus, embellished a wood engraving by Alan Stein; the engraving is repeated on the book's half-title. The prospectus was printed on one side of a trimmed sheet of Saint-Armand paper; it is once-folded and measures roughly 48.5 × 16.6 cm open.

\$600.00 USD

“Newfoundlander Des Walsh, a key participant in the St. John’s cultural rebirth of the 1970s, has six books of poetry published including *Seasonal Bravery*, *The Singer’s Broken Throat* and the acclaimed *Love and Savagery*, which was adapted for a motion picture by Morag Films in 2009.

Walsh is also a noted screenwriter, playwright and musician. He scripted the mini-series adaptation of Bernice Morgan’s *Random Passage* and *Waiting for Time*. Awards include a Gemini, a New York Festival Award, Italy’s Umbria Fiction Award, and Best Series (Cannes International TV Festival), all for co-writing *The Boys of St. Vincent*.

The 18 poems in this collection are “intensely lyrical, exploring the intersection of relationships and place, between images of lichen-covered rocks and angels, a persistent motif is the tortured emotions of one trying to be “sure of his place” especially in the seeking, losing, and reclaiming of love.” (from the prospectus)

## CARL DAIR

### 82 [DAIR, Carl.]

First proof of | **Cartier** | roman & italic | the first Canadian type for text composition—designed by Carl Dair to mark the Centenary of Canadian Confederation.

[with parallel full title in French.]

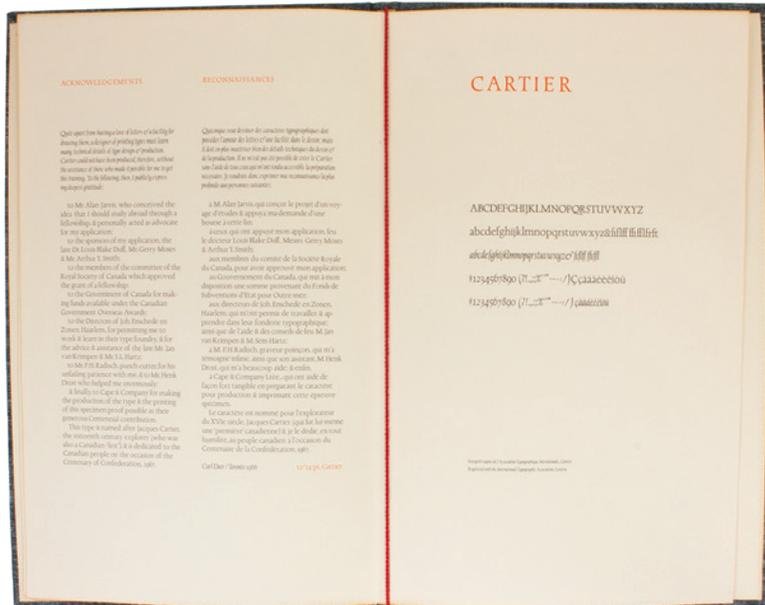
Toronto: Cape & Company Limited [1966].

Tall quarto, 34.2 × 21 cm. In full dark grey cloth over boards, with the title stamped in silver to the spine. The text-block consists of a single unsewn gathering; the gathering is secured in place by a red string, which is affixed to the inside of the case at the head and foot of the spine and runs vertically along the gutter of the gathering’s middle spread. Unpaginated [pp. 8 on double-leaves]. A barrier sheet of Japanese paper is laid loose over the page printed with the type specimen. The case, owing to its design and structure, is slightly cocked. The pages are darkened slightly along the fore-edges; else, fine. Printed on watermarked Howard Smith Byronic paper. In addition to the type specimen, there are prefatory remarks on Cartier by Douglas Lochhead along with acknowledgements and notes on the design of the type by Carl Dair in both English and French. From an edition of 250 copies. The present copy is unnumbered.



\$200.00 USD

“*Cartier*, the distinctive new type-face designed in Canada by Carl Dair is an event of great moment, almost unique in our history. This design is, in fact, Canada’s first text type created for the twenty-six letter alphabet. Not since 1841 at Norway House when James Evans fashioned his Cree syllabic symbols has Canada developed its own original type. Here is legibility, invention, style, and beauty from the mind and hand of a great Canadian talent. Carl Dair has spent ten years designing *Cartier*. His work constitutes a centennial gift to all Canadians, indeed, to all people, for all time.” — DOUGLAS LOCHHEAD



“In designing this face, I had no desire to unnecessarily add to the already ample variety of fine types, nor to seek novelty for its own sake. However, I did feel that certain recent technological changes in typesetting invoke a design response.

To notice these changes & some of their obvious implications for type design:

1/ The development of photo-typesetting now means that the old form determinants of punch or pattern, matrix & mould, have yielded to a direct relationship between the hand of the designer & the lens of the camera without *any* mechanical intervention. New kinetic forms are therefore possible, with pages as vital as the manuscript page.

2/ Since the combination of typesetting on film and printing by photo-offset eliminates the contact of inked metal type with paper, the designer is freed from concern about small counters or fine joins of strokes filling with ink, or undue wear in the corners or serifs. Only legibility & good proportion need concern the designer.

3/ The use of the standard typewriter keyboard on the newest typesetting equipment offers both advantages & disadvantages. Fewer characters are available, & all characters must be designed to fit into a unit system. On the other hand, the ability to back-space one unit at a time permits a range of ligatures & sensitive spacing that is impractical on type-casting machines.

William Morris once said the ‘Letters should be designed by artists, not engineers.’ Lest it seem that I have been overly concerned with designing to exploit the new typesetting technology, let me say that there has been one underlying design objective in the development of *Cartier* since its conception over ten years ago.

It has long been a theory of mine that the strengthening of the base line of each letter would contribute to the appearance & legibility of text, a theory derived from a study of certain letters used by Anton Miscomini [*sic*] in a page printed in 1482. In *Cartier*, it is put to the test; time alone will be the infallible judge of whether the conception & the effort has validity.” — CARL DAIR

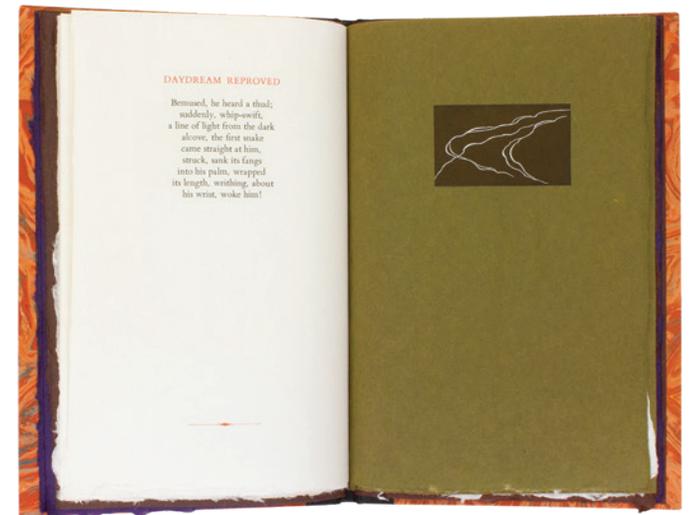
## GAUNTLET PRESS

### 83 OUTRAM, Richard. *Thresholds.*

Toronto: The Gauntlet Press, 1973.

Octavo, 24 × 15.8 cm. Cased in quarter black cloth, with slate-blue, coral, and pink marbled paper over boards. Printed paper label to the upper cover. Self-ends of brown and dark purple Japanese paper (the third front free-endpaper doubles as the half-title). Unpaginated [ll. 12 on double-leaves, plus ll. 10 of interleaved Japanese paper including the self-ends].

A fine copy. The text was set in Bembo with Cochin Old Style printed in red for display. Illustrated with 2 abstract white line wood engravings by Barbara Howard. The engravings were tipped to leaves of olive Japanese paper sewn into the text-block. One of 70 copies, the present copy being number 33.



\$495.00 USD

### 84 OUTRAM, Richard. *Locus.*

Toronto: The Gauntlet Press, 1974.

Octavo, 23.9 × 15.7 cm. In a quarter fore-edge binding of olive green cloth and blue and red marbled paper over boards. Dark moss green and blue Japanese paper endleaves. Unpaginated [ll. 16 on double-leaves]. A fine copy. The text was set in Bembo with Cochin Old Style printed in blue for display. Illustrated with 8 full-page wood engravings by Barbara Howard; the engravings were printed in blue, green, orange, purple, and gold; two are in two colours. The text is further embellished with four wood engraved vignettes, repeated throughout in various colours. In total, 26 wood engravings illustrate the text, including repetitions. One of 80 copies, the present copy being number 58.



\$775.00 USD

85 OUTRAM, Richard.  
*Arbor.*  
Toronto: The Gauntlet Press, 1976.

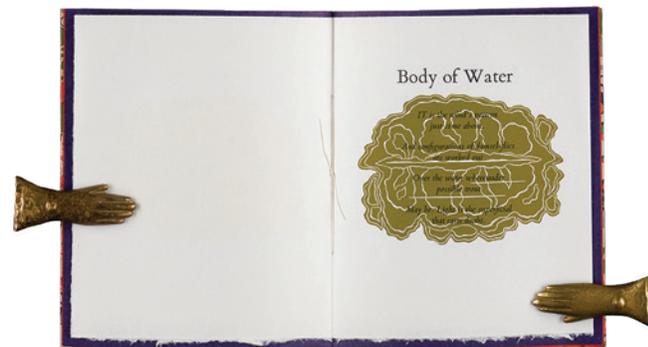
Octavo, 24 × 15.7 cm. Cased in quarter black cloth, with coral, slate, and green marbled paper over boards. Brown, dark purple, and dark moss green Japanese paper endleaves; paper label, printed in green and black, to the spine. Unpaginated [ll. 8 on double-leaves]. Minor staining along the edge of the spine label, else a fine copy. The text was set in Bembo, with Cochin Open printed in purple for display. Illustrated with 6 wood engravings by Barbara Howard printed in orange, yellow, and various shades of green; two of the engravings are full page; two are in two colours, and one is repeated thrice in various orientations. One of 60 copies, the present copy being number 52.



\$550.00 USD

86 [OUTRAM, Richard.]  
*Body of Water.*  
s.l. [Toronto:] Barbara & Richard Outram | The Gauntlet Press, 1979 [given on the colophon page].

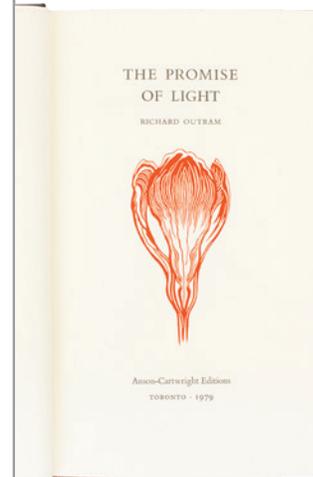
16.4 × 13.4 cm. Sewn (not to show) into wraps of green, grey, orange, dark blue, and pale gold stone patterned marbled paper. The text-block consists of a single gathering of double-leaves, sewn into the wrapper through endsheets and pastedowns of purple and rust Japanese paper. Unpaginated [ll. 2 double-leaves]. The first leaf is printed on the recto with the half-title in olive; its verso is blank. The second leaf is printed on the recto with Outram's poem and a wood engraving by Barbara Howard; its verso bears the colophon. Almost imperceptible rubbing along the wrapper's spine-fold and extremities; and very mild offsetting from Howard's wood engraving to the facing blank verso. A fine copy. Howard's semi-abstract wood engraving, which depicts an aerial view of a pond, was printed in olive with Outram's text overprinted in black. The text was set in Bembo and printed on an unidentified white wove paper. From an edition of 40 unnumbered copies bound and issued. A further 44 sets of sheets were produced but unbound (McLeod 1999, 34).



\$235.00 USD

87 OUTRAM, Richard.  
*The Promise of Light.*  
Toronto: Anson-Cartwright Editions, 1979.

Octavo, 23.5 × 14.5 cm. Cased in quarter blue cloth with blue, gold, and red machine marbled paper over boards. Gilt frame and lettering to the spine. Self ends. All edges trimmed. pp. [12] 3-117, [3], plus ll. 5; self-ends. A fine copy. Designed by C. Freeman Keith and printed and bound at The Steinhour Press in Lunenburg, Vermont. The title-page is embellished with a wood engraving of a crocus by Barbara Howard, printed from the original block in red; the engraving also appeared in the contemporaneous Gauntlet book *Circle* (1979). From an edition of 250 copies, this being number 52. Signed in ink by Outram on the colophon page.

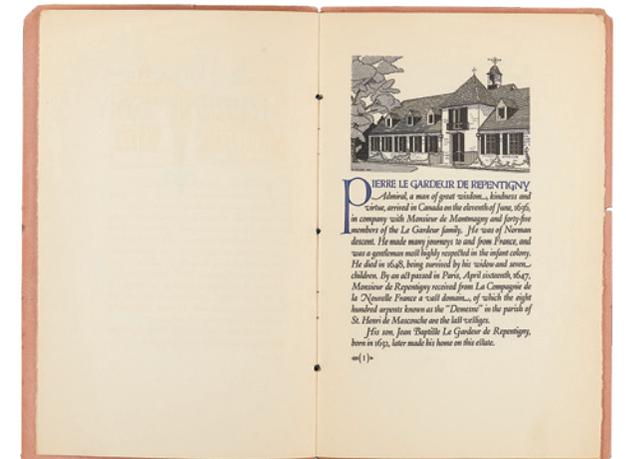


\$65.00 USD

## GOLDEN DOG PRESS

88 [COLVILLE, Hazel.]  
*Le Manoir de Repentigny.*  
[Toronto: Golden Dog Press, 1934.]

Octavo, 25.9 × 16.9 cm. Tied with blue thread into salmon paper wraps. The title and a fleur-de-lys ornament are printed in black to the upper cover. pp. [4] 1-3 [5]. A few minor nicks, chips, and shallow tears along the extremities; most noticeably, there is a chip to the upper outer corner on both covers, a tear of roughly 1 cm to the fore-edge of the upper cover, a nick to the fore-edge of the lower cover, and loss of a few mm to the head and foot of the spine. There is also a faint diagonal crease to the lower third of the upper cover. Neat inscription in ink (seemingly from the author, though it is hard to authenticate) to the recto of the first leaf: "Envoi de Mme. Colville | Avril 1934". A very good, internally fine copy. Embellished with a headpiece, depicting the titular 'Manoir', and an armorial tailpiece by Henry J. Hulot; both are printed in blue and black. The opening line of text is embellished with a dropped initial and lettering by A. Scott Carter, R.C.A., printed in blue. The text was printed on watermarked Marlowe laid paper. "This book, written by Hazel Colville, was designed at The Golden Dog Press by J. Kemp Waldie and set into type there by Ralph Britt. A. Scott Carter, R.C.A. drew the title, initial letter and opening line and Henry J. Hulot, the Manoir and tailpiece."



\$175.00 USD

89 [SHAKESPEARE, William; HYDE, Laurence.]  
*Engravings for Macbeth.* [Illustrated with 14 wood engravings by Laurence Hyde.]  
 [Toronto:] Golden Dog Press, 1939.

Quarto, 31.7 × 22.8 cm. Spiral bound into silver metallic paper covers. The covering paper is textured with an embossed peened pattern. Title printed in black to the upper cover. Un-paginated [ll. 22, including blank self-ends; the leaves bearing the illustrations and text are printed on one side only]. One small spot to the bottom of the upper cover; minor creasing to the lower corner on the upper cover and along the joint with the spine coil on the lower cover; a few barely perceptible scuffs to the lower cover; the bottommost punched coil hole on the upper cover has torn at the back; the same issue affects the first two leaves. But overall, a fine copy of this exceedingly delicate book. The text, which was taken from the First Folio Edition, was handset in Janson type and printed by G.A. Davis Printing Company, Limited. Illustrated with a total of 14 wood engravings by Laurence Hyde, one of which was once repeated. Five of the engravings are full page and nine are headpieces. Due to the fragility of the original blocks, and the heavy commercial press used, the wood engravings were reproduced from electrotypes. While the colophon provides no clue to the limitation of the present title, Patricia Ainslie, in *The Wood Engravings of Laurence Hyde*, maintains that the edition comprised 200 copies (Ainslie 1986). But whether because the edition was smaller, or the fragility of the ephemeral binding has left few copies intact, experience has shown this to be extremely scarce and elusive title. It may be the case, however, that fewer than 200 copies were assembled.

SOLD

OCLC Number / Unique Identifier: 13088990

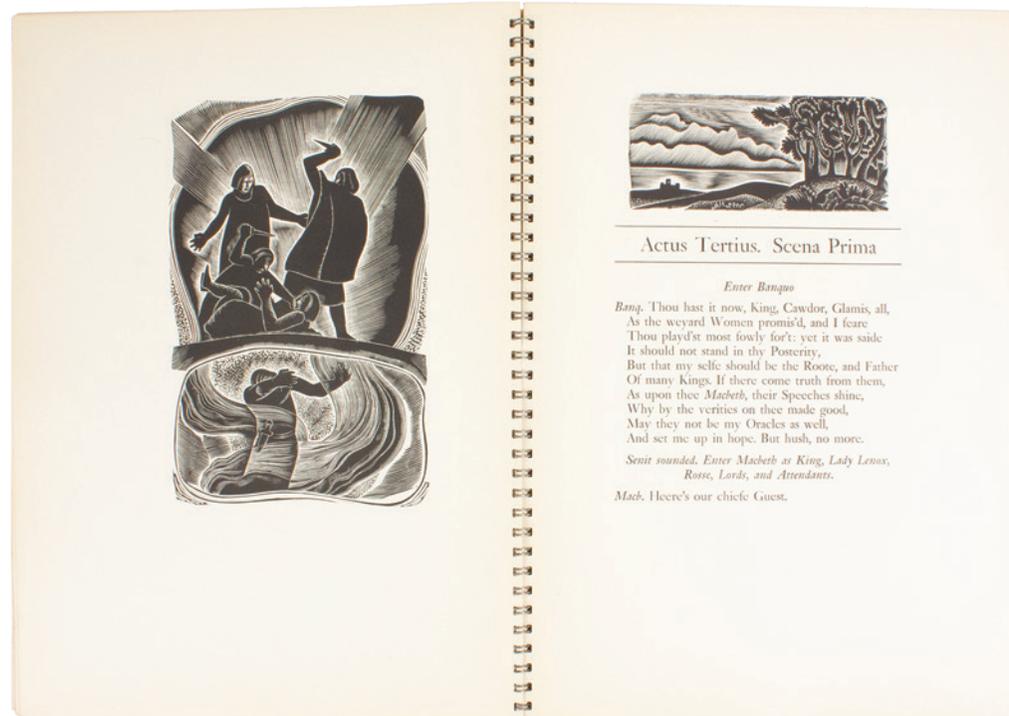
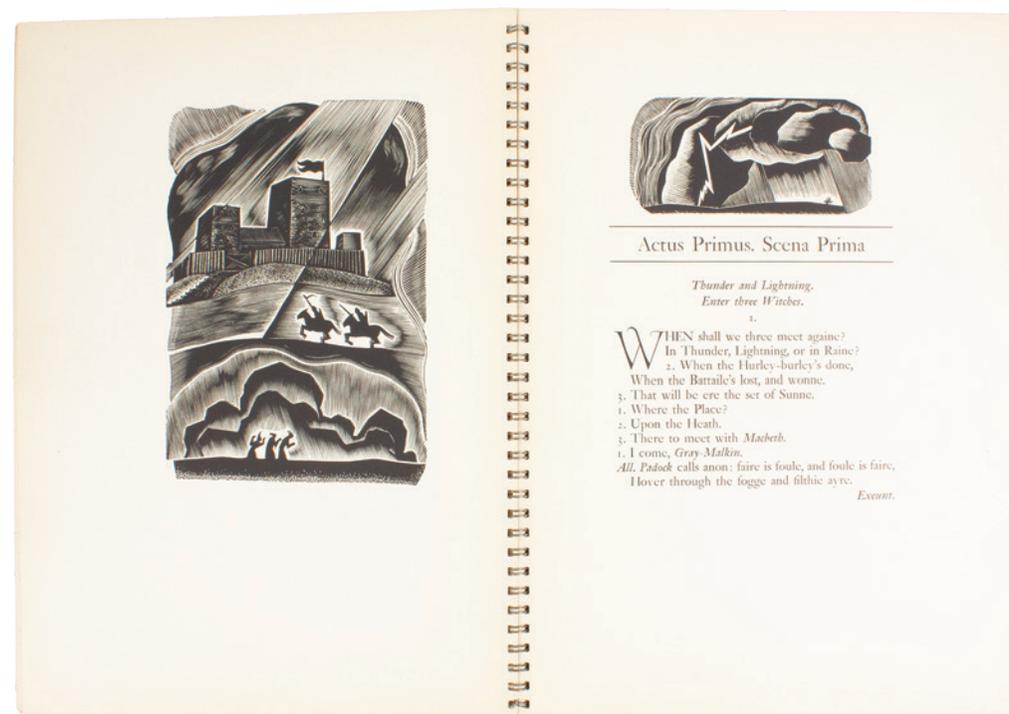
The Golden Dog Press is widely (though not universally) acknowledged as Canada's first private press.\* It was established in Toronto in 1933 by J. Kemp Waldie.

Kemp Waldie became acquainted with the revival of wood engraving and the type designs of Jan van Krimpen while travelling through Europe in the early 1930s. In London, he developed an appreciation for the work produced by the Golden Cockerel Press under Robert Gibbings and began to collect Eric Gill. Upon returning to Toronto, spurred by what he perceived as an aesthetically insipid publishing trade, Kemp Waldie founded his Golden Dog Press. He named the Press after the eponymous historical novel by William Kirby, lending a distinctively Canadian tone to an initiative in fine printing inspired by the British revival. Golden Dog produced its books on handmade paper and set its texts in Perpetua, Janson, Blado, and van Krimpen's Lutetia. And, perhaps most notably, it was the first press to print Laurence Hyde's wood engravings.

Although it fell short of Kemp Waldie's ambitious intentions, *Engravings for Macbeth* was the Press' magnum opus (see Landon 2004, 375). Conceived initially as an unabridged reproduction of the First Folio text, the realized edition was much more modest: a collection of ten excerpts. Each of the play's five acts is illustrated with at least one full-page wood engraving and an accompanying headpiece by Laurence Hyde.

Golden Dog shuttered just prior to the outbreak of the Second World War, having produced

\* Two other contenders for the title are represented in these pages: Robert Reid and The Private Press of Charles Bradbury. But the title is a function of the definition used. And a sharply bounded sense or rigorous definition of a 'private press' may be a chimera. So the title too may be chimerical.



89 Golden Dog Press: *Engravings for Macbeth*

eight books. While Kemp Waldie succeeded in bringing the Book Beautiful to Canada, the Canadian revival of printing that he had hoped to stimulate in 1933 would not develop for another two decades.

“Laurence Hyde began making wood engravings during the 1930s in Toronto. In this medium he produced technically brilliant work of the highest aesthetic merit, works of insight and sensitivity. His prints are comparable to the best British and American wood engravings of the time.” — PATRICIA AINSLIE (Ainslie 1986, 7)

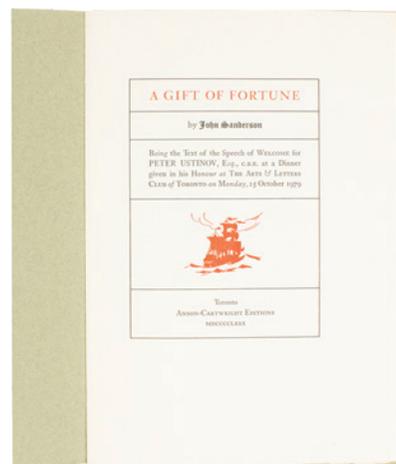
“[*Macbeth*] was stark and it lent itself to wood engraving. And, it was a murder story essentially and it had its own peculiar dark dramatic quality as compared with say some of the other Shakespeare plays. Like, *As You Like It*, for instance where you had to deal with love and romance and a completely different atmosphere. This was a wood engraving story, this could be told essentially in wood engravings. Very severe, very stark. [...]

In all of the *Macbeth* things, I thought of it as a play. I think you have to in a way. I didn’t want to think of it in terms of making it naturalistic—I suppose I could have illustrated the play with sort of naturalistic illustrations, but the play is perhaps one of the most theatrical of all Shakespeare’s plays. It’s a play with sets and with shafts of spot lights coming in and darkness and shadows. I never really forgot that. You simply cannot get away from that when you’re reading the play. There’s no forest of Arden in *Macbeth*. Nothing lyrical. It’s all hard stone, nasty bad-tempered people, men and women, and everybody’s nasty, hard and cruel. That’s all there is to it. It’s a miserable play. You have to get that feeling into it. Everybody’s out for their own.” — LAURENCE HYDE (quoted in Ainslie and Home 1988, 12-13)

## GLENN GOLUSKA | IMPRIMERIE DROMADAIRE ET AL.

- 90 SANDERSON, John.  
*A Gift of Fortune* | Being the Text of the Speech of Welcome for Peter Ustinov, Esq., C.B.E. at a Dinner given in his Honour at The Arts & Letters Club of Toronto on Monday, 15 October 1979.  
Toronto: Anson-Cartwright Editions, 1980 [in roman numerals].

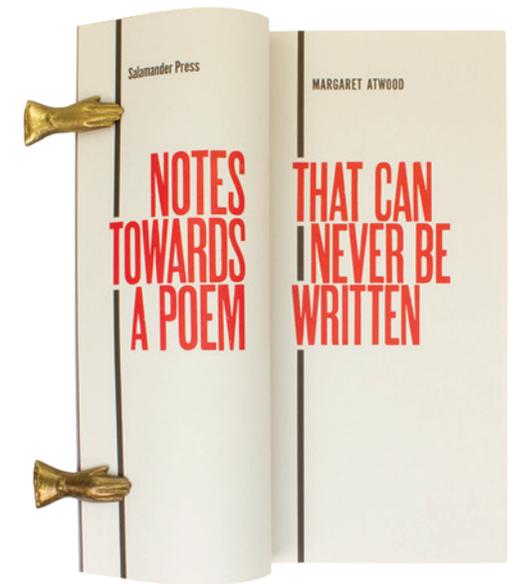
Small quarto, 26.1 × 18.1 cm. Sewn with olive thread into wraps of green Barcham Green Britannia Cover paper. The wrapper’s bottom edges are deckled. The upper cover is lettered in black and decorated with a vignette of a ship in red. Top edges trimmed, others opened but untrimmed. Unpaginated [pp. 8]. A fine copy. The text was set in Caslon 137 and printed on Fabriano Umbria paper. Designed and printed by Glenn Goluska at The Nightshade Press. From an edition of 50 copies. The present copy is number 29.



\$75.00 USD

- 91 ATWOOD, Margaret.  
*Notes Towards a Poem That Can Never Be Written*.  
s.l. [Toronto:] The Salamander Press [The Nightshade Press, 1981].

30.4 × 15.9 cm. Side-sewn with black thread into printed wraps of Curtis Linen Cover paper. The upper cover is titled with wood type in red and lettered with the author’s name in black in Trump Semibold Condensed. Vertical rules printed in black to the upper cover. Plain indigo endpapers. pp. [5] 6-31 [1]; on double-leaves. The upper cover and spine are very slightly sunned. The head and especially the foot of the spine are bumped and rubbed; mild rubbing along the length of the spine. Else a fine copy. The text was set in Linotype Palatino, Alternate Gothic, and various wood types, and printed on Rolland Tints Ash Gray paper. Designed, composed, and printed by Glenn Goluska and bound by Anne Goluska. From an edition of 200 copies. The present copy is number 48. Signed in ink by Margaret Atwood on the colophon page.



\$285.00 USD

- 92 [GOLUSKA, Glenn, edited by.]  
*Scott Joplin | e the music of Ragtime* | A most miscellaneous selection of criticism, both misguided & enlightened, poetry, comment & hyperbole.  
[Toronto:] imprimerie dromadaire [1983].

Octavo, 23.5 × 15 cm. Pamphlet stitched into grey Curtis Linen wraps with a magenta paper outer wrapper. Horizontal silver rules run across the magenta wrapper and the title is overprinted in wood-type on the upper cover. Unpaginated [pp. 20]. A few minor bumps to the extremities of the magenta wrapper, else a fine copy. The text was set in Linotype Palatino and printed on Mohawk Letterpress Text paper. 16-line Grecian wood-type was used for the title on the cover. The head and foot of each page is accented with Caravan borders printed in red. One of 125 copies produced for the Typocrafters’ 1983 meeting in St. Louis, “an important centre of ragtime and for many years the home of Scott Joplin.” The present copy is marked *h/c*. Selected for the AIGA Book Show 83.

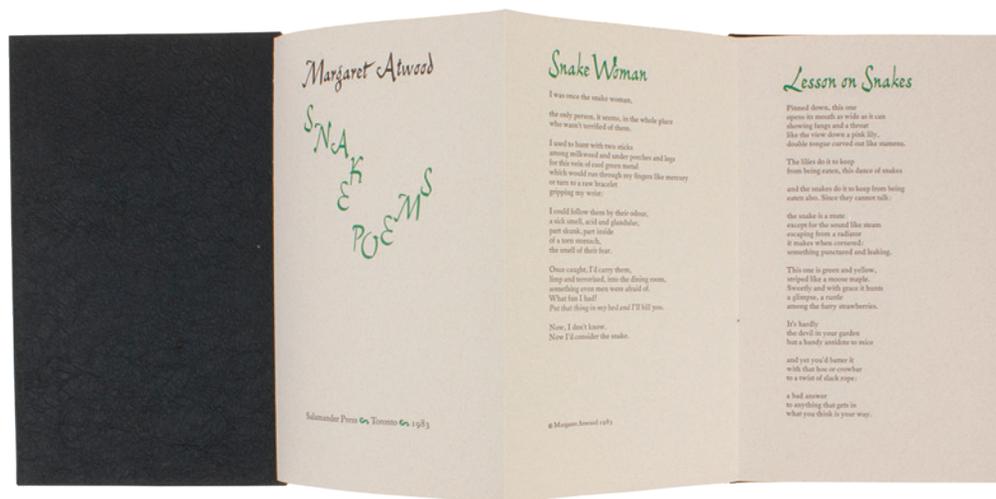


\$85.00 USD

“Glenn Goluska ragged the hell out of the old Linotype keyboard & vandercooked to the strains of recorded ragtime. Ragtime Annie did the binding, and our ragtime cat climbed in & out of the pressroom window across the bed of the Vandercook.”

93 ATWOOD, Margaret.  
*Snake Poems.*

Toronto: Salamander Press [printed by Glenn Goluska at The Nightshade Press], 1983.



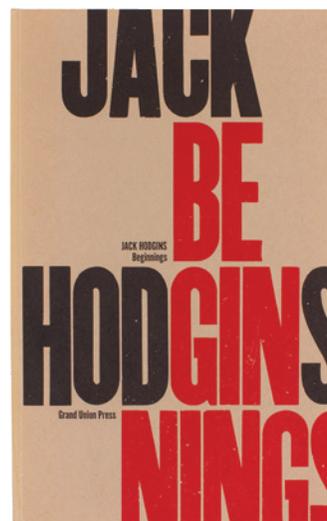
Octavo, 22 × 13.4 cm. Concertina structure, tipped to boards covered in dark teal *Momi Kon* paper. Printed paper label to the upper cover. Unpaginated [ll. 16: concertina-fold leaves, printed on one side only]. A fine copy. The text was set in W.A. Dwiggins' Linotype Falcon, with foundry Reiner Script used for display; printed on Imago handmade paper. One of 100 copies numbered and signed by Atwood. The present copy is number 91. Additionally inscribed by Atwood, at a later date, below her signature: “for Greg June 12 1999 | on the night of the 25th anniversary of the reading series”. The recipient, Greg Gatenby, founded Toronto’s International Festival of Authors.

\$950.00 USD

94 HODGINS, Jack.  
*Beginnings* | Samplings from a long apprenticeship: novels which were imagined, written, re-written, submitted, rejected, abandoned, and supplanted.

[Toronto:] Grand Union Press [printed by Glenn Goluska at The Nightshade Press, 1983].

Octavo, 23.7 × 15 cm. Cased in tan Carnival Kraft paper over boards, with wood-type lettering printed in black and red to the upper cover. Printed lettering to the spine. Yellow Carnival Groove endpapers. pp. [6] 7-29 [3]. The covers are slightly darkened; mild rubbing to the bottom 2 cm of the spine. Else, a fine copy. As the title suggests, the text is exordial: it consists of opening pages and first chapters of unpublished novels. Each of the five sections was set in a different typeface (with the exception of the first and third sections, both of which are set in Palatino), and each is accented with an opening initial using a different display type. The typefaces used are: Palatino with an Optima initial letter printed in red;

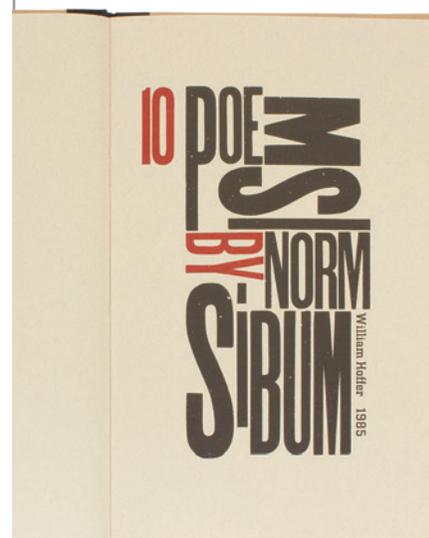


Trade Gothic Extra Condensed with Gothic Outline in black; Palatino and Reiner Script in yellow; Falcon and Gill Sans in black; and Trajanus and Goudy Text in red. Carlyle Japan was used for text paper. Like the other two books issued under the Grand Union Press imprint (Kroetsch’s *Letters to Salonika* and Atwood’s *Unearthing Suite*), *Beginnings* was casebound by Michael Desjardins. From an edition of 175 copies, of which 150 were issued for sale. This copy is number 1. Signed by the author on the colophon page.

\$95.00 USD

95 SIBUM, Norm.  
*10 Poems.*

[Vancouver:] William Hoffer [printed by Glenn Goluska at The Nightshade Press], 1985.



Octavo, 24 × 15.2 cm. Cased in quarter black cloth and tan paper over boards. The upper cover is printed in black with a sample of the menu from ‘the Hungarian’s’, a restaurant figuring prominently in this collection of Sibus’s poems: “I still take my lunches / in the domain of your old nemesis: / The Hungarian. Deaf in one ear, / he is still painfully slow bringing a menu.” Printed paper label to the spine. Plain dark brown endpapers. Unpaginated [pp. 32; plus loose erratum leaf]. A few barely perceptible scuffs to the covers. Else fine. The text was designed and set by Glenn Goluska in Linotype Trump Medieval, foundry City Medium, and an unidentified wood type. It was printed on mouldmade beige Zerkall Nideggen paper. The poems are numbered in the margins with wood type, printed in rust-red. Many of the page heads are accented with a line of type ornaments, also printed in rust-red. The binding was done by Michael Desjardins. An erratum leaf is

laid in at the rear: “the observant reader may well notice a slight discrepancy between the information contained in the contents page and the actual order of poems four & five. He or she should feel free to mentally transpose either the contents page or the poems themselves. The printer, upon making this depressing discovery, and after midnight phone calls to Vancouver, decided to do neither. Hence this erratum slip, which no true collector will want his copy to be without.” The erratum is printed with display wood type in red on dark beige wove paper. It measures 16.9 × 10.9 cm. From an edition of 100 copies. This is number 87. Signed in ink by Norm Sibus on the colophon page. (Woodsworth, *Cheap Sons of Bitches: The Publications of William Hoffer*. A37)

\$150.00 USD

“Maimonides said that while one could not describe the attributes of God, one could describe what God was not. Culture is much that way; we cannot actually describe what culture is, but must settle for an argument about what it definitely isn’t. And that’s what I set out to do with *Tanks*.”

— WILLIAM HOFFER (HOFFER 1997A, 8)

96 [HOFFER, William; GOULSKA, Glenn, et al.]

**TANKS** [are mighty fine things].

Vancouver: William Hoffer / TANKS, 1986-87.

A complete collection of the ‘subscriber’s edition’. Quartos, of various sizes, housed together in a blue linen covered slipcase (29 × 19.8 cm). The slipcase was made by Rasmussen Bindery. Gilt stamped title to the head of the slipcase. A fine set. *Tanks* was conceived by Hoffer as a vital operation in his campaign against state-sponsored literature: “[*Tanks* was] a pseudo-military operation he devised in order to rid the world of arts bureaucracies and the collaborators who keep them in place. A fierce opponent of government subsidies, he sought to expose the system of favours that pervades every area of the arts in Canada and elsewhere” (Kociejowski 2022, 43). TANKS 1.2 - 1.5 are uniformly numbered 38/150 on the colophon pages. Following Glenn Woodsworth, Hoffer’s bibliographer, the consensus among members of the Canadian book trade is that only 85 copies of the ‘subscriber’s edition’ were actually assembled. Tanks 1.6 wasn’t produced (and therefore isn’t included) and *The Topography of Typography* wasn’t assigned a number in the *Tanks* series. The print runs for the trade issues of *Tanks* ranged from 1,000 to 2,500 copies (Woodsworth, *Cheap Sons of Bitches: The Publications of William Hoffer*. A51). Five books in paper wrappers and two paper portfolios, or seven fascicles in all, comprising:

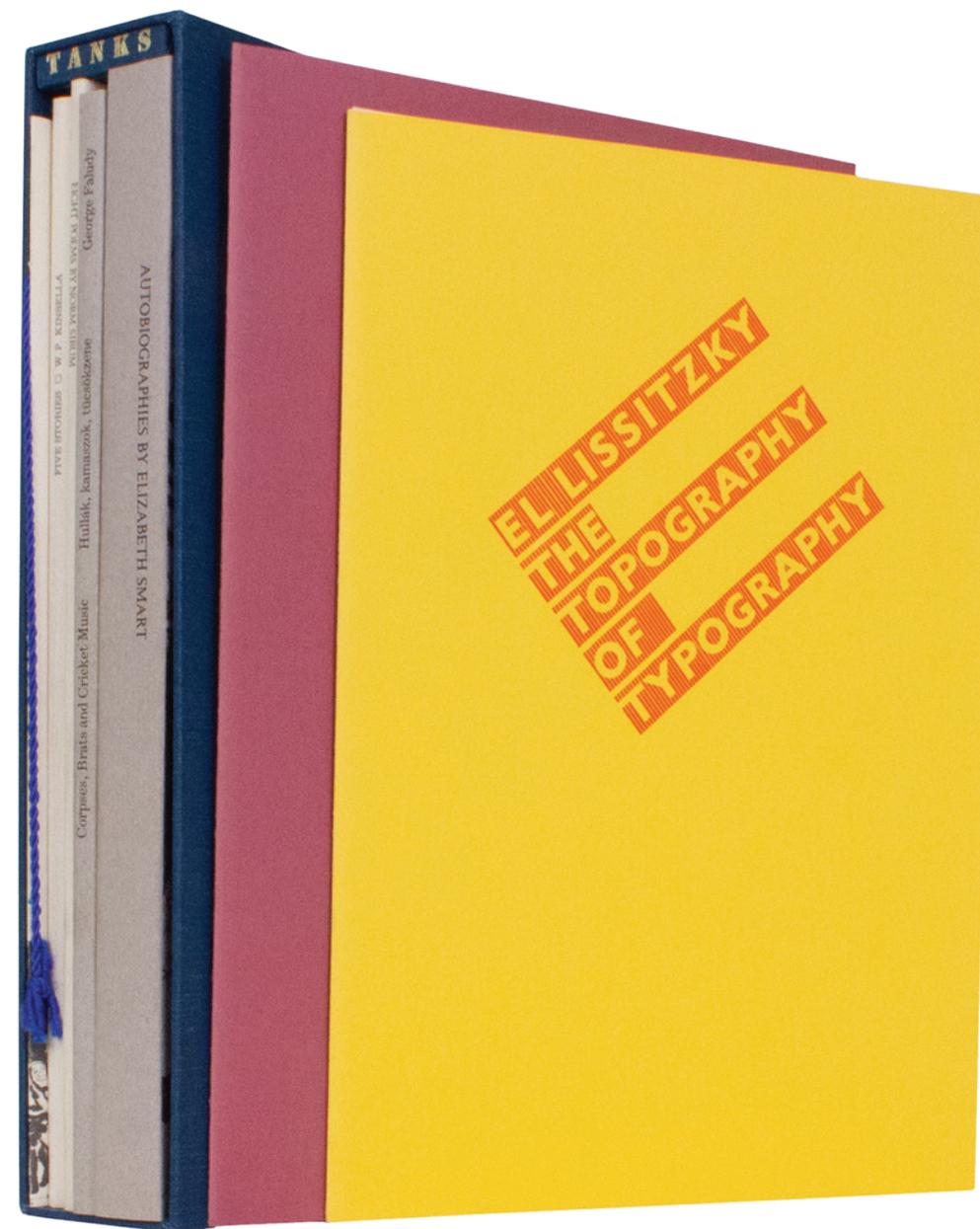
A TANKS 1.1

KOCIEJOWSKI, Marius.

*The Machine Minders* | with illustrations by Maureen Sugrue.

1986. 27 × 19.2 cm. Tied with blue twine into pictorial cream paper wraps. Title printed in black to the upper cover. pp. [2] 1-12 [2]. A fine copy. Three greyscale illustrations by Maureen Sugrue. Two are full-page and the other spans a full spread. Signed in ink by Marius Kociejowski on the title-page.

“The Machine Minders has been published in objection to the continued creation of State Literature through government subsidies to the Arts. The first volume of TANKS will consist of five books, all of which share the characteristic of being objectionable to the government.”



96 William Hoffer: TANKS

B TANKS 1.2  
KINSELLA, W.P.

*Five Stories* | with illustrations by Carel Moiseiwitsch.

1986. 27.4 × 18.6 cm. Perfect-bound into pictorial cream paper wraps. Lettering printed in black to the upper cover and spine. Pictorial endpapers. pp. [8] 5-57 [3]. Some smudges and adhesive stains to the verso of the colophon page. Minor rubbing from the slipcase cloth to the bottom edges. Else fine. 10 black and white illustrations by Carel Moiseiwitsch. Signed by William Kinsella on the colophon page.

C TANKS 1.3  
SIBUM, Norm.

*Eight Poems* | with illustrations by Clifford Harper.

1987. 27.8 × 18.9 cm. Perfect-bound into pictorial cream paper wraps. Lettering printed in black to the upper cover and spine. Pictorial endpapers. pp. [6] 5-31 [7]. Minor rubbing from the slipcase cloth to the bottom edges, else fine. Illustrated with 10 black and white vignettes by Clifford Harper. Signed in ink by Norm Sibus on the colophon page.



D TANKS 1.4  
FALUDY, George.

*Corpses, Brats and Cricket Music | Hullák, kamaszok, tücsökzene* | Poems by George Faludy | Translated by Robin Skelton in collaboration with the author | with one illustration by Herbert Siebner.

1987. 27.3 × 19.2 cm. Perfect-bound into pictorial grey paper wraps. Lettering printed in black to the upper cover and spine. Pictorial endpapers. pp. [4; ll. 2: tipped barrier sheet and illustrated plate; pp. 7] 12-67 [5]. Minor rubbing from the slipcase cloth to the bottom edges, else fine. A signed and hand coloured lithograph by Herbert Sieber (No. 44/200) is tipped between the half-title and title. A greyscale reproduction of the same lithograph is printed to the recto of the leaf directly preceding the half-title leaf. Faludy's text was printed in the original Hungarian on the rectos alongside Robin Skelton's English translations on the versos. Signed in ink by Faludy on the colophon page.

E TANKS 1.5  
SMART, Elizabeth.

*Autobiographies* | Edited by Christina Burridge.

1987. 27.7 × 19.3 cm. Perfect-bound into pictorial grey paper wraps. Lettering printed in black to the spine. Pictorial endpapers. pp. [6] 5-204 [10]. Minor creasing to a few pages. Minor rubbing from the slipcase cloth to the bottom edges. Else fine. Illustrated with black and white photographs by Donna Guillemin.

F [GOLUSKA, Glenn] LISSITZKY, El.  
*The Topography of Typography.*

[Toronto:] imprimerie dromadaire [1983; 1987].

27.2 × 19.6 cm. “translated, designed, composed & vander-cooked by glenn goluska at imprimerie dromadaire, toronto, january 1983.” Four loose leaves, printed on the rectos only. Housed in a yellow paper portfolio, with the title printed in Gill Cameo Ruled in red to the upper cover. Unpaginated [ll. 4, all loose]. The text was set in Linotype Trade Gothic Condensed, handset Alternate Gothic, and wood type. It was printed in black, red, and yellow on an unidentified white Japanese paper [hoshō].

A bibliomystery concerning this title, probably of interest to only a few, was recently settled (largely independently) by both Chester Gryski and Nick Drumbolis: this printing (I won't go as far as to call it an edition) of *The Topography of Typography* was originally produced in 1983 for inclusion in the projected third volume of Peter Koch's *Deadstart* journal. When the project was abandoned, Koch returned the sheets to Goluska. Goluska later sold the sheets to Bill Hoffer, who eventually included them in the present set. The yellow portfolios containing the Hoffer issued sheets were produced by Goluska in 1987 for *Tanks*.

Chester Gryski chronicles his questions, conjectures, and, ultimately, answers about *The Topography of Typography* in a recently published article in DA (Gryski 2023). Clearly the question about this printing vexed a few of us. My entry for this fascicle continued in the following way until I read Chester's article:

Two versions of the *The Topography of Typography* exist. It isn't clear whether this iteration is a separate issue of the 1983 edition or forms a second edition, reset and produced later for inclusion in *Tanks*. It could be (and likely is) something in between. The colophon is the same as the 1983 version printed on mouldmade Nideggen and advertised in *imprimerie dromadaire books e' ephemera spring 1984*. No variants were advertised in that list and the limitation stated there is 75 copies. However, there are subtle variations in the spacing of the display face between the two versions (cf. Gryski 2019; Drumbolis 2020). Woodsworth maintains that the printing on Japanese paper was “produced a few years earlier but never distributed, and Hoffer purchased it for inclusion in *Tanks*” (Woodsworth 1998, 73). The portfolio, at least, was produced later: “the 150 yellow folders were printed in March, 1987. Notes made by Glenn Goluska covering his printing activities from 1975 to 1987 and left with Massey College, provide the details regarding the two printings and the date and number of folders printed” (Gryski 2019, 14).

The mystery is solved. And now five or six of us can rest at night.\*

\* I'm being mildly facetious. But I genuinely admire Chester's rigour and persistence in arriving at an answer. And I thank him for the clarity his answer provides. I first came across the 'subscribers' *Tanks* when I was working for my friend, Steven Temple, on Queen St. in Toronto. And I was always puzzled by the discrepancy between the paper and limitation for the (Nideggen) printing advertised in Goluska's 1984 list and the (Hoshō) printing ultimately issued in *Tanks*.



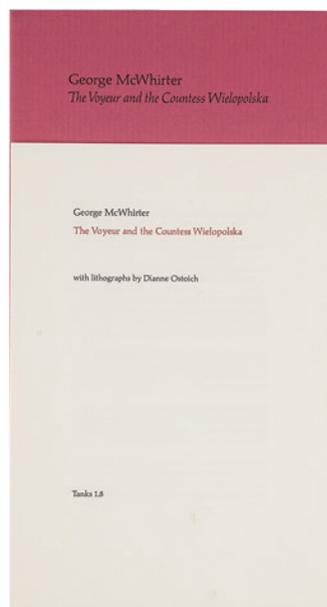
G TANKS 1.8

MCWHIRTER, George.

*The Voyeur and the Countess Wielopolska* | with lithographs by Dianne Ostoich.

[Toronto:] The Nightshade Press, March 1987.

28.3 × 19.7 cm. Single sheet, once-folded to produce a bifolium. Printed on all sides. Housed in a magenta paper portfolio with the title printed to the upper cover. Unpaginated [ll. 2]. Two faint smudges to the bifolium's title-cover, else fine. The text was set in Palatino and printed in black on slightly off-white wove paper. The title was printed in red. With two loose leaves laid in, each printed with a black and white lithograph by Dianne Ostoich. The lithographs are signed and editioned (38/150) in pencil by Ostoich. From a stated edition of 150 copies. Signed in ink by George McWhirter below his text on the second recto. The slipcase opening, which is fixed by a dropped head, is larger on the far right side to accommodate the slightly larger format of this fascicle.



\$500.00 USD

"[TANKS was] Bill Hoffer's quixotic protest against government funding of writing... It's hard to imagine what was objectionable to the government outside of Hoffer's fevered brain. As any soft attack of consequence, a complete failure, but as nicely made books which matter, a success." — G. S. TEMPLE

"The series of books I published in 1987, under the general imprint of Tanks Are Mighty Fine Things, are actually published. They exist, if languishing (like most other books produced in Canada over the last two decades) in a limbo in consequence of a loss of judgement and readership. The economics of publishing literature are silly; there never was much profit in the publishing of important books. I mention it in opposition to the notion of literary industries. Industries just make a profit or die. Literature, if it is literature, is its own justification, its own profit. The self consciously created 'literature' we have in Canada is crab-grass; until it dies, there will be no possibility of a proper lawn. Nourished only on the valueless rubbish of Canadian literature, two generations of young Canadians have lost the ability to distinguish the lawn from the weeds. [...]"

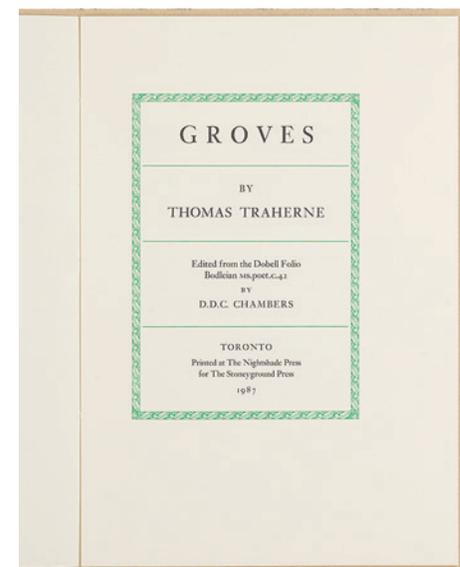
[I] have a lot of copies of the four Tanks books I've published in the last eight months. Let me urge you to go to your local bookshops and demand that they buy some. It would be the beginning of a literary conversation occurring in a space larger than one room. Booksellers aren't supposed to take positions, and they are generally unwise to publish books; I have committed these two heresies only because the silence is so deafening in Canada. I've done it in a search for legitimacy in my profession as a bookseller. Besides, I've always believed that Canada needs a few more booksellers much more desperately than it needs another thousand 'writers'. You can manage to keep a sickly crop of so-called writers alive without an audience if you spread the money thin enough. The proof of civilization rests much more powerfully in the number of bookshops a country has than in the number of writers it can boast. Without customers, bookshops die. Without an audience, writing goes rogue and mutates into something other than literature. And that's the long and short of it." — WILLIAM HOFFER (Hoffer 1997b, 29-30)

97 TRAHERNE, Thomas.

*Groves* | Edited from the Dobell Folio | Bodleian ms.poet.c.42 | by D.D.C. Chambers.

Toronto: Printed at The Nightshade Press for The Stoneyground Press, 1987.

Tall quarto, 29 × 20 cm. Pamphlet stitched into beige Barcham Green India Office paper wraps. The wrapper edges are deckled. Black lettering, set within a green foated border, printed to the upper cover. Unpaginated [pp. 12]. A fine copy. The text was set in Janson and printed on Mohawk Letterpress Text paper. One of 100 copies, this being number 70.

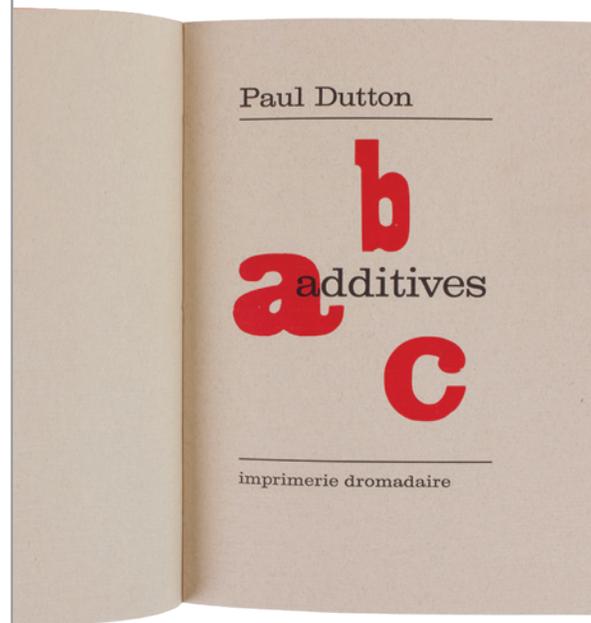


\$70.00 USD

98 DUTTON, Paul.

*additives.*

[Toronto:] imprimerie dromadaire [1988].



Duodecimo, 17.8 × 12.7 cm. Perfect bound in beige card covers. A roundel, with the title in red and lettering and the author's name in black, is printed to the upper cover. Red, yellow, and black die-cut letters are also pasted to the upper cover. Plain red endpapers. Unpaginated [pp. 36, plus explanatory note tipped to the inside of the lower cover]. A fine copy. The text was set in Clarendon Book and a variety of unidentified wood types; printed on Nideggen paper. One of 100 copies, this being number 24. Signed and numbered in blue ink by Paul Dutton.

\$135.00 USD

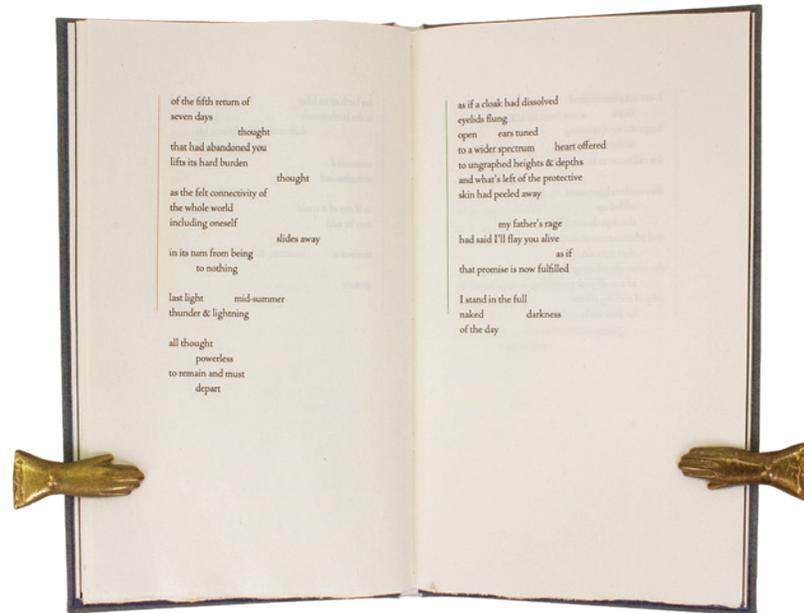
"An additive is a substance that, when added in small quantities to another substance, changes that second substance to something else. This work, a poetic Abecedary, treats the letters of the alphabet as additives, altering individual words with single letters that create second words bearing slightly altered relationships to the title-words of the one-become-two-word poems." — PAUL DUTTON

## GREENBOATHOUSE PRESS

### 99 LONEY, Alan. *49 Days.*

[Vernon, B.C.:] Greenboathouse Press, 2018.

Narrow quarto, 28.3 × 16.6 cm. Cased in grey Cave paper over boards, with a vellum spinestrip titled in gilt. Blue Cave endpapers. Top and fore-edges trimmed, bottom edges untrimmed. Housed in a blue silk covered slip-case. Unpaginated [pp. 48, plus ll. 2 inset brown Cave paper section dividers]. A fine copy. The text was set in ATF Cloister Lightface, cast at the press in 2016 using Jim Rimmer's Super Caster, and printed on Khadi handmade white rag paper. The binding was done by Alanna Simenson in Sooke, B.C. The title-page is ornamented with a figure of repeating vertical rules, printed in various shades of green, blue, and ochre. This design element recurs on the text pages, each of which incorporates a single colour rule to the left side of the text column. From an edition of 65 copies, this being number 39. Signed by the author in ink on the colophon page.



\$550.00 USD

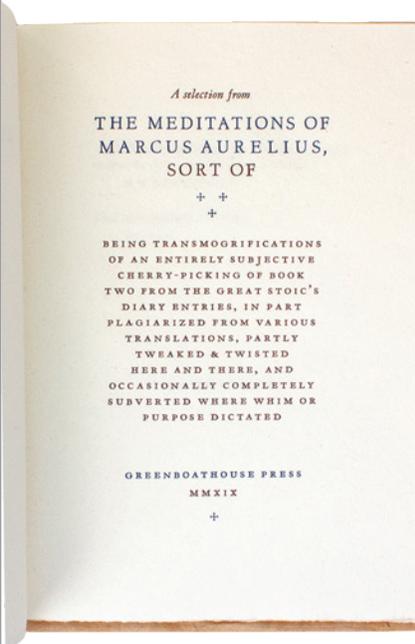
“Completing these writings I am struck by the number of quotations from and sidelong references to other writers & artists that appear among the words. As if a relation, subtle & almost invisible, existed between mourning & the whole of our daily indebtedness to others alive & dead for the words we would otherwise claim as our own.” — ALAN LONEY

### 100 [DEWINETZ, Jason.]

A selection from | *The Meditations of Marcus Aurelius, Sort of*. Being Transmogrifications of an Entirely Subjective Cherry-Picking of Book Two from the Great Stoic's Diary Entries, In Part Plagiarized from Various Translations, Partly Tweaked & Twisted Here and There, and Occasionally Completely Subverted Where Whim or Purpose Dictated.

[Vernon, B.C.:] Greenboathouse Press, 2019 [in roman numerals].

Octavo, 22.2 × 15.6 cm. Laced with leather slips into limp covers of Khadi Bhutanese Tsasho paper. The covering paper resembles mottled vellum in look and texture. Title printed in



blue to the spine and four ornaments printed in blue to the upper cover. Sun Hemp Indigo endpapers. Unpaginated [pp. 32]. A fine copy. The text was handset in 18pt Hannibal, “designed, cut & cast by the late Jim Rimmer, and here paired, as Jim intended, with Garamont italic and small caps.” Printed on Khadi handmade paper. From an edition of 55 copies, this being number 42.

\$365.00 USD

“After returning time and again to these not-so-subtle reminders to quit my complaining and get to work, it's been eating away at me for years to print at least some of them. Marcus Aurelius' Meditations have served for centuries to focus the attention of we fumbling humans as we stumble and slither

through the muck of our everyday lives, prompting and urging us to quit wasting time and energy on the inanities and live a life of pure intention and action. While I claim no success at meeting the old emperor's expectations, his sharp and pithy dictates continue to serve as a stern reminder to make sure my focus has enough focus.

The process here involved obsessively reading 3 different translations of the Meditations, then sitting down with the books closed to write them anew. Time constraints and sanity required that I thin the original 12 Books significantly, so I focused on Book 2, being the section I tend to turn to when I need a good kick in the ass. The result is a snarky yet sincere reinterpretation of the original, brought into the 21st century with a playful yet earnest intent, and printed in a typeface and on paper that lends the text, I hope, a firm and earthy ground to stand on.” — JASON DEWINETZ

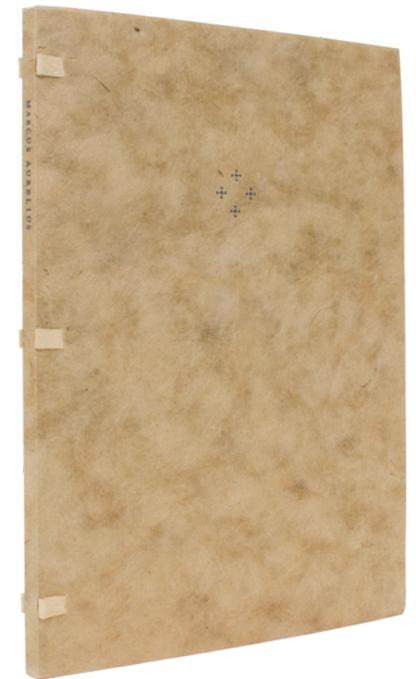
“MEDITATION 17: This is our life then: short and fallible, our perception dim and our bodies rotting as we speak while the spirit twists and wrenches like barbed-wire, our fortune enigmatic and fame a flaccid gimmick. All in: the body's a stream and the soul a mist, life a blood-sport, an endless hike, and any hope of legacy is a joke. So what's left to guide us? Philosophy. But this is the work: to keep the greedy self from violence, freed from pain and pleasure, doing nothing without purpose and trying to be honest, never dependent on another's doing; always already accepting all that occurs, as though it were a leaf's inevitable release from the branch and, without hesitation, embracing death in good spirits as the leaf does its drift. All of nature is changing, evolving and wondrous, and us along with it, and nothing in nature is evil.”

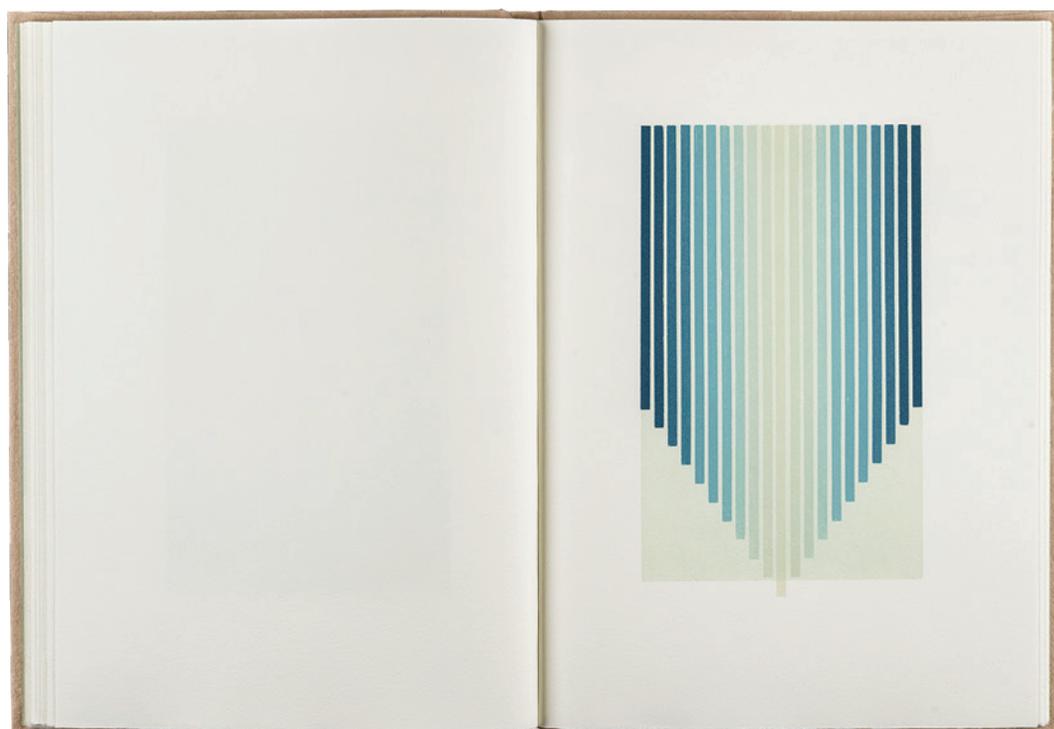
### 101 [GREENBOATHOUSE PRESS.]

*Arranging Furniture.*

[Vernon, B.C.:] Greenboathouse Press, 2021.

Quarto, 32.6 × 23.6 cm. Sewn onto cloth slips laced through limp beige paper covers. Title printed in green to the spine; the upper cover is printed in turquoise with an arrangement of type furniture on a subtle tan rectangular background. Pale green Barcham Green





101 Greenboathouse Press: *Arranging Furniture*

Charter Oak endpapers. Housed in a light linen covered slipcase. An outer wrapper of plain black paper is wrapped around the slipcase, with 'AF' printed in silver and pale gold to its font. Unpaginated [ll. 35]. A fine copy. The text was set in 16pt Cloister Lightface, "cast in house from the original ATF matrices on a Monotype Super Caster, along with some 18-line wood type and beat-up Franklin Gothic for the title page and headings." Printed on Hahnemühle Biblio paper. The binding was done by Alanna Simenson. The text comprises a Foreword by Aaron Peck, *'On Grids e' Landscape'*, and a Printer's Note, *Not Agnes Martin*, by Jason Dewinetz. The Foreword and Printer's Note bookend 24 compositions made from arrangements of type furniture. The arrangements were inspired by Agnes Martin's abstract paintings. They are printed on the rectos only in a range of blues, greens, and turquoises. From an edition of 70 copies, of which 10 are deluxe. This is number 34 of 60 copies comprising the regular state.

**\$650.00 USD**

"This began with Agnes Martin. With the simplicity and grace of her abstract compositions. With her subtle yet grounding palette. With the sense of quiet harmony that her paintings convey. Made up primarily of translucent bands of understated colour overlaying a square field, much of the impact of Martin's work comes from its scale: the paintings are generally around 5ft square, and seen in person the delicate yet commanding effect of her compositions is intense. Reproduced at much-reduced scale in monographs (usually around 6-inches square), the paintings lose much of their detail and effect, but, curiously, at this scale these colour bands are presented at a size and proportion remarkably similar to letterpress furniture, and so the idea to recreate some of Martin's paintings on the press seemed almost ready-made.

What I always look for in a Greenboathouse Press project is a sense of excitement and technical challenge, and this idea had both, so I was eager to push forward. Materials were sourced and ordered, a number of papers considered, paintings and drawings selected to be reproduced, and schematics drafted for various lock-ups, A proposal was then cautiously drawn up and sent off to New York, and with that the Agnes Martin Foundation abruptly put an end to the entire thing.

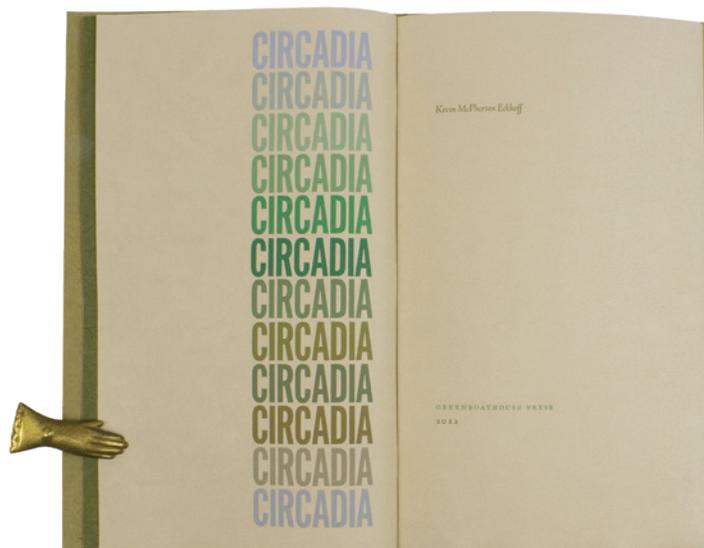
Still, experiments were undertaken, proof of concept trials proved successful, and the results were promising. A momentary clang of disappointment fluttered back to life. If not the original idea, then a chance for evolution. If not reproductions, then no specific model, and if no model, then the awful freedom of experiment. With the square removed from the equation, the format obviously called for a rectangle, and if the rectangle then of course the Golden Section.

Endless blending wore down my ink knives as I mixed dozens of variations of a limited palette grounded in the muted greens and blues of the Okanagan Valley where I live. Then, both digitally and physically, pieces of furniture were positioned and positioned again, switched out and recombined, locked up and torn down. Piece after piece was sanded smooth, measured carefully, and propped up with a thousand slips of .002" tissue to get each one type-high. Again the pieces were shifted and turned, moved closer together and farther apart, set to align or shifted incrementally to convey a curve. And what was it that I was actually doing, besides making a mess and wearing the grit off my belt sander? Moving stuff around, and then moving it around again. Putting things in 'a neat, attractive and [given the constraints of letterpress printing] required order.' Composing with wooden blocks. Arranging furniture." — JASON DEWINETZ, *Printer's Note: Not Agnes Martin*

102 MCPHERSON Eckhoff, Kevin.  
*Circadia.*

[Vernon, B.C.:]  
Greenboathouse Press, 2022.

Tall octavo, 28.8 × 16.8 cm.  
Tucked into a folded wrapper  
of handmade St. Armand paper.  
The paper is tan and subtly  
variegated with undertones  
of green. The upper cover and  
spine are titled in pale green  
and oxblood respectively. Beige  
and green St. Armand paper  
endleaves. Top and fore-edges  
neatly trimmed, bottom edges



untrimmed. Unpaginated [ll. 8: front endleaves; pp. 32; ll. 6: rear endleaves. The endleaves are not strictly integral; but half of the leaves were tucked under the wrapper to form part of the structure]. A fine copy. The text, which was first published by Gaspereau Press as part of their Devil's Whim chapbook series, was hand set in Monotype Deepdene and Alternate Gothic, "all cast fresh in-house for this book on a mighty and marvelous Monotype Super Caster (with some small Garamont epigraphs from polymer— a cheat I know, but I haven't quite sorted out casting small type yet" (Jason Dewinetz). Printed on beige Hahnemühle Ingres paper. The poems were printed on the rectos in black, with the titles on the facing versos; each poem is titled after a month of the year, and each of the 12 titles was printed in a different colour using Alternate Gothic for display. The epigraphs were printed in black below the titles. The design motif recurs on the title spread, with *Circadia* repeated 12 times in a range of colours on the verso. The colour progression suggests the cycle of the seasons, grading from icy blue-grey to deep green, red, and grey, before returning to blue-grey. From an edition of 65 copies, this being number 47. Signed in ink by Kevin McPherson Eckhoff on the colophon page.

\$300.00 USD

"The requisite reach of poetry to connect with a perspective both philosophical and perhaps even metaphysical too often degenerates into pretention and preciousness (like this sentence); a kind of mystical self-absorption that is more about the poet than the poetry. Kevin McPherson's *Circadia*, on the other hand, roots itself in the tangible, even mundane details of the everyday.

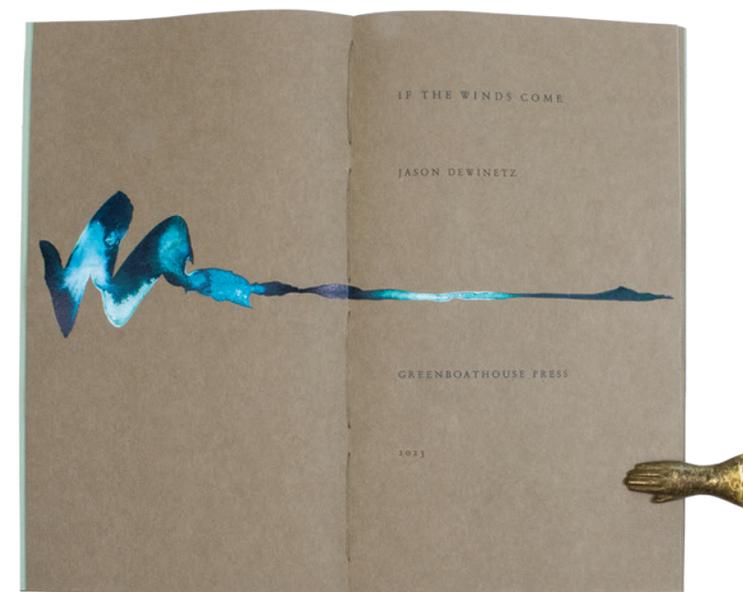
Compiling one sentence per day for an entire year, McPherson constructs 12 poems that explore and navigate the surprising, poignant, banal, intimate, and tragic moments of a year in the life. While some daily observations are stand-outs that inspire laughter or quiet contemplation, it is in the accumulation of detail and repetition, interrupted, often, by the prods and jabs of our hectic world, that leave the reader both smiling, and often cringing, with recognition and connection."

— JASON DEWINETZ

103 DEWINETZ, Jason.  
*If the Winds Come.*

[Vernon, B.C.:]  
Greenboathouse Press, 2023.

Tall octavo, 27.2 × 15.9 cm. In  
a sewn-boards binding, with  
an emerald green Cave paper  
spinstrip and dark beige  
Roma paper over the boards.  
The Cave paper spinstrip  
was cut out to reveal an  
inner lining of pale green  
paper, on which the title was  
printed in dark green. The  
integral endleaves are dark  
green and pale green laid pa-



per. All edges neatly trimmed. The sewn-boards structure is modelled on an early binding form originating in North Africa, and revived as a conservation structure by Gary Frost. As its name suggests, the structure is made by sewing or lacing-in the boards to the text-block, as though the former were outer sections or gatherings. Unpaginated [ll. 22, including self-ends]. A fine copy. Jason Dewinetz's text, a collection of poems, was hand set and printed by him on dark beige Hahnemühle Burga paper. The typeface is foundry Romanée, "a type designed by Jan van Krimpen and cut by P.H. Rädisch for Enschedé in 1928." The poems were printed in black and their titles in green. The title spread is accented with a semi-calligraphic wave form, uniquely hand drawn in each copy with blue, green, and white ink. From an edition of 70 copies in two states. This copy is number 31 of 50 copies comprising the regular state. Signed in pencil by Jason Dewinetz on the colophon page.

A copy of the prospectus is laid in. The prospectus is a single trimmed sheet of matching Hahnemühle Burga paper, once-folded to produce a bifolium (27.2 × 15.9 cm closed). The first recto repeats the book's title page, the second recto is printed with one of the poems (*Arrow*), and the second verso gives the details of the book and publication.

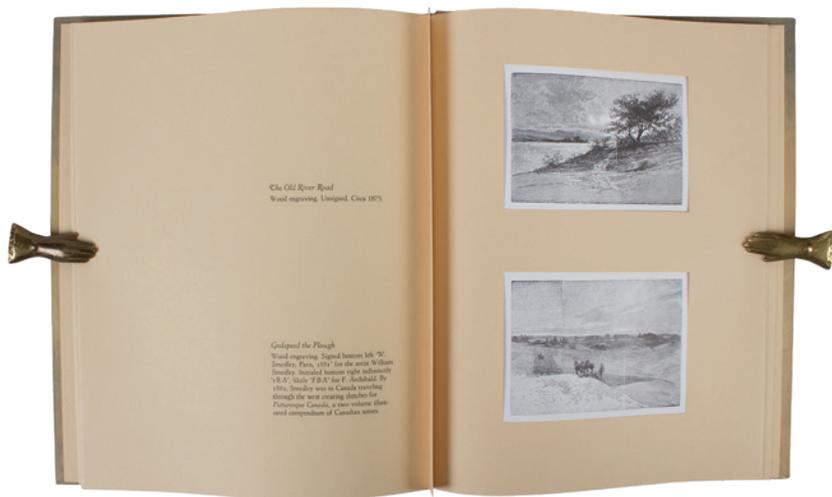
FORTHCOMING LATE 2023

## GREYWEATHERS PRESS

104 [GREYWEATHERS PRESS.]

*Graven Images* | A Portfolio of Nineteenth Century Wood Engravings Printed from the Original Blocks | Featuring engravings attributed to the hands of Samuel Smith Kilburn, Boston | George Matthews, Boston & Montreal | [and] F. Archibald | With a foreword by L.F. Thompson.  
[Merrickville, Ontario:] Greyweathers Press, 2010 [in roman numerals].

Quarto, 31.3 × 24.7 cm. Cased in quarter light linen and paper over boards. The ochre covering paper was painted over in various shades of sage and olive green. Printed white paper labels, lettered in black, to both the spine and upper cover. The cover label is



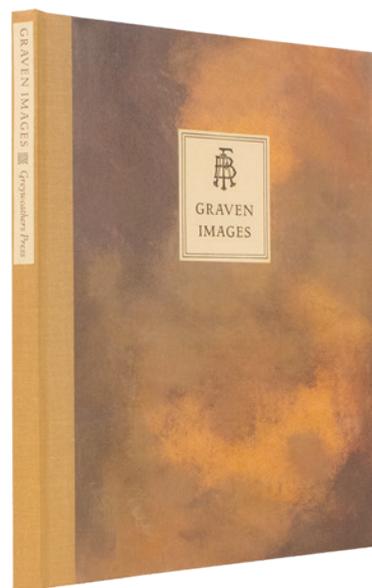
embellished with a monogram attributed to F. Archibald. pp. [6] 3-5 [plus pp. 23, of which ll. 8 are double-leaves]. The endpapers match the paper used for the text-block, but were tipped. Superficial rubbing to the corners. Else fine. The text was set in Italian Old Style and printed on cream Canson Mi-Teintes pa-

per. “The engravings were printed from the wood on Fabriano Accademia paper, excepting ‘The Reader’ and the ‘F B A’ monogram on the title page, which were rendered from early proofs and printed from magnesium plates.” The foreword is illustrated with three half-tone reproductions of late nineteenth century engravings, one of which is by F. Archibald while the other two are unattributed. The ‘portfolio’ comprises 14 wood engravings, 13 of which were printed from the original blocks. With the exception of the first, which was reproduced from a magnesium plate and printed directly onto a page sewn-in to the text-block, all the engravings were printed on separate plates; the plates were then tipped to the insides of double-leaves, which were cut out on the rectos to display the images. The titles, attributions, and dates are given on the versos of the double-leaves. From an edition of 100 copies, the present copy being number 60.

\$155.00 USD

105 Another copy: [GREYWEATHERS PRESS.] *Graven Images* | A Portfolio of Nineteenth Century Wood Engravings Printed from the Original Blocks. [Merrickville, Ontario:] Greyweathers Press, 2010 [in roman numerals].

As above, but in a slightly different binding. The linen spinestrip is dark tan and the ochre covering paper was painted over in shades of aubergine and olive green. The printed paper labels to the spine and upper cover are cream. Plain ochre endpapers. The case is slightly cocked; there is a faint vertical crease along the spine, and the upper outer corner on the upper cover is mildly bumped. Still, a near fine copy. This copy is number 18.



\$150.00 USD

“Wood engravers toiling away at their trade during the last quarter of the nineteenth century could be forgiven for feeling a touch of despair. Since the early 1800s, they had practiced a viable trade, with graver in hand over an endgrain block, cutting illustrations for a healthy proportion of books, newspapers and periodicals. In the 1880s, they witnessed the advent of photomechanical printing plates, and, in direct competition, felt the ominous rising tide of obsolescence. As this new technology became more efficient, less expensive and generally accepted over the next twenty years, commercial wood engravers would begin to pack up their blocks, wrap up their tools and seek other employment. It could well be this very occurrence that lay behind the discovery, 130 years on, of a collection of nineteenth century engraved boxwood blocks and, ultimately, the creation of this portfolio. [...]

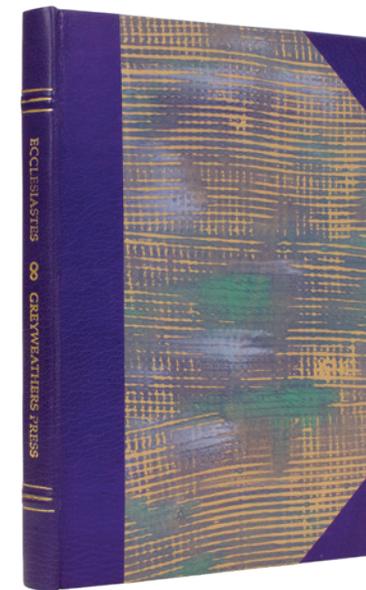
This portfolio is intended to be a celebration of the skill of these nineteenth century wood engravers as opposed to a demonstration of perfect printing, something difficult to achieve even by the most experienced of printers with blocks that are 130 years old. Accordingly, printing the blocks proved to be an education in frustration, and a study in contrasts. Three blocks printed beautifully, requiring almost no make-ready, while the balance required extensive make-ready: underlays and overlays. Part of this must be attributed to the printer’s own arcing trajectory on a steep learning curve. In the end, the fourteen wood engravings, in an edition of 100 impressions each, required over 2,700 impressions—the tuition paid for experience gained.” — LARRY THOMPSON, from the Foreword

DELUXE STATE

106 [GREYWEATHERS PRESS]

*Ecclesiastes* | The Preacher | From the King James Version of 1611 | Wood Engravings by Larry Thompson | With an Afterword by the Printer. [Merrickville, Ontario:] Greyweathers Press, 2017 [in roman numerals].

Octavo, 24.8 × 17.5 cm. Cased in half purple leather and variegated paste-paper over boards. Two raised double-bands to the spine, each accented with triple pallets in gilt. The spine is also lettered and stamped with a lemniscate in gilt. Purple Japanese endpapers. Housed together with a portfolio of proofs in a black cloth covered gatefold box, with a double toggle and string closure. Unpaginated [the book comprises: pp. 84, including ll. 2, self-ends. The portfolio of proofs: ll. 20, all loose]. There is a very faint dimple to the title-sheet accompanying the suite of engravings. The cloth along the extremities of the box appears to be mildly rubbed and frayed; this is owed, however, not to any wear or rubbing, but simply to the manner and material used to cover the box. A fine copy. “Time passed. Summer’s heat and Winter’s frosts came and went three times between the Autumns of 2014 and 2017. The work continued in fits and starts, through periods of fear, crisis, and grief, as one generation passed away, and another arrived. This Greyweathers *Ecclesiastes* is printed from cold type in Italian Oldstyle typeface on Arches Wove paper. The printer cut the wood engraving illustrations on blocks supplied by Paul Demers. Holly Dean created the versal



capitals that begin each chapter... The lion head engraving on page 38 was executed under the tutelage of Wesley Bates. The printer is indebted to his able and thorough apprentice, Maxwell Kent, the Punk Printer, for setting, printing, and dissing portions of the text.” The dropped capitals were calligraphed by hand in purple ink with gold accents by Holly Dean. The binding was done by Don Taylor. The text is illustrated with a total of 60 wood engravings, all printed from the blocks. Five of the engravings, including the frontispiece, are full page. The frontispiece is composed of two blocks and was printed in brown and purple. With the exception of a few in purple, the engravings were printed in a shade of purple-tinged brown (close to caput mortuum). From a total edition of 100 copies. The present copy is number 12 of 20 copies comprising the deluxe state. Numbered and signed in pencil by Larry Thompson on the colophon page. Accompanied by a portfolio containing a suite of 19 loose wood engravings, along with a title-sheet. The portfolio is made of folded white paper and is laid into the box. The additional engravings repeat a selection of the illustrations and were printed from the blocks. Each is editioned and signed in pencil by Larry Thompson.

\$625.00 USD

107 [GREYWEATHERS PRESS]

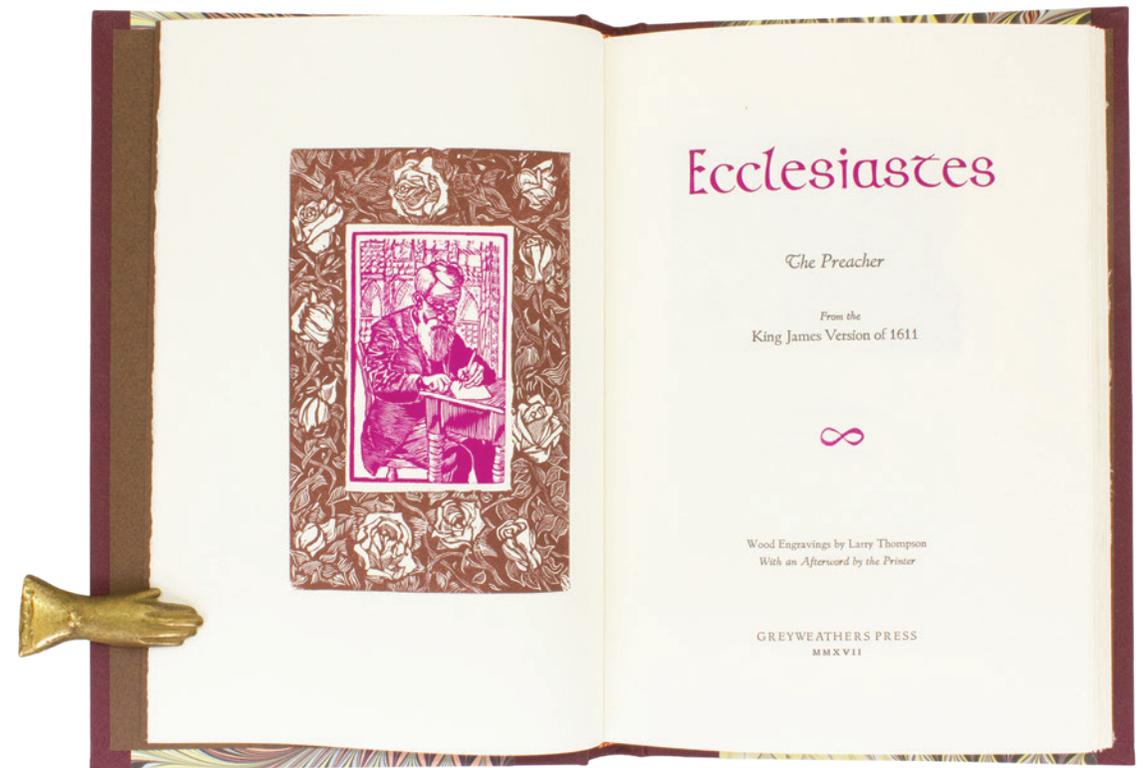
*Ecclesiastes* | The Preacher | From the King James Version of 1611 | Wood Engravings by Larry Thompson | With an Afterword by the Printer.

[Merrickville, Ontario:] Greyweathers Press, 2017 [in roman numerals].

Octavo, 25.5 × 17.3 cm. Cased in quarter burgundy cloth and marbled paper over boards. Brown Canson Mi-Teintes endpapers. Top and bottom edges trimmed; fore-edges opened but untrimmed. Unpaginated [pp. 80]. The boards are slightly bowed, owing possibly to the grain of the covering paper. Else fine. As above, the text was set in Italian Oldstyle and printed on Arches Wove paper. Holly Dean’s dropped capitals were rendered and cut as wood engravings by Larry Thompson; they were printed in purple. The text is illustrated with a total of 60 wood engravings, all printed from the blocks. Five of the engravings, including the frontispiece, are full page. The frontispiece is composed of two blocks and was printed in brown and purple. With the exception of a few in purple, the engravings were printed in a shade of purple-tinged brown (close to caput mortuum). From an edition of 100 copies, the present copy being number 21. Numbered and signed in pencil by Larry Thompson on the colophon page.

\$350.00 USD

“[...] If this work is truly an artistic act of secular penance, then it is fitting to say that it is also an act of vanity—futile and meaningless. Printing books by hand, with hand cut engravings and hand set type on beautiful papers destined for select collections smacks of ambition, self-indulgence and vanity. Certainly the Preacher would say so. Regardless, I take refuge in this pocket of vanity, and strive to find meaning in it, no matter how futile that may be.” — LARRY THOMPSON, from the *Afterword*



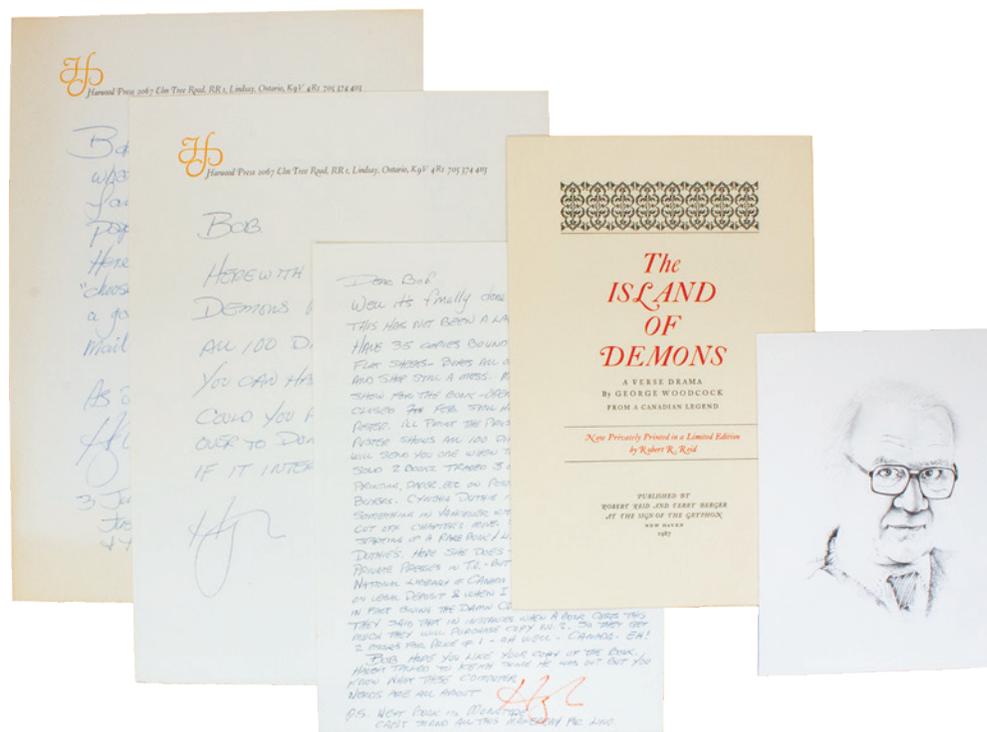
107 Greyweathers Press: *Ecclesiastes*



108 Harwood Press: *The Island of Demons*



108 Harwood Press: *The Island of Demons*



## HARWOOD PRESS

108 WOODCOCK, George.  
*The Island of Demons* | A verse play based on a Canadian Legend | With images by Ray Cattell.  
 [Lindsay, Ontario:] Harwood Press, 1998.

Tall quarto, 34.2 × 23.5 cm. Cased in full cloth over boards. The cloth was hand painted in acrylic and signed in ink on the upper cover by the Canadian artist Ray Cattell (RCA, b. 1921). The painting is semi-figurative and suggests a coastal cliff. Housed in a hinged-lid box, covered in full dark grey cloth, with a black ribbon pull and printed paper label to the lid. Printed on doubles-leaves. pp. [ll. 7, including self-ends] 5- 71 [pp. 1; plus ll. 2, including self-ends]. The pagination is printed subtly in blind along the inner margins. Mild rubbing from the box to the extremities of the covers; two very faint spots of adhesive staining to the inner margins of pp. 8-9. Else fine. The text was set by Linotype in Caslon Old Face by Robert Reid and Mitchell Atlas and printed by Hugh Michaelson on watermarked Lana Verge Antique paper. Illustrated with 13 colour lithographs, including the frontispiece, and three vignettes by Ray Cattell. Three of the lithographs span full spreads. The photopolymer plates used to print Cattell's vignettes were made by R.W. Mann Typesetting in Minden, Ontario. Cattell's lithographs were printed by JB Printing, Newmarket, Ontario. In addition to the primary text, there is a Preface by George Woodcock (written in 1987), and notes on the author, artist, and genesis of the book by Ray Cattell and Robert Reid; the note on Woodcock is unattributed. The binding was done by John Van Huizen. From an edition of 110 copies. The number of copies bound and issued, however, may have been much lower. 10 copies were editioned in roman numerals and presumably retained *hors commerce*; the present copy is one of these and is number X. Inscribed in ink by Hugh Michaelson to Robert Reid on the recto of the front free endpaper: "to my good friend Bob—hope you like the story—Hugh | March '99". Given the story of the book's publication, a superlative association copy.

A collection of related ephemera and correspondence is laid into the box. The collection comprises:

- 1 A prospectus for Robert Reid's planned but unrealized edition of *The Island of Demons*. New Haven: Robert Reid and Terry Berger | At the Sign of the Gryphon, 1987. Single trimmed sheet, twice folded to produce a bifolium or four-page leaflet on double-leaves. 23.9 × 15.6 cm closed. Printed with the planned title-page of *The Island of Demons* to the first recto, two sample pages of text, and details of the prospective edition to the last verso: "This edition will surely become a collector's item, being a unique collaboration between Canada's first private press printer and one of Canada's truly intellectual, philosophical, literary figures."
- 2 An undated A.L.S. addressed to Robert Reid from Hugh Michaelson. Single trimmed sheet, 25.2 × 17.7 cm, written on the recto only. In the letter, Michaelson announces that he has completed printing *The Island of Demons* and that 35 copies have been bound. He mentions an opening and show for the book held at the McLaughlin Gallery, Oshawa; he also relays his plans to produce a poster featuring all 100 covers hand painted by Ray Cattell, and makes a few quips on the quality of presswork in Ontario, his frustrations with Linotype

(“... next book is monotype”), and his dim view of Library and Archives Canada’s system of legal deposit: “when I complained that I was giving the damn CDN. Government \$3000.00 they said that in instances when a book costs this much they will purchase copy no. 2. So they get 2 books for the price of 1—oh well—Canada -Eh!”

- 3 An A.L.S. addressed to Robert Reid from Hugh Michaelson, dated June 3, 1999. Single trimmed sheet of Lana paper printed with Harwood Press letterhead; 30.4 × 21.6 cm, written on the recto only.
- 4 An undated A.L.S. addressed to Robert Reid from Hugh Michaelson. Single trimmed sheet of Lana paper printed with Harwood Press letterhead; 30.6 × 21.6 cm, written on the recto only.

**\$2,850.00 USD**

“Forty-two years ago George Woodcock wrote this wonderful play about the universal passions of Doubt, Discord and Regret that have assailed mankind throughout the ages. At that time I had a private press in Vancouver, and desperately wanted to print a fine edition of the work, which I admired greatly. It had been produced on the CBC, but never published. Because I did not do the book before leaving Vancouver on a fellowship, never to return, the demon of Regret was my constant companion for the next thirty years.

I then set up another private press, this time in New Haven, Connecticut. I was finally going to exorcise my personal demon by producing a finely printed limited edition of George’s play, which had remained undiminished by time and was, in fact, more meaningful than ever. I set some text in Caslon Old Face in hot metal on my Linotype machine and proofed up a few pages for George to have a look at. But it was not to be! I had to close down my press, when along came Hugh Michaelson, one of my brilliant design/printing students from the Vancouver School of Art, who had himself set up a private press in Toronto. So Hugh took all the beautiful Caslon Old Face fonts, some presses, and the manuscript of George’s play.

Now, forty-two years later, thanks to Hugh Michaelson, my demon of regret has been exorcised, and the discerning public has a typographic and artistic monument to George Woodcock’s literary imagination.” — ROBERT REID

“The Island of Demons is not an historical play that attempts to render an actual incident or situation from the past. It is a dramatic poem emerging from a Canadian legend. This legend of the Island of Demons appears in at least two fairly divergent forms, and so I have been relieved of the need to believe that either is sheer prosaic fact and have been enabled to proceed from a nucleus of myth to a poetic improvisation. [...]

In my play I have not kept to what seems to me the more factually likely version of the legend. I have not been concerned with fact, but with getting as near as possible to imaginative truth, and to present a drama that seemed to me satisfactory in such terms I have taken freely from Thévet, less abundantly from Marguerite of Navarre, and added other elements to complete the whole I had in mind. In the process I have tried to universalize the legend, to deepen the implications that seemed to exist in the story when I first heard it. What those implications are I must leave my poem to state in its own way. But do not seek the Island of Demons on the map or in history; it is, I like to believe, as much nowhere and anywhere as the seacoast of Bohemia.” — GEORGE WOODCOCK, from the *Preface*

## HEAVENLY MONKEY | HM

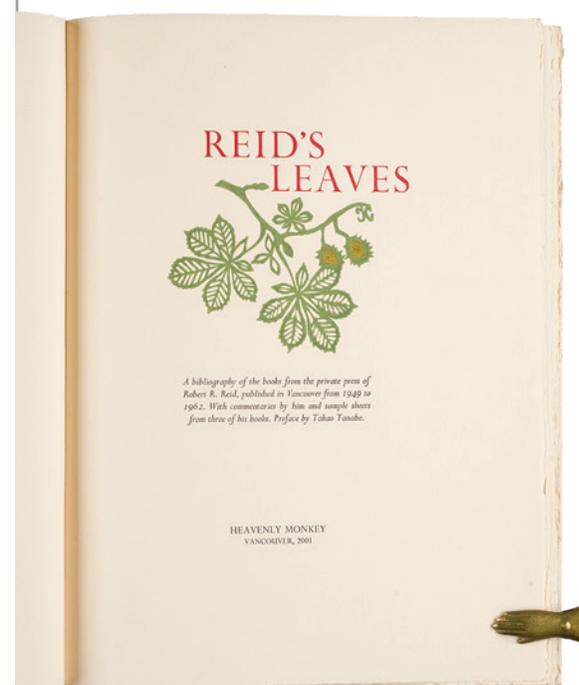
“Lester Bangs once commented that while lots of people listened to the Beatles, the few who bought Velvet Underground records all started bands; that’s the effect Robert’s books had on me. I benefited from the guidance, generosity of experience and overall enthusiasm that made him a great teacher to so many.”

— ROLLIN MILROY

### 109 [HEAVENLY MONKEY.]

*Reid’s Leaves* | A bibliography of the books from the private press of Robert R. Reid, published in Vancouver from 1949 to 1962. With commentaries by him and sample sheets from three of his books. Preface by Takao Tanabe.

Vancouver: Heavenly Monkey, 2001.

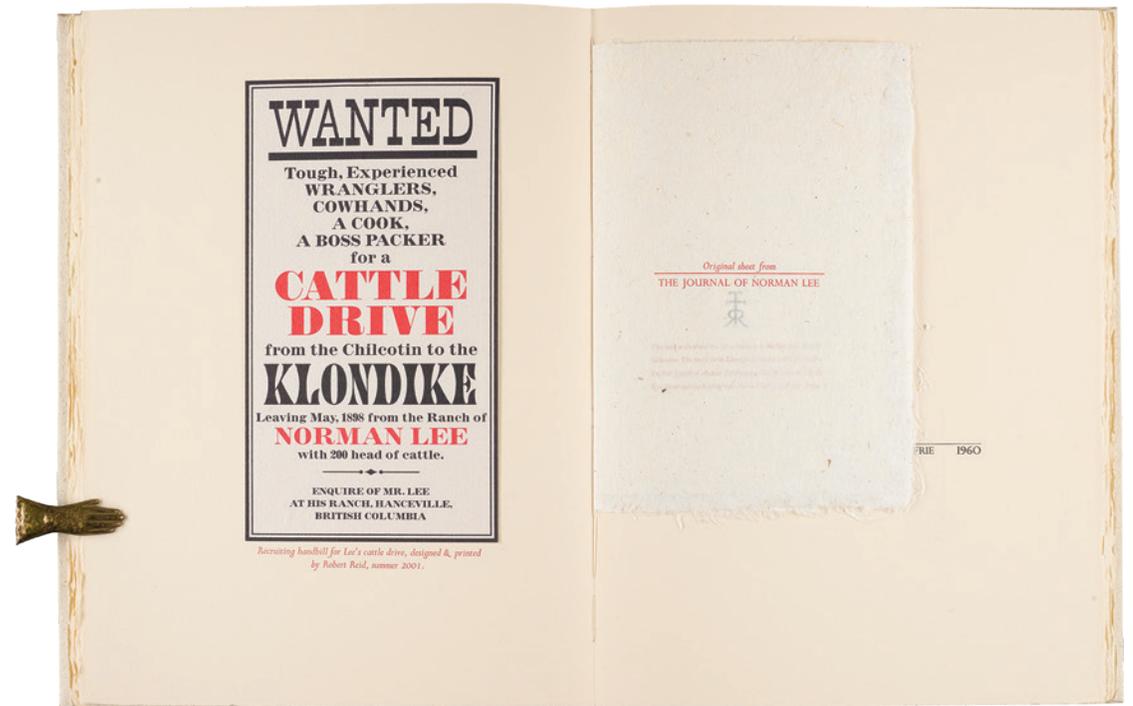


Folio, 38.6 × 29.2 cm. Sewn on four vellum slips and laced into limp covers of cream paper handmade by Reg Lissel. Matching paper label to the spine, printed with the title in red. Housed in a later black paper covered slipcase, made at HM and decorated with subtle dark blue and metallic accents; there is a paper label to the slipcase spine, with lettering printed by inkjet. pp. [ll. 3; blank self-ends; pp. 4] 5 - 37 [pp. 1; ll. 4; blank self-ends; plus sample leaves and barrier sheets]. A fine copy. The text was handset in Perpetua and printed on Arches mouldmade paper (“not damp, alas”). Both the presswork and binding were done by Rollin Milroy. The frontispiece is by George Kuthan and was printed directly from the original lino-block, which was loaned specially for this production by the University of British Columbia’s Special Collections Library. Line drawings, linocuts, facsimile pages, and press devices from Reid’s work further embellish the text. Notably, the following were

reproduced in the present volume: the drawing of Alfred Waddington by George Swinton used as the frontispiece for *The Fraser Mines Vindicated* (1949); a drawing by Harry Webb of the Miller Master Speed Jobber used by Reid to print *Gold* (1958); an illustration from *The Journal of Norman Lee* (1959); an initial letter by George Kuthan from the title-page of *Kuthan’s Menagerie*, along with a linocut illustration of three ants used originally on the colophon page of the same title (1960); and sample text from *Grave Sirs* (1962). Three sample sheets, one each from *Gold*, *The Journal of Norman Lee*, and *Kuthan’s Menagerie*, are mounted on tabs or sewn into the text-block; each sample is enclosed in a bifolium barrier sheet; the barriers are sewn into the text-block and printed with the title in red on the first recto. From an edition of 40 copies. The present copy is an out of series proof and is numbered ‘proof no. 1’. Signed in ink by Robert Reid on the colophon page. (*This Monkey’s Gone to Heaven*, 1.2)

Loosely inserted is a collection of additional sample sheets. The samples include:

- 1 A facsimile of an advertisement page from an 1871 issue of the Mainland Guardian newspaper. Produced as a sample for Reid's production of *Gold* (1958). Among the listings is an ad for the 1871 first edition of *Gold*. Single trimmed sheet of beige [Michallet?] laid paper, once-folded (29.7 × 24.2 cm open). The facsimile text is printed in brown on the recto. Fine.
- 2 A facsimile map of "The Western Part of the Dominion of Canada shewing Various Routes to the Yukon Dist. | 1898..." Produced as a tip-in for *The Journal of Norman Lee* (1959). Single cut sheet of white Superfine Linen Record paper, twice-folded (43.2 × 14 cm open). Printed in red and black on the recto only. Fine.
- 3 A facsimile of an invoice produced as a tip-in for *The Journal of Norman Lee* (1959). Single cut sheet of white Superfine Linen Record paper, once-folded (17.9 × 21.5 cm open). Printed on both sides. Fine.
- 4 A facsimile of a letter produced as a tip-in for *The Journal of Norman Lee* (1959). Single cut sheet of [Holland?] Antique Linen laid paper. 21.6 × 14.5 cm. Printed in black on both sides. Fine.
- 5 A facsimile of an ocean liner ticket produced as a tip-in for *The Journal of Norman Lee* (1959). 5.6 × 7.6 cm. Printed in black on the recto. Fine.
- 6 An original copy of the title-page of *Kuthan's Menagerie* (1960). Single sheet, printed on one side only and once-folded (23.7 × 32.1 cm closed). The text was printed in black and red and embellished with a linocut initial capital by Kuthan, printed in grey and green. The page is oriented landscape: "The paper is Golden Hind, a laid sheet, printed on one side only and folded. Reid explains this both helped solve a problem with see-through and bulk up the book (which consists of 13 sheets forming 26 pages, from half title to colophon). The pages were printed landscape, and the sheets bound along the open edge." (From the leaflet prospectus for *Kuthan's Menagerie Completed*.) Minor rubbing along the edges. Noticeable patches of offsetting to all sides, but most prominently to the printed recto.
- 7 An original spoil sheet from *Kuthan's Menagerie* (1960). Single sheet, once-folded (23.8 × 32.3 cm closed). On Golden Hind paper. The recto is printed with text ("Penguin is a bird that doesn't fly...") and a linocut scene and initial capital by Kuthan, printed in grey and black. The sheet is also printed on the same side above the fold (the second verso when closed) with a linocut of two flamingos by Kuthan, in pink, purple, and black. Mildly creased and rubbed. Darkened edges make for less than desirable condition; but the provenance and story make up for it: "you'll notice a bit of singeing on the Kuthans. These came from [the printer] Ib Kristensen & survived a fire at his Yukon cabin."
- 8 A broadside reproducing three initial capitals ('P', 'T', 'W') cut by Kuthan for *Kuthan's Menagerie*. The broadside was printed by David Clifford at his Black Stone Press for members of the Alcuin Society (Vancouver: Black Stone Press, 2000). The linocuts were printed from the original blocks with permission from Kuthan's children. Each of the capitals was printed in two-colours. The broadside is once-folded and measures 37.8 × 20 cm open. Very mild rubbing along the top edge. Fine.
- 9 A broadside reproducing four initial capitals ('M', a variant 'W', 'K', 'S') cut by Kuthan for *Kuthan's Menagerie*. The broadside was printed by David Clifford at his Black Stone Press for members of the Alcuin Society (Vancouver: Black Stone Press, 2000). The linocuts were printed from the original blocks with permission from Kuthan's children. Each of the capitals was printed in two colours. The broadside is once-folded and measures 37.8 × 20 cm open. Faint stain to the recto along the top edge. Minor nick along the same edge and crease to the top left corner. Near fine.



109 Heavenly Monkey: Reid's Leaves



- 10 A prospectus for Heavenly Monkey's *Kuthan's Menagerie Completed* (2003). The prospectus is a bifolium printed letterpress on all sides. The first recto is printed with the title, the first verso and second recto with Robert Reid's Preface to the *Completed* issue, and the final verso reproduces the colophon. 22.9 × 16.5 cm closed. Fine.
- 11 A leaflet prospectus for the Heavenly Monkey's *Kuthan's Menagerie Completed* (2003). The prospectus is twice-folded and was printed digitally. One side is printed with a history of *Kuthan's Menagerie* and details of the *Completed* state. The other side is printed with a reproduction one of Kuthan's linocut scenes. 21.7 × 9.3 cm closed. Fine.
- 12 A trial of the title-page for *Reid's Leaves*. Single trimmed sheet. There is a note from Rollin Milroy in pencil to the verso: "one of my first attempts printing on paper made by Reg Lissel." 22.7 × 16.7 cm. Fine.

**\$2,650.00 USD**

"Bob Reid's enthusiasm for fine printing was evident in the early 1950s, when I first met him in Vancouver at his print shop on Pender Street. He was printing ephemera then—letterheads for architects, exhibition announcements for artists, things like that—all with an eye to good design. In his type cases I particularly remember Perpetua and Futura, beautiful then and now. I was fascinated with type on paper & he was kind enough to take me on as an apprentice. Under his guidance the practice of letterpress printing became a passion and means of making a living for me for a long time.

Since designing and printing 'Fraser Mines' in 1949, Bob was interested in fine book printing. In 1958, when he asked me to participate in 'Gold', I jumped at the chance to learn more about the process of making a book. It was an exciting project, in particular because we decided to learn the binding process and do it all ourselves. Some of the details of the project are still vivid & sharp: Sherry learning to make marbled paper that dried and curled on the lawn, the supple feel of the Niger leather which Felicity and I had to learn to skive. It was all quite magical when we held in our hands the first copy, printed and bound in Burnaby. A proud moment for all of us.

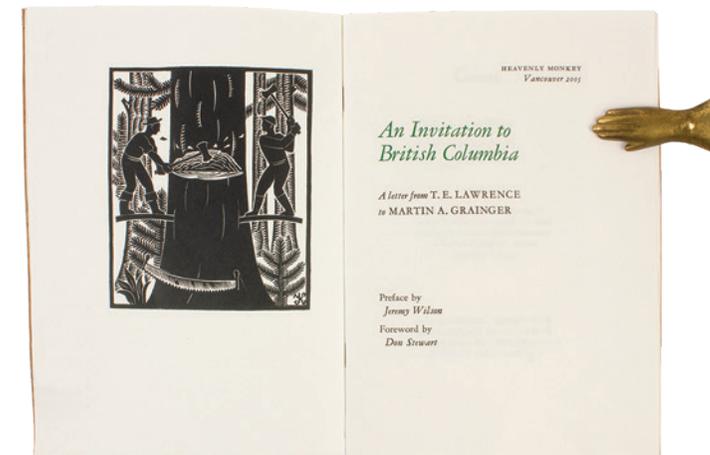
Bob was an important influence on a group of young students at the Vancouver School of Art. Although he was at the school for only a short time, he nurtured a remarkable group of young designers who went on to successful careers, among them Chris Bergthorsen, Reinhardt Derreth, Keith Branscombe & Hugh Michaelson.

Bob left Vancouver shortly after we printed 'Grave Sirs' in 1962, and had a busy and happy career in Montreal and New York. But I have to believe that the early books he printed in Vancouver were the most fun to design & make." — TAKAO TANABE, from the *Preface*

- 110** [LAWRENCE, T.E.]  
*An Invitation to British Columbia* | A letter from T.E. LAWRENCE to MARTIN A. GRAINGER |  
 Preface by Jeremy Wilson | Forward by Don Stewart.  
 Vancouver: Heavenly Monkey, 2005.

Octavo, 20.5 × 14.5 cm. Cased in limp covers of tan 'paper vellum' handmade by Reg Lissel. The upper cover is printed with the initials 'T.E.L | M.A.G.' and an arrangement of dots. The lower cover is printed simply with 'H•M'. The spine is lettered in black. pp. [10, including uniform endpapers and pastedown] 5-14 [12, including uniform rfeeps. & pastedown, plus a fold-out leaf of vegetable parchment paper printed on the recto only]. A fine copy. The text was set in Garamont and printed on HM Text paper handmade by Reg Lissel. Display accents in Garamont are printed in green throughout. A facsimile of the titular letter is printed on a fold-out leaf

of vegetable parchment paper; it was reproduced from a polymer plate by David Clifford at his Black Stone Press. The frontispiece is a wood engraving by George Kuthan (1916-1966): "the block was kindly provided by the University of British Columbia's Special Collections Library." From a total edition of 70 copies, of which 20 (I-XX) were *hors commerce*. This copy is one of the balance of 50 signed and numbered copies. It is number 27. Signed in ink by Jeremy Wilson and Don Stewart on the colophon page.

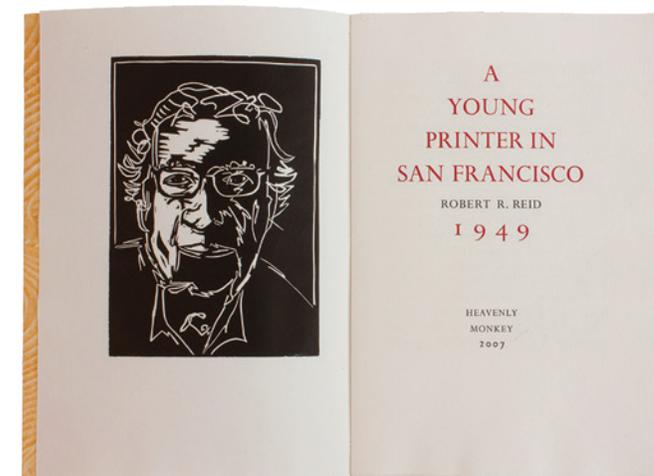


**\$300.00 USD**

"Contrary to the colophon, not entirely set by hand: I started by printing the first and last two sheets, including the colophon, which had to be sent to England for Jeremy to sign while I finished printing the book. I set & printed his four-page essay without problem, and then started printing Don's. To my consternation and horror, the type started dissolving before my eyes! (It had been cast by Jim Rimmer for *Good & Evil in the Garden*. It's not a great face, but it was the best roman for which he had matrices.) Despite being printed on dampened paper with the gentlest of impression, serifs, descenders & ascenders disappeared with each pull. The project was saved with David Clifford's help: we would set Don's essay in digital Garamont and print it from polymer. But even with the greater care, it wouldn't look the same as the sheet I had completed, so we set both Don's and Jeremy's texts in polymer, and printed them dry. If you look closely you can see the printing on pages 7-14 is not quite as black, and a little thicker than the sheets I printed with metal." — ROLLIN MILROY (*This Monkey's Gone to Heaven*, 1.13)

- 111** REID, Robert R.  
*A Young Printer in San Francisco* | 1949.  
 Vancouver: Heavenly Monkey, 2007.

Octavo, 22.1 × 15.6 cm. Sewn (not to show) into pale orange combed paste-paper wraps. The title was printed in pale ochre to the upper cover; 'HM' was printed uniformly to the lower cover. The paste-paper was made and the binding done in studio at HM. Unpaginated [pp. 18, including uniform free



endpapers; plus ll. 2 inset barrier sheets of translucent Japanese paper]. A fine copy. The text was set in Perpetua and printed damp on HM Text paper handmade by Reg Lissel. A linocut depicting a young Robert Reid by Andrea Taylor appears as the frontispiece. An initial letter printed in red accents the opening page of text. A Graphos Press device and a brief biography of Robert Reid were printed in black and red respectively on the verso facing the colophon page. From a total edition of 50 copies in two states ('Majuscule' and 'Miniscule'). This copy belongs to the 'Miniscule' state (nos. 16-50) and is number 46. Signed by Robert Reid (simply 'Robert') in pencil on the colophon page. (*This Monkey's Gone to Heaven*, 1.16)

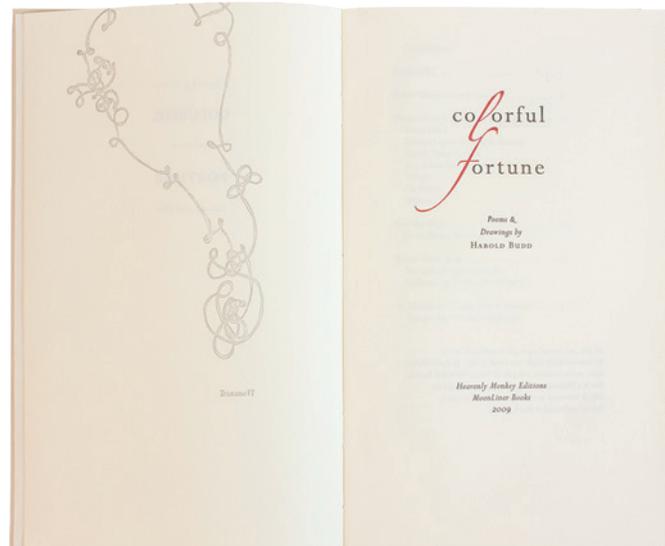
\$175.00 USD

## 112 BUDD, Harold.

*Colorful Fortune* | Poems & Drawings by | Harold Budd.

[Vancouver:] Heavenly Monkey Editions | MoonLiner Books, 2009.

Octavo, 23.2 × 14.2 cm. Cased in limp covers by Keith Lowe at MoonLiner Books. The title is printed, with calligraphic Zapfino flourishes, to the upper cover. Printed lettering to the spine. An arabesque drawing by Harold Budd spans the spine and both covers. The covers are themselves covered in a diaphanous 'paper vellum', through which the lettering and drawing are visible. Housed in a later (colorful) marbled paper covered slipcase; the slipcase was made at HM. pp. [10, including self-ends], 1-33, [5, including self-ends]. A fine copy. The text was set by Rollin Milroy at HM in Perpetua with occasional Zapfino accents. It was printed on Rives paper by David Clifford at Black Stone Press. Arabesque drawings by Harold Budd accompany his poems: "the pencil drawings reproduced here were created by the author specifically for this book, at the end of 2008. They consist of two series of seven drawings each, (*Claudio*) *Monteverdi I-VII* and (*Lennie*) *Tristano I-VII*, each based on music Harold was listening to at the time. They are reproduced at full size, and for the most part follow where and how they were placed on the page in the originals." The drawings were reproduced with polymer plates; 6 are full-page and 8 are vignettes. From an edition 50 copies in two states. The first ten copies comprise the Deluxe Issue. This copy belongs to the balance comprising the (regular) Press Issue. It is number 36. Signed in ink by Harold Budd on the colophon page. (*This Monkey's Gone to Heaven*, 2.8)



\$375.00 USD

"I grab these; I grab them before they disappear; and I grab them in bundles—they don't occur in a steady lineage, developed over time: they're here for awhile, then they're not here forever. I keep them as they happen in a single notebook: a Chinese blank-page journal at the moment, but I still misplace or lose some..." — HAROLD BUDD

## 113 [HEAVENLY MONKEY.]

*Types Paper Print.*

s.l. [Vancouver:] Heavenly Monkey, 2012.

Quarto, 30.8 × 20.6 cm. Cased in marbled paper over boards, with paper labels titled in bronze to the spine and upper cover. Abecedaried slate blue Guarro endpapers. Unpaginated [pp. 32]. Very minor rubbing to the covering paper at the corners, else a fine copy. "This book was set by Rollin Milroy.

Robert R. Reid diagnosed the lunacy of a few aspects and helped prescribe the necessary correctives." The text was set in the following typefaces and printed on dampened Guarro paper: *the roman types*: Bembo, Centaur, Cloister Old Style, Nicolas Cochin, Dante, Garamond, Gill Sans, Optima, and Perpetua; *the italic types*: Arrighi, Bembo, Blado, Cloister Old Style, Dante, Garamond, Granjon, Perpetua, Spectrum, and Weiss. A single page is devoted to each face. To facilitate comparison between the different affects produced by different sizes of type, each face was presented in three sizes. As Rollin Milroy notes in his foreword, this presentation helps to emphasize the way size affects the interaction between a letter form and the paper on which it is printed: "the heavier or more textured a sheet, the larger the face will need to be; otherwise the paper's surface will visually compete with the letter form for your eye's attention." The text used to display the various faces is H.P. Lovecraft's short story *The Horror at Red Hook* (1927): "In 2005 HM published an edition of his novella 'The Shadow Over Innsmouth,' and while it befuddled or bemused most of the people who had been following HM's progress to that point, over the years it has sparked complimentary and enthusiastic comments from a wide range of people drawn primarily by the author, not the mode of production. All of those people asked when HM would do another Lovecraft project. I confess to not being a devotee (too often he was clearly being paid by the word), but he was undeniably an American original. The story used here was picked simply because it is exactly the right number of words to fill the sample pages." From an edition of 50 copies; the present copy is number 42 of 40 copies (Nos. 11-50) cased at HM and printed on Guarro paper only. For further comparison in affect, ten copies were printed with the specimens repeated on three different papers: HM Text, Arches Wove, and Guarro. These copies were bound by Claudia Cohen. (*This Monkey's Gone to Heaven*, 1.28)



\$700.00 USD

“I have to actually print a typeface on my hand press, before I can develop a sense of how to work with it during the stages that must precede printing. I do not really see a type until I have printed it. I notice how the strokes in some letters look too thick or thin, and how some letters seem inexplicably heavier or lighter. (I’ve found this to be much more common in roman faces, and as a result find myself increasingly drawn toward the consistency of weight and color in italic faces.) Sometimes this variation was the designer’s intention, but increasingly often these days it is the result of worn matrices. Whichever is the case, only after spending hours inking forms, doing the makeready, and pulling impressions will I know how a particular type looks in its different sizes, and whether it’s something I can add to my repertoire. [...]

Several years ago, frustrated by the combined limitations of working with metal type in this day and age, I began experimenting with polymer. Like everyone who begins with metal, I was suspicious and dismissive of plastic. Then I printed some pages, and was very quickly converted. I printed them in my usual manner, on the handpress, with dampened paper. Gone were all the problems that had plagued my metal years: poor castings, worn serifs, page designs compromised by my lack of titling figures or accents or some other necessary sort.

When making the transition to polymer, I chose to work with digital type as if it was metal. Computer design programs can make setting text very easy, and if you’re not careful, they will. I have found that disabling many of the automated features is a good first step. I do not allow any letter-spacing to make lines fit. I restrict word-spacing to the same range I use with metal—between 1/5 and 1/3 em. In selecting the faces for this reference, I have also compared digital sizes to actual metal ones for each size I want, and made the necessary adjustments to have the digital conform to the metal.

This combination of 21st-century digital technology with a commitment to 19th-century printing techniques strikes some people as odd, even heretical. All I can say is, with polymer, I have been freed from constraints both aesthetic (i.e. having to use the face or size you have, rather than the one best suited) and logistical (having to constantly distribute and set type as you work through a project, rather than doing all the setting at once, and then being able to get into an uninterrupted rhythm when printing), and the pages I’m printing consistently exceed any I ever managed with the metal I had. That’s all I really care about.” — ROLLIN MILROY, from the *Foreword*

#### 114 BROMER, Anne C.

**XI | LXIV mos** | *Memoirs of a Bibliomidget*.

[Boston | Vancouver:] Bromer Booksellers & HM Editions, 2015.

64<sup>mo</sup>, 7.2 × 6.1 cm. Trimmed page size: 7 × 5.7 cm. Cased in light teal paper over boards. The covering paper is decorated with a vine pattern drawn by Francesca Lohmann. Matching paper title-label to the spine. Housed in a light cream paper gatefold sleeve. pp. [13, including uniform front pastedown], 5-71, [12, including rear pastedown]. A fine copy. The text is a descriptive bibliography of the miniature books published by Anne and David Bromer (11 of them, all 64mos.) from 1977-1989. It was set in Centaur and Arrighi types, and printed damp on Somerset Book paper. All presswork was done at HM on a (large) Ostrander-Seymour Extra Heavy hand press. The project was the first to be completed at HM’s current studio. The binding was done by Sarah Creighton. One of 85 copies comprising the regular state; the present copy is number 45. A further 35 copies comprise the deluxe state.

Accompanied by a laid-in copy of the (very small) original prospectus.

**\$200.00 USD**

“When I started printing books, I knew that getting into a Bromer catalogue would be a sign I was succeeding. It took a few years but eventually happened, and I was lucky enough to get to know



Anne, and also benefit from her enthusiasm, support, encouragement, and plain speaking. The idea of this collaboration was her idea, in part because she knew of my interest in press bibliographies. Although I generally avoid co-publishing or any kind of external projects, I adore Anne and I liked the idea of working on a project together. She, and her colleague Philip Salmon, could not have been easier or more fun to work with. David Bromer was not involved with the business by this time, but I’m sure he would have added to the fun.” — ROLLIN MILROY (*This Monkey’s Gone to Heaven*, 2.17)

#### 115 BUDD, Harold.

**Sunblind Highway** | selected poems 2009-2016.

[Vancouver:] Heavenly Monkey, 2016.

Octavo, 25.8 × 16.8 cm. Sewn to show into paste-paper wraps covered with a diaphanous Japanese paper outer wrapper. The paste-paper was combed with a subtle pattern in pale silver. The title is printed in gilt to the upper cover of the Japanese paper outer wrapper and Budd’s name is printed to the upper cover of the inner paste-paper wrapper; the latter is visible through its semi-transparent Japanese paper covering. The lower paste-paper cover is printed simply with ‘HM’ in gilt. The wrappers are strengthened with stiff blue card stock. Unpaginated [pp. 16; plus ll. 1: inset plate on Japanese paper]. A fine copy. The text was set in Bodoni, with larger Bodoni printed in pale bronze for display; printed on Arches Wove paper. Illustrated with three arabesque drawings by Harold Budd. The frontispiece drawing, which was printed on the verso facing the title-page, is repeated without a border on the verso of a leaf of Japanese paper; the additional leaf is inset between the original frontispiece-page and the title-page. The inset frontispiece perfectly overlays the original when facing the title, and the border surrounding its companion is faintly visible through its semi-transparent Japanese paper. The drawings were reproduced from polymer plates. From an edition of 100 copies. The present copy belongs to the first (or deluxe) state comprising 20 issued copies. This copy



is out of series and is marked 'H.C. T/4' in pencil. Signed in pencil by Harold Budd on the colophon page. "One hundred copies of this collection have been printed in conjunction with the author's performance at Vancouver's PuSh Festival, January 23, 2016."

\$235.00 USD

"A collection of eight poems selected from Harold's books *Colorful Fortune*, *Angel*, 4 and *Aurora Teardrops*, plus two published here for the first time. A modest single-signature publication for distribution at Harold's concert performances of the *Aurora Teardrops* poems, starting with his Vancouver debut (January 2016). He signed the special copies, and all of the colophons for the not-yet-printed *Aurora Teardrops*, at the venue after the sound check." — ROLLIN MILROY (*This Monkey's Gone to Heaven*, 1.34)

116 BUDD, Harold.

*Sunblind Highway* | selected poems 2009-2016. [Vancouver:] Heavenly Monkey, 2016.

Octavo, 26 × 17.1 cm. Sewn with orange thread into olive paper wraps. The title and Budd's name are printed in gilt to the upper cover and 'HM' is printed in gilt to the lower cover. Unpaginated [pp. 16, plus ll. 2: self-ends]. A fine copy. The text was set

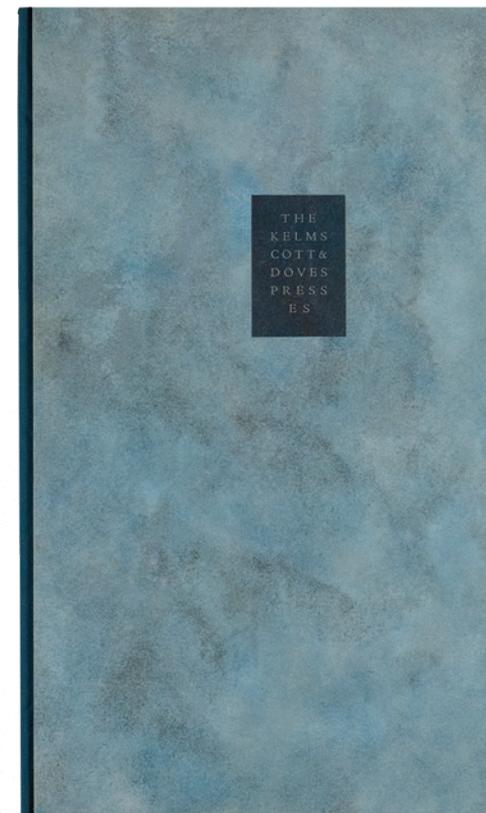
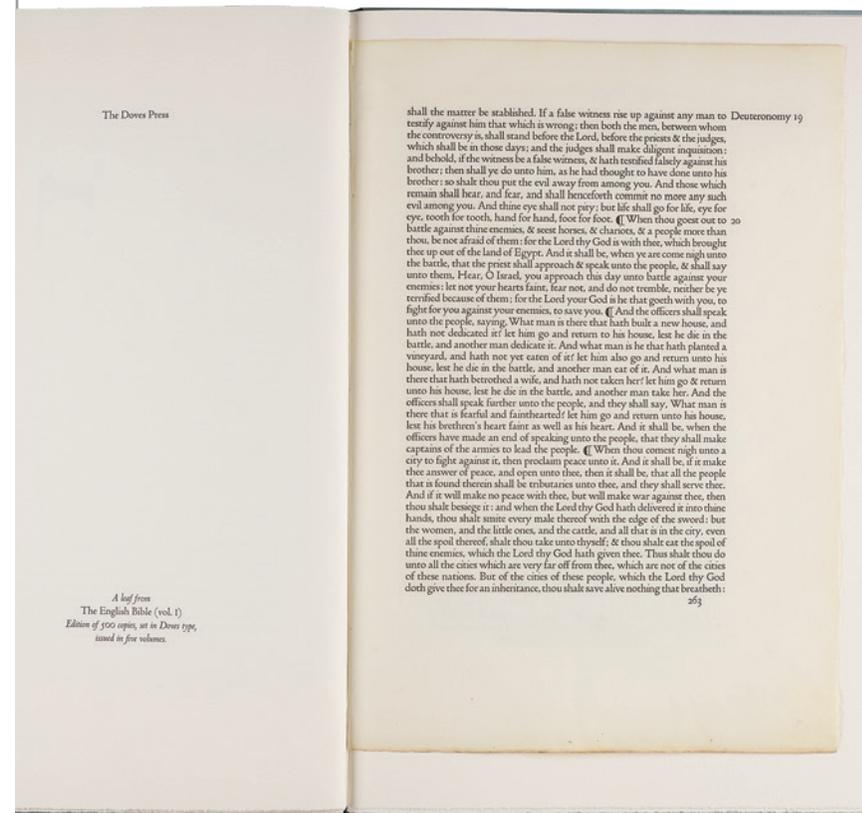
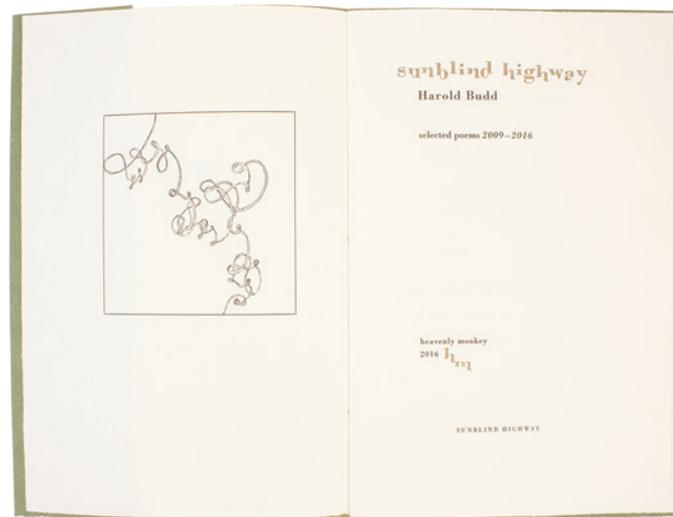
in Bodoni, with larger Bodoni printed in pale bronze for display; printed on Somerset Book paper. An arabesque drawing by Harold Budd was used for the frontispiece. The drawing was reproduced from a polymer plate. From an edition of 100 copies. This copy is number 32 of 80 copies comprising the second (or regular) state, which was produced for the author to distribute.

\$75.00 USD

117 [HM; MILROY, Rollin.]

*The Kelmscott & Doves Presses*. An Essay by Alfred W. Pollard, Presented with Leaves from the Kelmscott Golden Legend and the Doves English Bible | Calligraphy by Martin Jackson. VAN [Vancouver]: HM [Heavenly Monkey], 2019 [in roman numerals].

Quarto, 38.2 × 25.4 cm. Cased in quarter dark blue cloth and light blue painted paper over boards. French joints. Dark blue painted paper label, titled in silver, to the upper cover. There is a matching title-label to spine. The self-ends are decorated with a metallic finish. pp. [4, plus ll. 2, self-ends] 5-18, [10, plus ll. 2, self-ends]. A fine copy. The text was set in Centaur type and printed damp on Arches paper: "Centaur seemed a good middle ground



between Morris and Cobden-Sanderson. I considered setting the book in this digital recreation of the Doves type by Robert Green [see note below], but decided against it for a number of good reasons. Just as well, because during the course of the project, while spending too much time looking at the Bible leaves, I realized I'm not the fan of the type I thought I was. Some of the characters are just plain weird. I still aspire to the typographic purity of the books, but the type I can leave in the river" (HM, *This Monkey's Gone to Heaven*, 1.38. These comments from *This Monkey's Gone to Heaven* were set there in Robert Green's digital Doves type). The text is accented with titling, pagination, and capitals reproduced from original calligraphy by Martin Jackson. Pollard's essay was originally published in 1921 as the introduction to a catalogue of Kelmscott and Doves books from the collection of William Andrews Clark Jr. The catalogue was printed by John Henry Nash as part of a series surveying portions of Clark's library. Pollard's text is reprinted in the present volume for the first time. Quotes from T.J. Cobden-Sanderson, with calligraphed initials by Martin Jackson, open and close the text. Included is a leaf each from the Kelmscott *Golden Legend* and the Doves *Bible*. The Kelmscott and Doves leaves are mounted on tabs sewn into the text block. The Kelmscott leaf, *Of the Circumcision of our lorde* (*The Golden Legend*, pp. 15-16), features one woodblock initial and measures roughly 29.1 × 20.5 cm. The Doves leaf, *Deuteronomy 15* (*The English Bible*, Vol. 1, pp. 259-260), measures roughly 33.4 × 23.3 cm. From a total edition of 55 copies. The present copy is number 42 of 30 copies (numbers 21 - 50) comprising the regular state. Each of the deluxe state copies features original calligraphy by Martin Jackson. For the regular state copies, Jackson's calligraphy was reproduced and printed from polymer plates by Rollin Milroy.

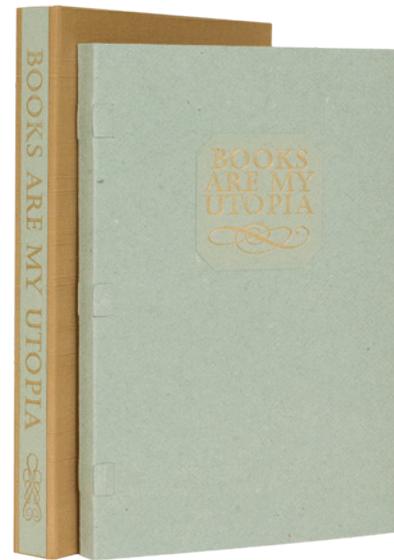
\$950.00 USD

“Why so many leaves from *The Golden Legend* have been floating around is a question, the answer probably having something to do with the large edition and number of volumes (1,500 total) circulating... Whatever the reasons, I suspect this may not be the last book to feature leaves from *The Golden Legend*, but it probably will be the only one that pairs them with leaves from the *Doves Bible*.” — HM

118 REUTER, William.

*Books Are My Utopia* | Calligraphed Aphorisms Chosen & Rendered by WM [William] Rueter.  
s.l. [Vancouver:] HM [Heavenly Monkey], 2020 [in roman numerals].

16mo, 19.1 × 12.9 cm. In pale teal limp paper covers. The gatherings were sewn onto slips of matching pale teal paper; the slips were then laced through the covers at the joints. Matching teal paper label, titled in gilt, to the upper cover. Housed in a gold cloth covered solander box, with a paper label titled and ornamented in gilt to the spine. Unpaginated [ll. 19, of which 3 are fold-out leaves]. A fine copy. “William Rueter’s calligraphy was reproduced from polymer plates printed by Rollin Milroy on a variety of papers with a handpress. Each sheet then had elements added by Will, so every leaf in this book includes original handiwork by him.” With the exception of the title-spread verso, each leaf is printed on the recto only. From an edition of 36 copies uniformly bound by Claudia Cohen. The present copy is number 29. It is signed in ink by William Rueter on the colophon page. (*This Monkey’s Gone to Heaven*, 1.39)

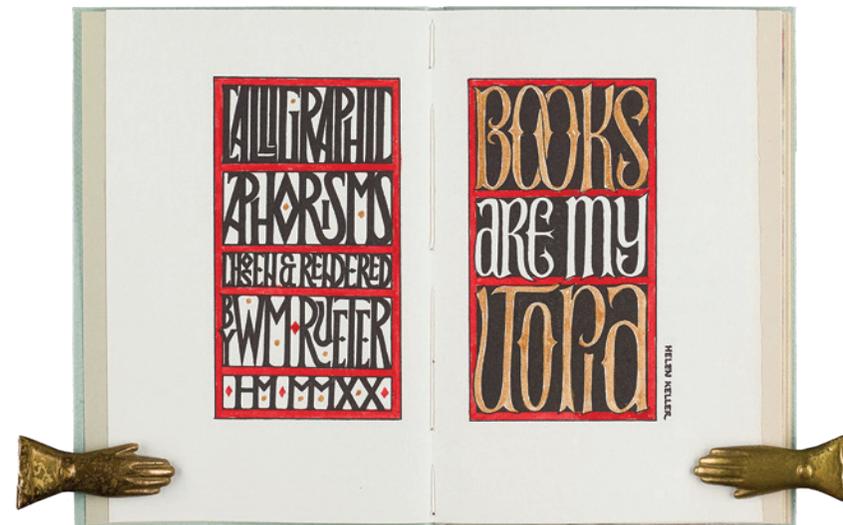


\$700.00 USD

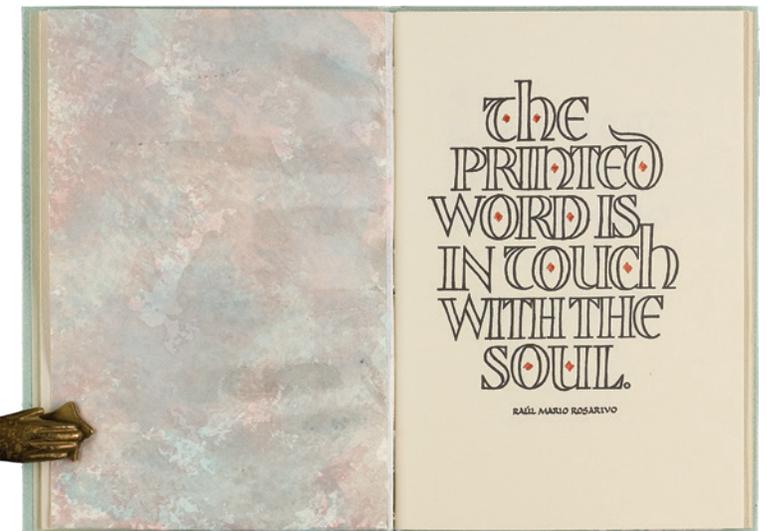
119 LOVECRAFT, H.P.

*The Shadow Over Innsmouth* | with wood engravings by Shinsuke Minegishi | with | A History of the Necronomicon | Being a short, but complete outline of the history of this book, its author, its various translations and editions from the time of the writing (A.D. 730) of the Necronomicon to the present day | With New Appendices Examining Evidence Related to the First Printed Edition | Collected Edition.  
s.l. [Vancouver:] HM [Heavenly Monkey], 2020 [in roman numerals].

Octavo, 19.5 × 13.4 cm. In quarter black leather and marbled paper over boards. The covering paper is Danish “from the 1930s of an appropriately ichthyic design.” There is a dark green leather label to the spine, lettered and rolled in a dotted geometric design in gilt; delicate gilt dotted rolls along the covers’ leather fore-edges and turn-ins. Green leather endbands and black leather hinges. Pale green Guarro Ingres endpapers. Housed in a black cloth covered Solander box. The box sides and spine are covered in matching ‘ichthyic’ marbled paper; black leather label, lettered and rolled in gilt, to the box-spine. [ll. 1:] *The Shadow Over Innsmouth*: [ll. 2: original pictorial front endpapers; ll. 3, of which one is a fold-out leaf] pp. 5-147 [pp. 1; ll. 2: original pictorial rear endpapers]. [ll. 6: illustrated leaves.] A



118 Heavenly Monkey:  
*Books Are My Utopia*



*History of the Necronomicon*: [pp. 12]. [ll. 2: colophon leaf for the 'Collected Edition' and an additional leaf bearing a note on the binding]. A fine copy. The text of *The Shadow Over Innsmouth* was set in Centaur and Arrighi italic types, with Gill Shadow used for display. It was printed by David Clifford on Mohawk Superfine paper. The edition comprises 175 copies in two states; the sheets used for the present copy belong to the 'Batrachian issue', which comprises 125 copies. As Rollin Milroy relays in the colophon for this 'Collected Edition', the bibliographic details of *A History of the Necronomicon* remain obscure: "This book combines two publications related only by their author. Sixteen sets of unbound sheets from HM's 2005 edition of 'The Shadow Over Innsmouth' were found when the bindery closed. These are extras from



the Batrachian issue, printed on Mohawk paper by David Clifford at Black Stone Press, Vancouver. The book's original colophon has been removed, and replaced with proofs of Shinsuke Minegishi's wood engravings pulled from the blocks at Heavenly Monkey, February 2020. They are printed on gampi paper made by Reg Lissel. Some years after publishing 'Innsmouth', several dozen copies of the 'Necronomicon' pamphlet were presented to HM, from the estate of the original printer, with the invitation to put them to some use. The family asked only that the person behind the publication remain anonymous. The exact print run is not known, but as it was done by an amateur printer for distribution to fellow enthusiasts (which the family confirmed), it cannot have been a large number. Apparently some flaw in the printing or text was discovered shortly after its production, and few copies were distributed. Copies included in this

collection have been slightly trimmed to match the other sheets; the remaining copies will be distributed (untrimmed) separately." The wood engraved frontispiece for *The Shadow Over Innsmouth* is signed in pencil by Shinsuke Minegishi. Additionally, six wood engravings by Minegishi are sewn-in between the two texts; each engraving was printed on the recto of a leaf of gampi paper made by Reg Lissel. They were printed from the original blocks by Rollin Milroy in February 2020. The binding was done by Claudia Cohen. From an edition of 16 copies, this being number 15. (*This Monkey's Gone to Heaven*, 1.40)

An additional wood engraving by Minegishi, loosely inserted in a paper wrapper, is laid into the box. A bookmark is also laid in.

**\$2,150.00 USD**



119 Heavenly Monkey: *The Shadow Over Innsmouth*

120 [HM; MILROY, Rollin.]

**Francesco Griffo da Bologna | Fragments and Glimpses.** A new account of the life & work of the man who cut types for Aldus Manutius, Francesco Griffo da Bologna, told through a collection of fragments and glimpses assembled from a variety of sources, with a leaf from the Aldine edition of Ovid's Heroidvm Epistolae set in Griffo's first italic type.

[Vancouver:] Heavenly Monkey, 2020 [in roman numerals].

Octavo, 23.3 × 15.9 cm. Cased in blue paper over boards with a dark blue cloth spine. The covering paper was decorated with a silver metallic finish. Matching paper label, lettered in silver, to the spine. The self-ends are decorated with a metallic finish. pp. [16, including self-ends] 9 - 112 [pp. 65-66 are on a fold-out leaf sewn into the text block; plus 10, including self-ends]. A

fine copy. The text was set in Bembo, and printed damp on Arches Wove. Included is a leaf from the second of three volumes of the Aldine edition of Ovid's works (1502-1503). It was mounted on a fold-out leaf, which was sewn into the text-block. From a total edition of 50 numbered copies issued for sale. An additional eight copies were produced *hors commerce*. The present copy is number 31. It is one of 30 copies, bound at HM, comprising the regular state. (*This Monkey's Gone to Heaven*, 1.41)



\$900.00 USD

"The set [the three volumes comprising Aldus' Ovid], as Firmin-Didot states, is highly esteemed for the care Aldus took to present the most authoritative texts possible. Henri Estienne declared the Aldine Ovid preferable to that of the later editions and even superior to that of all the other poets published by Aldus, and chastised 'the ignorant and presumptuous publishers, who disfigure Ovid, instead of copying the excellent edition of Aldus.' Renouard shared this high opinion, adding that the second volume is the most rare of the three due to the inclusion of the *libri Amatori*, which were either overly popular with young people, or excised by their prudish guardians (perhaps this was the first outrage that led to the breaking of the copy that supplied these leaves?).

The first volume, which contained *Metamorphoses*, a biography of Ovid written by Aldus, and a Greek-Latin glossary, is notable for also including the privilege granted by the Venetian senate, giving Aldus exclusive permission to publish books printed with Greek and Latin types 'so ingeniously worked out and composed that they seem written by pen,' thus causing the rift with Griffo." — HM

121 [HM; GRIFFO da Bologna, Francesco.]

**Francesco da Bologna's Foreword to Canzoniere et triomphi di messer Francesco Petrarca | 1516.** Van. [Vancouver]: HM [Heavenly Monkey], 2020 [in roman numerals].

Octavo, 22.1 × 14 cm. Cased in light teal paper over boards. The covering paper is decorated with a subtle metallic finish. Paper label to the spine printed with 'Franciscvs Bononiensis' in blue. Unpaginated [pp. 8, ll. 6: endleaves]. A fine copy. The text was set in Cancelleresca Bastarda "and printed by Rollin Milroy with a Pratt-Albion foolscap hand press on damp-ened Richard de Bas paper." Griffo's foreword is reproduced in the present volume in a parallel text in the original Italian and an English translation. From an edition of 30 copies, this being number 23.

SOLD

"In 1501 Francesco Griffo cut the first italic printing type, for Aldus Manutius. Despite Aldus's attempts to prevent him, he cut italic types for other printers over the next decade. In 1516 Griffo became a publisher, his first book being the Petrarch in which the foreword reprinted here appeared. He published five more books over the following year, all set in his last italic type, which some consider his best (and certainly more restrained than this cancelleresca!). Griffo published a total of six books by the end of 1517, but disappears from the history books after 1518, when he was charged with the murder of his son-in-law. The translation of his Petrarch foreword included here is taken from Antonio Panizzi's 'Who was Francesco da Bologna' in *Fine Arts Quarterly*, vol. 1 864." — HM

"AN ODD, CONFUSING & CONFUSED BOOK ABOUT 62 OTHER BOOKS, MANY OF THEM ALSO ODD"

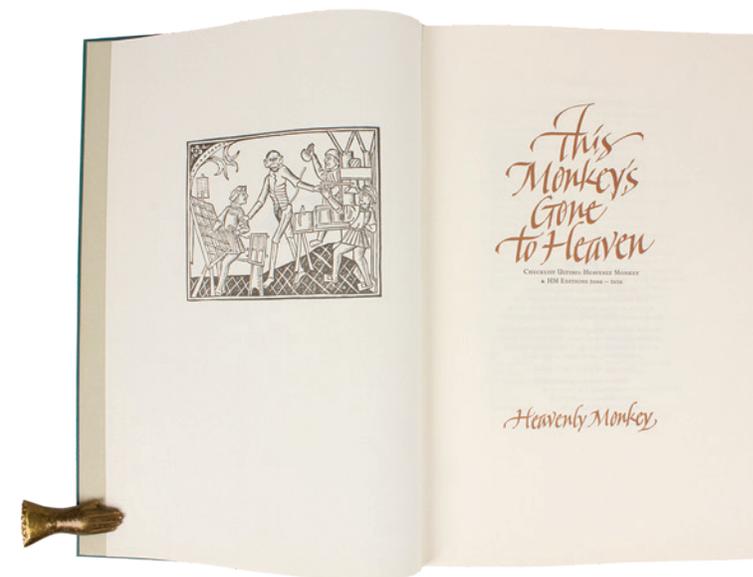
122 [HEAVENLY MONKEY.]

**This Monkey's Gone to Heaven.** Checklist Ultimo: Heavenly Monkey & HM Editions 2000 - 2020 [HM=XX].

[Vancouver:] Heavenly Monkey [2022].

Quarto, 31 × 20.9 cm [the slipcase measures 31.7 × 21.2 cm]. Cased in teal and bronze patterned paper over boards, with a white 'paper vellum' spine. The spine

is printed with the title in black. The patterned covering paper was painted. The 'paper vellum' used for the spine was handmade by Reg Lissel: "there are frequent references to 'Reg's paper vellum' in the descriptions [of this bibliography], almost always with regard



to a binding. This is a paper he made from over-beaten abaca fibre. It has an uncanny resemblance to vellum, in feel and appearance. He could make it semi- or fully opaque, he could make it look off-white or brownish, like old vellum. It is practically impossible to tear (like vellum) and it reacts to the slightest humidity (like vellum). I've used some of my dwindling supply for the spine of this book. I shall be sorry when I eventually use my last sheet" (HM). Plain light green Guarro endpapers. Bronzed endbands. Housed in a matching paper covered slipcase, together with a matching portfolio containing eight additional sample leaves; the slipcase and portfolio are lined with reject or spoil sheets ('overs' is perhaps a more appropriate term, as they ultimately weren't rejected and don't appear to be spoiled). There is a green paper label, titled in bronze, to the spine of the slipcase. pp. [4] 5-28 [ll. 1]; pp. 29-65 [3]; plus sample leaves. The leaf breaking up the pagination between pp. 28-29 was printed on Reg Lissel's HM text paper; it repeats pp. 28-29 (in inverted order) to illustrate the way in which a paper's colour and texture can affect the appearance of printed type. A fine copy. The book contains a total of 18 samples, from the following HM and HM Editions publications:



The text was set in Perpetua and printed damp on Guarro laid paper. Calligraphy by Martin Jackson, printed from polymer plates, ornaments the title-page. The text is further embellished with annotations and marginalia by Barbara Hodgson, along with "various initial letters and (modified) woodcuts... just the usual material a printer collects over the years." All © HM, except the parts that aren't. From an edition of 40 copies uniformly bound at HM. Signed on the colophon page by the publisher and his two primary collaborators, Claudia Cohen and Barbara Hodgson; Cohen and Hodgson's signatures are in pencil; Rollin Milroy's signature was printed from a polymer plate (or at least seems to be). The present copy is number 15, and belongs to the 'slipcased' state comprising five copies (Nos. 11-15). The copies belonging to this state were issued with a portfolio containing eight additional samples. The additional samples accompanying this copy are:

- 1 A commemorative broadside for the bookseller Bill Stewart.
- 2 A broadside printed for a symposium at the University of British Columbia.
- 3 A sheet from *Twelve From Ten*, a set of 12 sample leaves from HM's first decade, issued by a London bookseller (edition of five).
- 4 A broadside (trial proof) printed for Mariko Ando (c. 2009).
- 5 A broadside (trial proof) printed for an exhibition of prints by Shinsuke Minegishi.
- 6 A leaf from *Box Set #1*, which contained a copy of *HM=X* and a companion volume of sample leaves (edition of five, issued by Wessel & Lieberman Booksellers).
- 7 A sheet from *HM Drop Box* (2011), a set of sample leaves and ephemera from the studio's first decade, issued in a clamshell box (edition of three).
- 8 A leaf from a portfolio of prints issued by Briony Morrow-Cribbs (2008).

SOLD

"I wish I had something insightful or profound to write about fine printing or the private press, but I don't. I'm sorry that the pursuit seems to be less vibrant than it was when I started, but even then there were signs of decline. I believe that there will always be a place for (good) letterpress printing, for people who want to continue the practice in its best form, not for the sake of historical re-enactment, but because the results truly are singular. I think I've approached that singularity with a few of the books in this checklist, but usually it's 'I'll do better on the next one.' Let's see..." — HM

- 1 *An Invitation To British Columbia*. [Heavenly Monkey, 2005]
- 2 *Iskandariya*. [Heavenly Monkey, 2007]
- 3 *You Can't Choose Your Progeny*. [Heavenly Monkey, 2008]
- 4 *Elements in Correlation: Printing with the Handpress at Heavenly Monkey*. [Heavenly Monkey, 2009]
- 5 *Oddballs*. [Heavenly Monkey, 2011]
- 6 *Paper Should Not Always Be White*. [Heavenly Monkey, 2013]
- 7 *Metal Type (e' Some Papers)*. [Heavenly Monkey, 2013]
- 8 *Sunblind Highway*. [Heavenly Monkey, 2013]
- 9 *Aurora Teardrops*. [Heavenly Monkey, 2016]
- 10 *Labour Vertue Glorie*. [Heavenly Monkey, 2018]
- 11 *Books Are My Utopia*. [Heavenly Monkey, 2020]
- 12 *Francesco Griffio Da Bologna | Fragments e' Glimpses*. [Heavenly Monkey, 2020]
- 13 *The Shadow Over Innsmouth*. [HM Editions, 2002]
- 14 *The Temperamental Rose e' Other Ways of Seeing Colour*. [HM Editions, 2007]
- 15 *After Image*. [HM Editions, 2009]
- 16 *The WunderCabinet*. [HM Editions, 2011]
- 17 *Around The World In Colour*. [HM Editions, 2014]
- 18 *Mrs Delany Meets Herr Haeckel*. [HM Editions, 2016]

## 123 [HEAVENLY MONKEY.]

### *Types Paper Print.*

s.l. [Vancouver:] Heavenly Monkey, 2012 [later binding: 2022].

Quarto, 30.7 × 20.6 cm. Sewn on four slips and laced into limp covers of vibrant red paste-paper. Printed title-label to the spine. Unpaginated [ll. 4: blank self-ends; pp. 16; ll. 5:



blank self-ends]. The surface of the paste-paper appears slightly rubbed along the joints and corners; this, however, is not owed to any wear but simply to the delicate surface of the paste-paper itself. A fine copy. The present copy of *Types Paper Print* is one of three 'excerpt copies' bound at HM by Rollin Milroy in 2022. It includes various sheets from the edition published in 2012, comprising:

- 1 The title-spread, with a wood engraved frontispiece by Shinsuke Minegishi tipped-in (ll. 2, on Arches Wove paper).
- 2 The printer's *Foreword* on Arches Wove paper (ll. 2).
- 3 The last page of the printer's *Foreword*, repeated on Guarro laid paper (ll. 1).
- 4 Three specimen leaves displaying Optima on the rectos and Perpetua on the versos, each in three different sizes. On Arches Wove, Guarro Laid, and HM Text paper respectively (ll. 3).

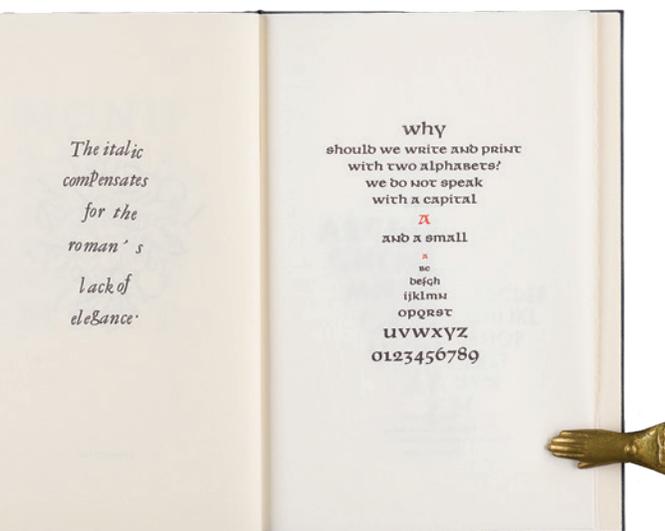
In lieu of a colophon page, there is a note in pencil to the otherwise blank recto preceding the title-spread: "One of three excerpt copies bound 2022 | HM". Like the complete copies published in 2012, this 'excerpt copy' allows the reader to explore the way size and paper affect the appearance of printed type. (cf. *This Monkey's Gone to Heaven*, 1.28)

\$375.00 USD

## 124 [HEAVENLY MONKEY.]

**Metal Type** [from the spine label: *Some Metal Type Pages*].

s.l. [Vancouver:] HM [Heavenly Monkey], 2013 [later binding: 2022].



Tall octavo, 25.5 × 17.9 cm. Cased in blue and grey painted paper over boards, with metallic silver accents. Printed title-label to the spine. Dark moss green Guarro endpapers. Unpaginated [pp. 20]. A fine copy. A selection of type specimens printed on various papers. The typefaces include: Bernhard Modern semi-bold [?], Columbus, Perpetua, American Shadow, Gill Shadow, Bembo, Duensing, Gill Sans, and De Roos, along with a few mysteries (JOB quoting HM quoting Richard Gervais): "these three fonts all came from the same drawer, caps only. I've never bothered to definitively identify them because, 'I just don't care.'" The papers are unidentified, but may include Barcham Green Bodleian, Van Gelder, Wookey Hole, Roma, and Guarro. This later state, which collects various

sheets from the 2013 edition, was cased at HM by Rollin Milroy in 2022. Included are the original half-title and (cancelled) colophon pages. The final (blank) verso is numbered in pencil: '3/3'. (cf. *This Monkey's Gone to Heaven*, 1.32)

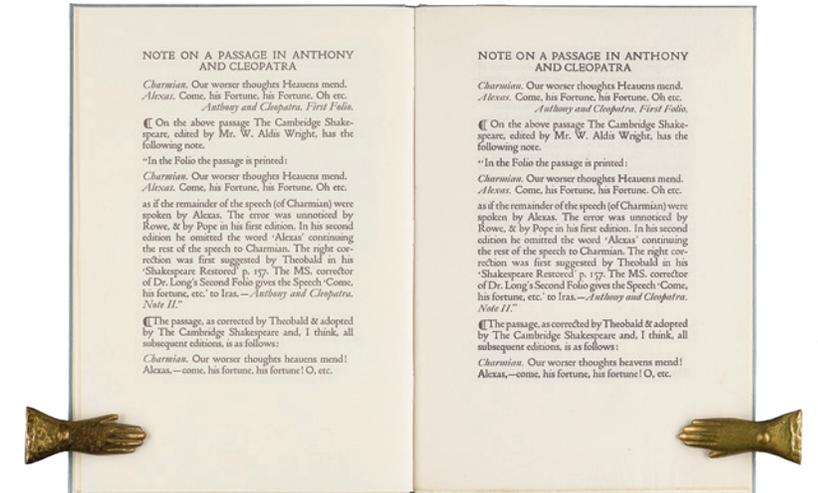
\$385.00 USD

## 125 COBDEN-SANDERSON, T.J. [Thomas James.]

**The Ideal Book or Book Beautiful** | A Tract on Calligraphy Printing and Illustration & On the Book Beautiful as a Whole.

[Vancouver] Near Strathcona Park: HM, 2022 [in roman numerals].

Octavo, 23.9 × 16.7 cm. Cased in light blue paper over boards. Paper label to the spine, printed with the title in pale bronze ink. The upper and lower covers repeat (respectively) the opening and closing pages of Cobden-Sanderson's tract. The text appearing on the covers was printed in pale bronze. All edges neatly trimmed.



pp. [ll. 2: bank self-ends; pp. 2] 1-8 [4; ll. 1: inset sample leaf; ll. 3: blank self-ends]. A fine copy. "This is a facsimile of the Doves Press' original edition (1900). That book was set by J.H. Mason and printed by H.Gage-Cole. This facsimile has been set using Robert Green's digital version of the Doves type, with the same size, measure, and leading as the original, and printed from polymer plates. The paper has been dampened, & inked and printed by hand, just like the original. A few dozen copies have been run off at HM, simply to see how closely the original could be reproduced" (from the colophon). From a total edition of 38 copies. The present copy is number 17 of 25 copies containing an original Doves Press sample leaf. The sample leaf was inset and sewn next to a facsimile page printed by HM for comparison: "Copies 1-25 include a facsimile setting of the first page of 'Note on a Passage in Anthony and Cleopatra' (1913), facing a copy of the Doves original, for comparison. (A note about the Note: The Press did not have an italic type; when one was required, an italic from the foundry of Miller & Richard was used. The best substitute available for this experiment was Garamond)" (from the colophon). Laid in is a post script printed digitally on semi-gloss paper. Also laid in is a replacement spine label (three, in fact: to accommodate preference, the title was printed in three different sizes).

\$300.00 USD

"Since I first heard about Robert Green's adaptation of the Doves type, I thought that setting a Doves text with it, to be compared directly with the original, would be interesting. If anyone had done that, I wasn't aware. The problem with my scheme was having enough copies of the same original to make up some kind of edition. In the fall of 2022 I decided to finally do it myself. I had several dozen copies of the Shakespeare 'Note' that would make a suitable exemplar. But to just set that would be a meager effort, so I also set *The Ideal Book*, a short text that had the added benefit of capturing Cobden-Sanderson's thoughts, in all their grandiose verbosity.

From my perspective, the experiment was not a success. The digital font was noticeably thickened. I had anticipated this to a degree, and planned to print the polymer plates with minimal

inking, so as not to amplify the thickening. I have, however, struggled with under-inking in the past, and was determined it would not happen here: these pages cannot be accused of being under-inked. I adjusted inking and impression from pull to pull as one can when using a handpress, and these pages show the best balance, so I'm comfortable laying the visual differences on the translation to digital. Which is not to suggest any shortcomings in Green's work: I am sure every decision was made consciously and with intent. My experiment was simply to inquire how closely his version approximated the metal when used to print in the same manner (letterpress, by hand, on damp paper), and the pages printed at HM show the answer." — ROLLIN MILROY, from the *Post Script*

“TWO STORIES BY FRANK R. STOCKTON ABOUT AMBIGUITY AND LIVING IN A SOCIETY RULED BY ARBITRARY JUSTICE”

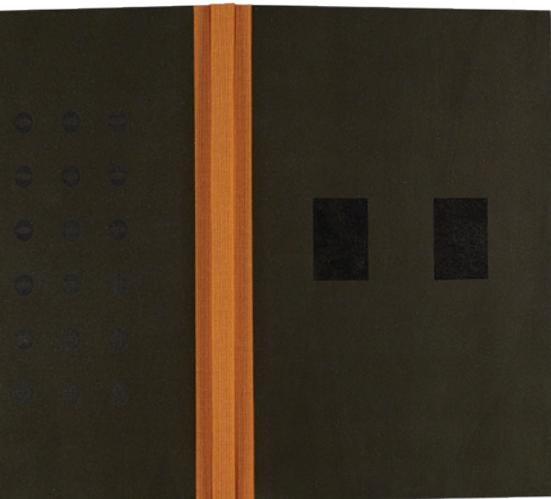
126 STOCKTON, Frank L. [sic]

[‘The Stockton Book’, comprising:]

*The Lady, or The Tiger?* | A prelude to ‘The Discourager of Hesitancy’ | Frontispiece and Drawings by Walter Bachinski | [and]

*The Discourager of Hesitancy* | An answer to ‘The Lady, or the Tiger?’ | Frontispiece and Drawings by Walter Bachinski.

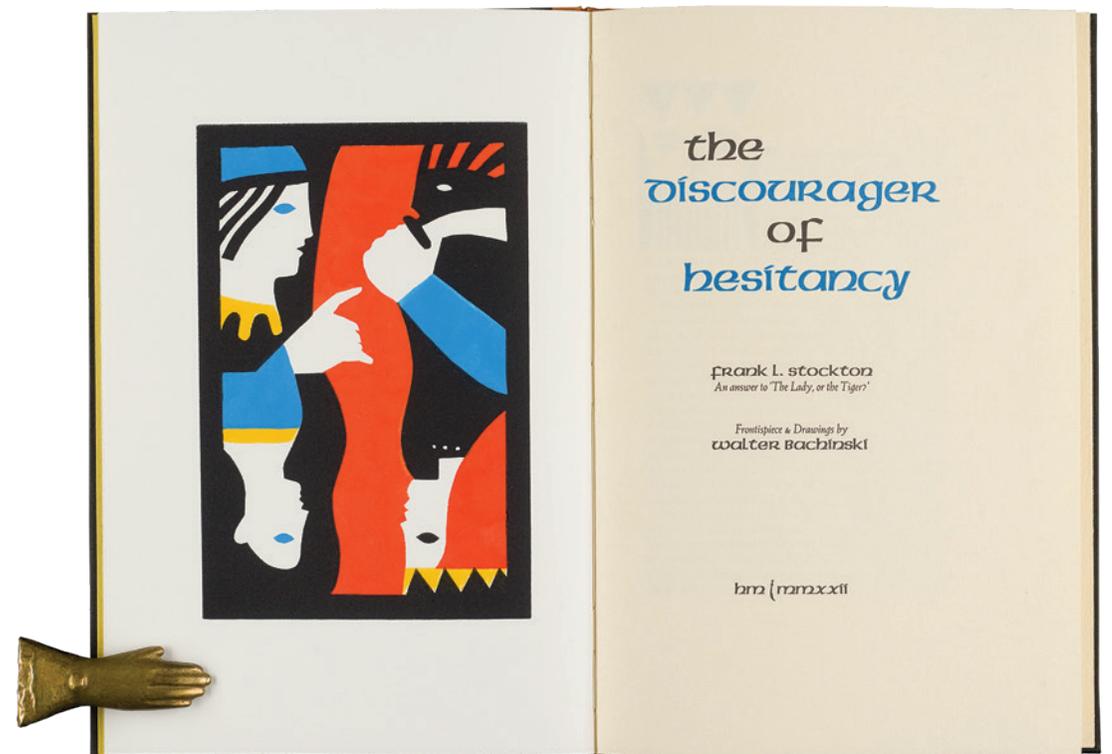
s.l. [Vancouver:] HM, 2022 [in roman numerals].



Octavo, 23,3 × 15,7 cm. Cased in quarter ochre cloth and dark grey paper over boards. One cover is decorated with an arrangement of roundel ornaments printed in black. The ornaments suggest a face bound, except for the eyes, with a scarf. The other cover is decorated simply with two inlaid panels of black paper, suggesting two doors. Pale green endpapers to one side of the text-block and pale ochre endpapers to the other. Housed in a black paper covered slipcase. Ochre paper label to the slipcase spine, titled in black. Two uniformly paginated text-blocks sewn back to back (or head to foot) in a tête-bêche style, “not to be confused with dos-a-dos, an ungainly structure that has two spines”. Uniformly paginated: *The Lady, or the Tiger?*: pp. [8] 3-9 [2]; *The Discourager*

*of Hesitancy*: pp. [8] 3-9 [2]. ll. 17 in total, including the frontispiece leaf on each side. A fine copy. The text was set in Weiss and American Uncial types and printed on dampened handmade Barcham Green Canterbury paper. Each story is embellished with a pochoir frontispiece in several colours by Walter Bachinski. The pochoirs were done by Bachinski at his studio on Arches Wove paper. A total of 21 drawings by Bachinski further embellish the text. Most are headpieces, printed variously in blue, red, yellow, green, and black. From an edition of 30 numbered copies, and a further 6 *hors commerce* copies, uniformly bound at HM. This copy is number 27. Signed in pencil by Walter Bachinski on the colophon page. A copy of the prospectus is laid in. The prospectus is a single cut sheet (22,7 × 15,2 cm), printed in red and black on the recto only.

SOLD



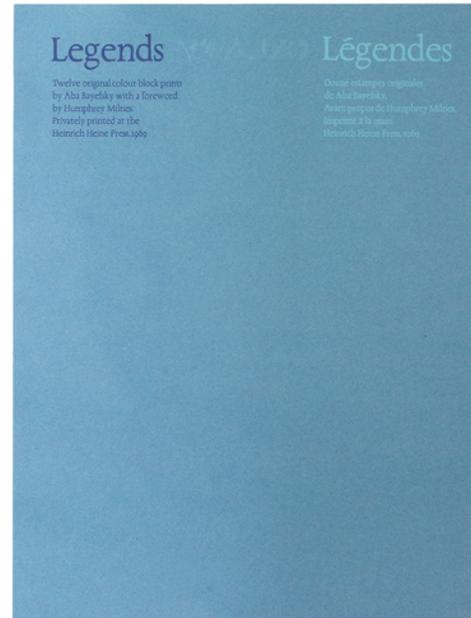
126 HM: ‘The Stockton Book’

# HEINRICH HEINE PRESS

127 [BAYEFESKY, Aba.]

**Legends** | Twelve original colour block prints by Aba Bayefsky with a foreword by Humphrey Milnes. [with parallel full title in French.]  
[Don Mills, Ontario:] Heinrich Heine Press, 1969.

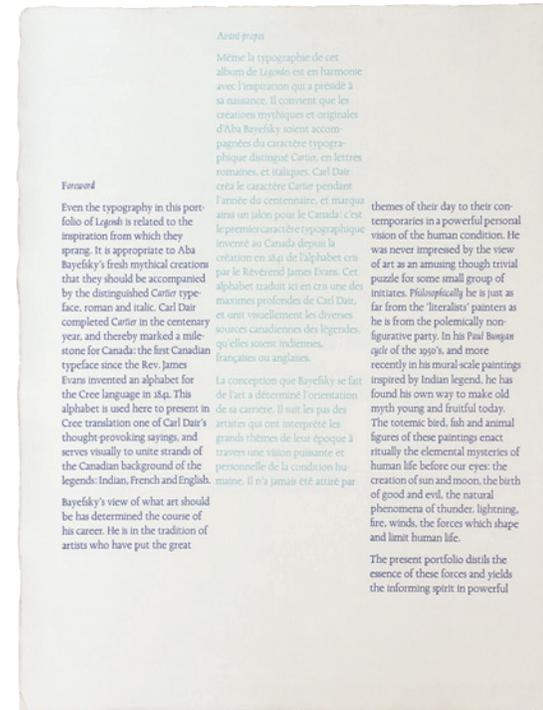
Folio, 55.6 × 42.2 cm. Loose sheets housed in hinged lid box. The box, which was made by William Poole, is cardboard framed in cedar, with a dowel and slot closure. Its lid is embellished with text in Cree, cut out of the top linerboard. The title sheet is trimmed; all others are untrimmed. Unpaginated [ll. 19, printed on the rectos only]. The cardboard on the box's lid is slightly creased and mildly smudged; and there are a few small chips to the wood frame. The title leaf is mildly puckered. Else fine. The text consists of an excerpt from Carl Dair, in parallel English, Cree, and French, along with front and end matter in English and French. It was set in 24 point Cartier type. The translation of Dair's text into Cree was set in a typeface modelled after designs made by Rev. James Evans in 1841. A display form of the Cree face was also used to print the title in blind on the first sheet. The text and plates were printed on handmade J. Barcham Green Hayle paper; each sheet is white, except for the title-sheet which is blue. The English text was printed in dark blue and the French in lighter blue. The Cree translation of Dair's text was printed in black. Each of Bayefsky's twelve vibrant block-prints was printed in several colours, numbered in blind, and signed, dated, and editioned by the artist in pencil. From an edition of 150 copies. The present copy is number 19.



\$850.00 USD

“Even the typography in this portfolio of *Legends* is related to the inspiration from which they sprang. It is appropriate to Aba Bayefsky's fresh mythical creations that they should be accompanied by the distinguished Cartier typeface, roman and italic. Carl Dair completed Cartier in the centenary year, and thereby marked a milestone for Canada: the first Canadian typeface since the Rev. James Evans invented an alphabet for the Cree language in 1841. This alphabet is used here to present in Cree translation one of Carl Dair's thought-provoking sayings, and serves visually to unite strands of the Canadian background of the legends: Indian, French, and English.

Bayefsky's view of what art should be has determined the course of his career. He is in the tradition of artists who have put the great themes of their day to their contemporaries in a powerful personal vision of the human condition. He was never impressed by the view of art as an amusing though trivial puzzle for some small group of initiates. *Philosophically* he is just as far from the 'literalists' painters as he is from the polemically non-figurative party. In his *Paul Bunyan cycle* of the 1950's, and more recently in his mural-scale paintings inspired by Indian legend, he has found his



127 Heinrich Heine Press: *Legends*

own way to make old myth young and fruitful today. The totemic bird, fish and animal figures of these painting enact ritually the elemental mysteries of human life before our eyes: the creation of sun and moon, the birth of good and evil, the natural phenomena of thunder, lightning, fire, winds, the forces which shape and limit human life.

The present portfolio distils the essence of these forces and yields the informing spirit in powerful concentration. With dewey-fresh colour, subtle gradations and contrasts he projects for us in a way that is new, yet compatible with the Indian inspiration, the images of world forces. However graceful and gentle the myth-image may be, the projection comes through energetically, as in the subtly blended colours of Rainbow Spirit or the related Spring, from The Seasons. Though less gentle, Winter is just as energetic, but even this does not prepare us for the robust impact of the Fire, Bird or Frog Spirit evocations. The emotional effectiveness of the prints owes a great deal to the chromatic purity of the rare colours, and the way they speak to us without anything approaching the black we have come to expect. All of the elements collaborate to give us this powerful and unified collection of legends its own special faculty of exciting and delighting us.” — HUMPHREY MILNES, from the *Foreword*

128 NYNYCH, Stephanie J.  
*Reflections on Love* | ... with line-drawings by Jennifer Ryder-Jones.  
Don Mills, Ontario: Heinrich Heine Press, 1969.

Quarto, 27.3 × 21.3 cm. Cased in white cloth over boards. The upper cover is decorated with a panel printed with an erotic line-drawing. Plain black endpapers. All edges neatly trimmed. Unpaginated [pp. 56]. Some slight yellowing to the page edges, a few slight scuffs to the lower cover, and some very minor discolouration to both covers; but overall, a very good to fine copy. The text was set in Scotch Roman italic and printed on Kashmir Text paper. The binding was done by Anton Lucas. Illustrated with 21 erotic line-drawings by Jennifer Ryder-Jones. From an edition of 193 copies, this being number 6. Signed and numbered by the author in ink on the otherwise blank verso of the last leaf. The present copy is also inscribed by Nynych on the verso of the title-spread.



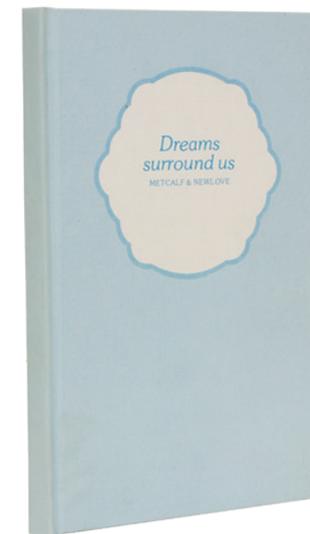
\$75.00 USD

129 METCALF, John; NEWLOVE, John.  
*Dreams surround us.*

Delta, Ontario [Ottawa]: The Bastard Press [typeset and printed by The Runge Press, 1977]. Octavo, 21.1 × 13.2 cm. Cased in pale blue cloth over boards, with lettering to the upper

cover set within a cloud shaped centerpiece; teal endpapers. All edges neatly trimmed. pp. [6] 7-86, [2]. The spine is a little cocked, else a fine copy. The text was typeset and printed by The Runge Press Limited and bound in Smith Falls, Ontario [sic] by Smith, Irwin and Conley. The book was designed by Peter Dorn. From an edition of 150 copies, the present copy being number 59. Signed in ink by both Metcalf and Newlove. The text comprises *Girl in Gingham*, a prose piece by Metcalf, and a collection of poems by Newlove entitled *The Green Plain*.

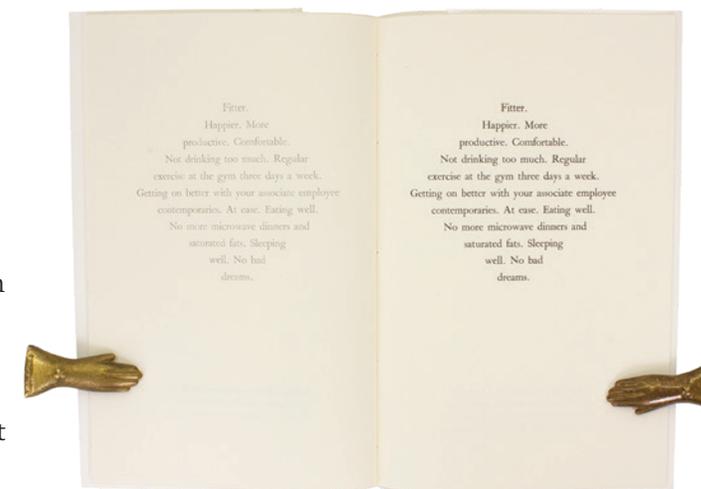
\$55.00 USD



## INTROVERT PRESS

130 [ROBERTSHAW, Adrian.]  
*Poorly Printed.*  
s.l. [Vancouver Island, B.C.]: Adrian Robertshaw [Introvert Press], 2019 [in roman numerals].

Octavo, 24.7 × 16 cm. Pasted into a white paper wrapper. A line of assorted sorts and Robertshaw's name are printed in blind to both covers. The title was overprinted, on the same line, in black to the centre of the upper over. Top and bottom edges trimmed, fore-edges untrimmed. Unpaginated [pp. 28, including self-ends]. *Poorly Printed*, else a fine copy. The text was set in Caslon and printed on an unidentified paper using both a Chandler & Price and a Vandercook Universal II. Most rectos are poorly printed with a repeating text in Caslon roman. But each time, the poverty of printing varies slightly. Below the text are annotations, in italic, on the particular character of the printing's poverty; they state explicitly where the printer has gone wrong and how the work may be improved. The versos are printed with notes on how the printer has variously failed to achieve the desired impression. The book culminates on the third to last recto, where the desired printing is finally achieved. One of 50 copies, this being number 22. A fun and edifying book.



\$75.00 USD

"I am no expert on letterpress printing. However, one can argue a lack of experience did not prevent Bev Leech from printing 'A Glossary of Typographical Terms' as a student.

The intention behind this book is to illustrate some of the issues I have encountered in my ongoing explorations learning to print from lead type. It would bring me joy if this book helps even a single fellow enthusiast." — ADRIAN ROBERTSHAW

## GEORGE KUTHAN | HONEYSUCKLE PRESS

- 131 KUTHAN, Georges [George].  
*Aphrodite's Cup*.  
[North Vancouver:] Honeysuckle Press [1964].



Squarish quarto, 24.5 × 23.7 cm. Cased in full black cloth. A pale copper roundel depicting a female nude adorns the upper cover. The spine is titled in white and further embellished with Kuthan's device in pale copper. Pale grey endpapers patterned with a repeating floral linocut by Kuthan, printed in green. Top and bottom edges trimmed, fore-edges untrimmed. Unpaginated [ll. 32]. An uncommonly fine and bright copy, with minimal darkening to the page edges. This textless erotic narrative is told in 25 linocuts and was inspired by Greek vase figures. Each linocut is printed in black and clay orange in the style of a Greek red-figure tondo. Printed from the original linoleum blocks by Ib Kristensen on Carlyle Japan paper. The spare text matter, which is limited to relaying the particulars of typography, imprint, and limitation, was set in Perpetua type. From an edition of 275 copies, this being

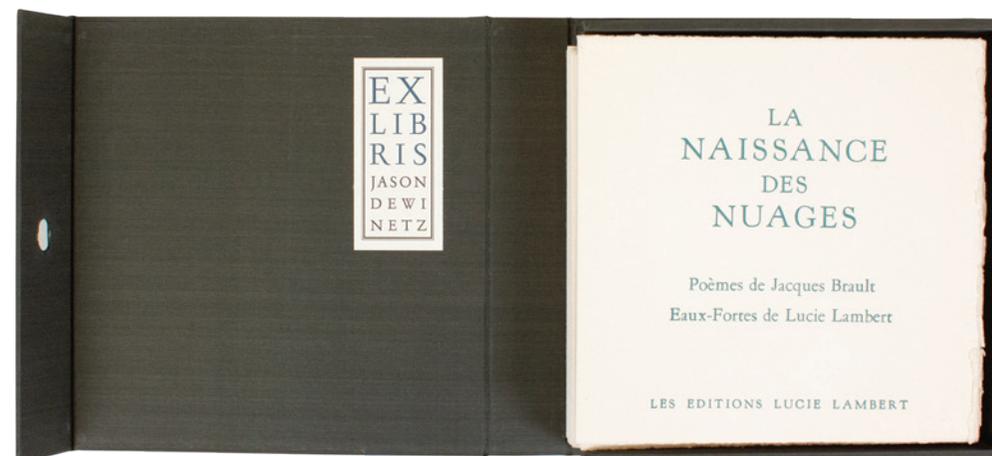
number 70. Signed in ink by Kuthan and Kristensen on the colophon page.

Accompanied by a loosely inserted copy of the original prospectus. The prospectus is printed on one side of a twice folded half sheet, measuring 45.7 × 15.4 cm open. It is pasted into patterned wraps matching the book's endpapers, and embellished with two linocuts printed in clay orange and two further linocut vignettes in black.

\$750.00 USD

## LES ÉDITIONS LUCIE LAMBERT

- 132 BRAULT, Jacques.  
*La Naissance des Nuages* | Poèmes de Jacques Brault | Eaux-Fortes de Lucie Lambert.  
Shawinigan [Quebec]: Les éditions Lucie Lambert, 1984.



16.1 × 15.7 cm. Ten loose leaves, each folded three times to produce ten concertina sections. With the exception of the first section, which bears the title, copyright page, and colophon, each section is numbered and printed with a page of text flanked on either side by a colour etching by Lucie Lambert. The sections are housed in a green silk covered dropback box made by master bookbinder Pierre Ouvrard. The box's ivory toggle closure was made by Lambert. The spine of the box is titled in gilt, and the upper cover is embellished with a gilt stamp of Lambert's press device. Affixed neatly to the inside of the box's upper cover is Jason Dewinetz's elegantly designed bookplate, which he presumably printed at his Greenboathouse Press. A fine copy with a nice association. The text was set in Garamond by Pierre Guillaume and printed in ivy green on his press in Montreal. Lambert's 18 colour etchings were printed in Paris by Jacques Herrera at l'atelier Lacourière et Frélaud. The present copy, which is numbered 32, is one 25 copies printed on Arches paper and issued for sale. A further 12 'exemplaires de tête' were printed on Moulin de la Roque; and 8 additional copies on Arches were retained for private distribution and legal deposit, bringing the total edition to 45 copies. Signed in pencil by Lambert and Brault below the colophon.

SOLD

"In *La Naissance des nuages*, it is again the etchings (eighteen of them, in colour) that have inspired the text, which consists of nine short poems by Jacques Brault. Small in size (the book is 14 cm × 14 cm), each miniature is an open window onto immense space. . . . The colour is tender, fragile, mannered: bluish green, blue, mauve, green, yellow, rose. . . . The poems—which have a somewhat Japanese feel to them—tell of a moment in the passing day, of the fleetingness of the world and its things, of dreams, morning rain, the flight of the teal and the song of the lark, the veil of night, the unfathomable depth of the sky." — JEAN-PIERRE DUQUETTE (Duquette 1992, 25)

## ROSS LORT | THE PRIVATE PRESS OF CHARLES BRADBURY

TWO COPIES OFFERED TOGETHER OF AN EARLY AND SCARCE CANADIAN FINE PRESS BOOK, ONE INSCRIBED

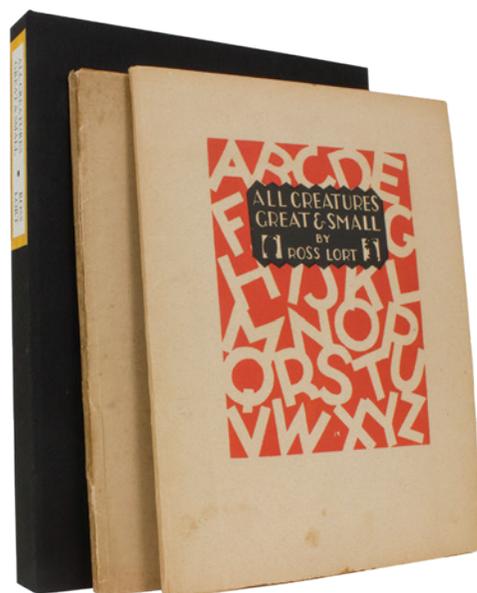
133 LORT, Ross.

### *All Creatures Great & Small.*

Vancouver: The Private Press of Charles Bradbury, 1931 [the year is printed on the title and copyright pages in both copies; in the deluxe state copy, it is also given in the limitation statement].

Two copies, each belonging to a distinct state, housed together in a black cloth covered solander box. Quartos. Both copies are pasted into uniform tan paper wraps and are uniformly decorated. The upper covers are decorated with a linocut abecedary printed in red and overprinted with a linocut title vignette, complete with a crow and rabbit, in black. The lower covers are printed with a linocut device in black. The later solander box in which both volumes are housed is lined with green paper; there is a double-label of combed yellow paste-paper overlaid with white paper, titled in black, to the box spine. Both states are unpaginated [ll. 32 each, including self-ends; the self-ends in both volumes have been pasted along the fore-edges to the inside of their wrapper's flap-folds]. The leaves are printed on the rectos only, with the exception of the front matter pages and the colophon page (the latter appears in the 'deluxe' state only). The text is an abecedary composed with limericks. Each letter of the alphabet is exemplified by a particular animal, and receives its own poem and linocut illustration. The limericks and linocuts are printed on the rectos only.

'Regular' or 'ordinary' state: 26.3 × 20 cm. All edges trimmed. The covers are slightly darkened, soiled, and spotted; in particular, there is a noticeable dampstain of roughly 2 cm square to the upper corner on the upper cover. Mild rubbing, creasing, and edge wear to the extremities and especially the spine, which is cockled and cracked in places; mild spotting to the fore-edge of the text-block, and some light spotting along the fore-edge of the half-title (which is the first leaf, excluding the front self-end). Internally very clean and surprisingly bright. Given the fragility of the ephemeral binding, still a very good and internally near fine copy. The text was set in Caslon Antique and printed on watermarked wove Howard Smith Byronic Book paper. The Howard Smith watermark consists of a circle



enclosing a beaver; the beaver is superimposed on an 'S'. The text 'made in Canada' circumscribes the bottom of the circle; and the text 'Byronic Book' is watermarked alongside the device.

'Deluxe' state: 26.7 × 20.7 cm. Top-edges trimmed, others opened but untrimmed (and so a few mm larger than the regular state). A few minor spots to the covers; there is a very faint vertical crease to the upper cover and minor cockling to the spine. There is the occasional spot to the pages; offsetting from the text and linocuts is visible on the blank versos, but nowhere does it affect the appearance of the printed rectos. Overall, a fine copy. The text was set in Caslon Antique and printed on watermarked Van Gelder laid paper. The limitation is stated to be 200 copies: "200 copies of this Book have been printed in this Edition, October 1931." The present copy is numbered 22 in pencil. Inscribed in ink (apparently) by Ross Lort on the half-title: "Bill from Ross". The chain of provenance for this copy is incomplete. But the hand is consistent with examples of Lort's.

SOLD

A few mysteries surround this book. Very little is known about the artist, Ross Lort. And less is known about the lawyer, Charles Bradbury, who lent his name to the imprint and was at least ostensibly responsible for the printing. Questions about the book and its makers probably wouldn't arise, if not for the fact that this is one of the earliest examples, if not the first, of a private press book printed in Canada.

Ross Lort was born in Birmingham, England, in 1889. He emigrated in 1907 and eventually settled in Vancouver. He was a practicing architect and had formal training in fine art. As an artist, he seems to have worked primarily in wood and linocuts (a few examples are held in the City of Vancouver Archives), but he also painted and made set pieces for the stage. The history of his collaboration with Bradbury is obscure. He died in 1968 (Gary Sim, *British Columbia Artists* 2023).

Another (maybe minor) mystery is more straightforwardly bibliographic. A second edition of *All Creatures Great & Small* was done some time in the 1960s:

Lort had another edition of the book published by Marine Printers, Vancouver. In an interview [conducted by Gary Sim] with Lort's son Billy Lort the editor [Sim] was advised that all of the linoleum blocks for the book had disintegrated over time. An effort was made to print the book again after the 1960s edition, but the blocks were not in good enough condition to be used again, and were all thrown out. (Ibid.)

Details about the second edition, including the print run and materials used, are wanting. There don't appear to be any copies held in institutional collections. It isn't clear whether it was printed with an imprint, colophon, or date. The 1931 'regular state' was printed with the year on the title and copyright pages, but without a limitation statement or colophon. So if the later edition was produced as a straight facsimile of the regular state of the first edition, there may be little to draw on, aside from signs of age, in distinguishing the two. In both *Ocean, Paper, Stone* and *From Hand to Hand: A Gathering of Book Arts in British Columbia*, Robert Bringhurst describes the regular state, under the entry for the 1931 edition, as printed on Imperial Japan paper\* (Bringhurst 1984, 65; Tayler and

\* In both descriptions (1984, 1986), Bringhurst refers to this separate publication as a separate 'edition': "There were two editions: 200 copies on Van Gelder laid and an unknown number on Imperial Japan, both flatstitched into blank leaves and glued into printed wrappers" (Bringhurst 1984, 65). However, the difference in our terms ('edition' versus 'state') may point to no real difference.

The latter description (1986) is not actually attributed to Bringhurst. The *Printing & Publishing* section of *From Hand to Hand* is credited to Anne H. Tayler and Glennis Zilm. Bringhurst is credited with the section on *Typography & Type Design*. But even if the description is not Bringhurst's, it follows his closely.

Nelson 1986, 19). Presumably, he was referring to the wove Byronic Book paper described above. But it may be the case that he was describing the later edition. A few other possibilities may be entertained. But, barring further evidence, they are better consigned to a world of speculation. Another copy examined in a prominent institutional collection is consistent with the regular state described above. For now, however, particular details on the differences between the two editions and various states remain a mystery. (Watters, 118)

## LUMIERE PRESS

134 TOROSIAN, Michael.  
*Lunarglyphics* | The Lost Language.  
[Toronto: Lumiere Press, 1981.]

15.4 × 11 cm. Sewn into paper covers with a cream paper outer wrapper. The wrapper is decorated with lunar glyphs (or type ornaments) printed in dark blue. The wrapper's upper cover is also printed with the title in dark blue. Unpaginated [pp. 32]. Damp staining to the lower outer corners of both covers and all pages. The damage is most pronounced on the lower cover and last leaf, where it extends out 7.5 cm horizontally and 2.5 cm vertically from the corner. For the upper cover and other pages, the damage is a little less than 1.5 cm square. Slightly musty. There are no other flaws, but overall a less than fair copy. The text was handset by Michael Torosian in Bernhard Modern, with Cochin Open used for display, and printed on Zephyr Antique Laid paper. The binding was done by Barbara Wilson. From an edition of 50 copies, this present copy being number 21. This was the first publication issued by Lumiere Press.

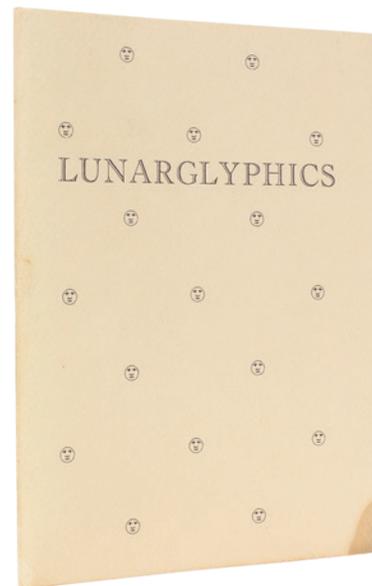
Accompanied by a copy of the original prospectus. The prospectus is a bifolium on Zephyr Antique Laid paper matching the page size of the book advertised (15.3 × 10.7cm closed). The first recto repeats the book's title page and the second recto is printed with publication details and the Press' address. The versos are blank.

**\$75.00 USD**

"One of the world's great enigmas is the mystery of the Lunarglyphics. Unlike the hieroglyphics of ancient Egypt, no Rossetta Stone has been found to unlock their secret.

It is a tribute to the power of the glyphs that generations of man have confronted the little moon faces and always felt their indescribable sense of presence and significance. Man cannot escape the desire and compulsion to attribute meaning to them.

The following are the speculations of poets, cryptographers, scientists, laymen & lunatics."  
— MICHAEL TOROSIAN



135 LAMBETH, Michel.  
*The Confessions of a Tree Taster* | Preface by Michael Torosian.  
[Toronto:] Lumiere Press, 1987.

Octavo, 23.7 × 16 cm.  
Cased in quarter natural linen and grey Canson paper over boards. Printed paper label to the spine. The upper cover is printed with the title and a wood engraved vignette in black. pp. [7] 8-28 [8]. Slightly musty. Else fine, but with the must a very good copy only. The text was set in Linotype Janson and printed on Mohawk

Letterpress Text paper. The design, presswork, and binding were done by Michael Torosian. Two photographs printed from copy negatives on gelatin-silver paper are tipped in. Two further plates are tipped-in: a facsimile of a manuscript page from Michel Lambeth's 'Prelude to a Dark Voyage' and a wood engraving printed in black (*Untitled*, c. 1952). The wood engraving was repeated on the upper cover. From an edition comprising a total of 176 copies. The present copy is number 101 of 150 issued for sale. This is the second volume of Lumiere's 'Homage' series.

**\$400.00 USD**

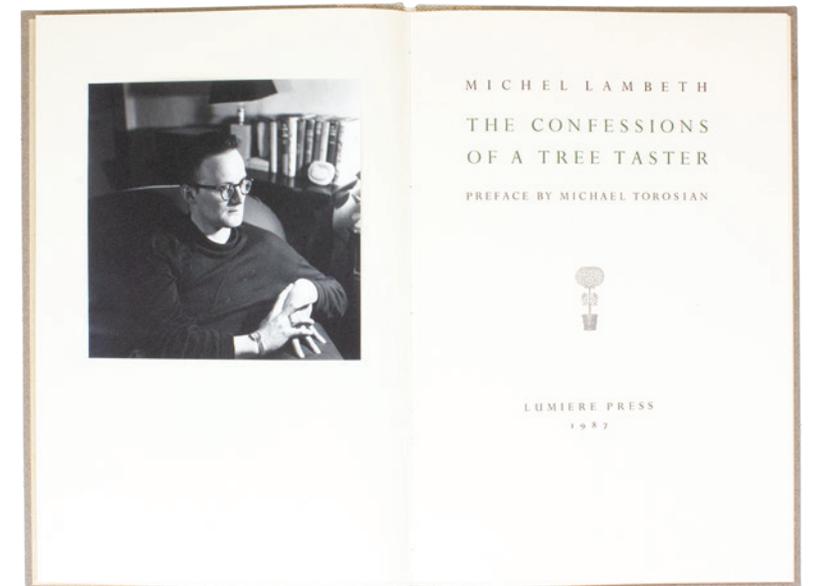
"When one man writes about another man the final result is somewhat facsimile to a sketchy self-portrait. When all is said and done it is difficult to be true to anyone except oneself. If one is to attempt true portraiture then, let it be in the sense that what is stated is the writer's own heart living for a moment in that of the person he is portraying." — MICHEL LAMBETH

"Michel Lambeth (1923-1977) was born in Toronto's east end, an area that was to figure prominently in his most celebrated work, a portrait of the city, shot in the late 1950s.

Lambeth's diverse artistic background included work in sculpture, wood engraving, film making and writing, before he turned to photography at the age of 32. His photography was largely in the 'documentary humanist' tradition. Within this genre he made a statement of compassion, humour and absolute individuality. He was a pioneer in the art of photography in Canada.

After half-a-dozen years of working on self-assigned projects he became associated with the *Star Weekly Magazine*, for whom he produced, between 1960 and 1968, over 100 photojournalistic essays.

Lambeth's work has been honoured in major retrospective exhibitions by the National Film Board of Canada, in 1979, and by the Public Archives of Canada, in 1986." — MICHAEL TOROSIAN

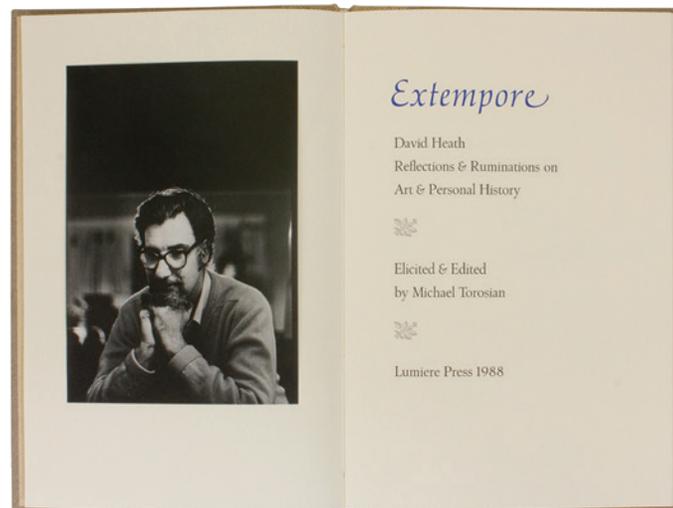


136 HEATH, David.

*Extempore* | Reflections & Ruminations on Art & Personal History | Elicited & Edited by Michael Torosian.

[Toronto:] Lumiere Press, 1988.

Octavo, 23.6 × 15.9 cm. Cased in quarter natural linen and grey Canson paper over boards. Printed paper label to the spine and 'DH' printed in black to the lower corner of the upper cover. pp. [7] 8-31 [5], plus an illustrated fold-out leaf measuring 22.4 × 29.2 cm open. A fine copy. The text was set in Linotype Fairfield with DeRoos for display. Printed on Mohawk Letterpress Text paper. The display-face accents were printed in blue. Two photographs printed from copy negatives on gelatin-silver paper are tipped in. The fold-out leaf reproduces a hand-rendered layout diagram by Heath; it was printed by offset at The Porcupine's Quill. From a numbered edition of 150 copies. The present copy is number 22. A further 26 lettered copies were produced for the printer's retention. Inscribed by David Heath on the recto of the third leaf and by Torosian in blue ink on the colophon page.



Accompanied by two loosely inserted prospectuses. Both advertise the press's later production, *Dave Heath: Korea | Photographs 1953–1954. Fiftieth Anniversary Portfolio* (2004). Each prospectus is a single cut sheet, once-folded (measuring 11.4 × 30.5 cm open).

**\$900.00 USD**

"David Heath was born in Philadelphia in 1931. His awareness of photography was initiated by the photo-essays of Life magazine and cultivated by an eclectic appetite that led him to count among his influences Wright Morris, Edward Weston, W. Eugene Smith and Robert Frank.

His passion for photographic self-expression found its form in *A Dialogue with Solitude*, characterized by James Borcoman, Curator of Photography, National Gallery of Canada, as 'the most important book by a photographer in the 1960s.'

A recipient of the Guggenheim Fellowship in 1963 and 1964, Heath's work is represented in numerous collections notably The Museum of Modern Art and George Eastman House. The only complete set of prints from ADWS now resides in The National Gallery of Canada.

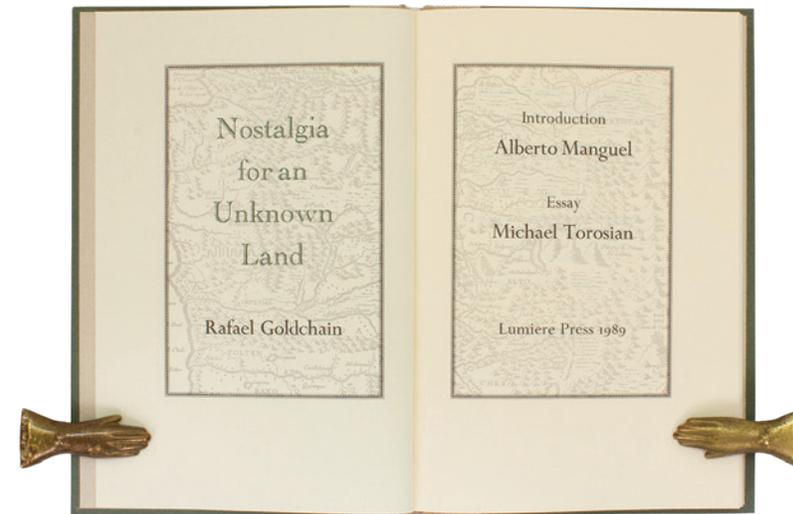
For the past twenty years Heath has made an indelible imprint as a teacher at Ryerson Polytechnical Institute in Toronto. His principal artistic media during this time have been slide shows and Polaroid sx-70 prints." — MICHAEL TOROSIAN

137 GOLDCHAIN, Rafael.

*Nostalgia for an Unknown Land* | Introduction | Alberto Manguel | Essay | Michael Torosian.

[Toronto:] Lumiere Press, 1989.

Octavo, 23.7 × 16.1 cm. Cased in quarter natural linen and dark moss green Canson paper over boards. Printed paper label to the spine and device printed in black to the upper cover. pp. [7] 8-44, [4]. A fine copy. The text was set in Linotype Granjon, with Cochin Open used for display, and printed on mouldmade Frankfurt paper. Tipped-in are 12 photographs, reproduced by four-colour offset by Matthews, Inham and



Lake. From an edition of 170 copies. The present copy is number 123. Signed in ink by Goldchain, Manguel, and Torosian on the colophon page. Accompanied by a loosely inserted copy of an advertisement for Goldchain's *Nostalgia for an Unknown Land* exhibition at the Toronto Photographers Workshop Gallery. The ad measures 12.7 × 18.1 cm.

**SOLD**

"The development of my photographs from Latin America was a process of rediscovery incorporating things that pointed forward and things that pointed backward. I had the impulse to get to know as much about Latin America as possible, not only geographically but politically and culturally. As I travelled I would read material that had to do with that country, both literature and non-fiction, so as to steep myself in that reality and to try to come to some understanding. I'm attempting to make a definitive, idiosyncratic statement about my experience, and the photographs are also supposed to have, in a way, a pedagogical role, to take the viewer through a journey to see my truth." — RAFAEL GOLDCHAIN

"The story of one's search for identity is never resolved concisely. Rafael Goldchain has embarked upon an education into his heritage and into himself, and along the way, whatever definitions of Latin America or Canada may have formed for him, he has also acquired a new definition and sense of belonging—among the society of artists in the medium of photography." — MICHAEL TOROSIAN

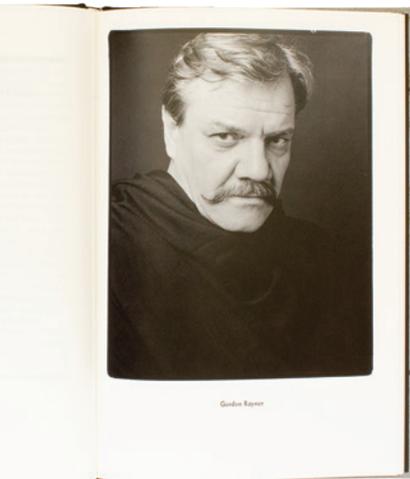
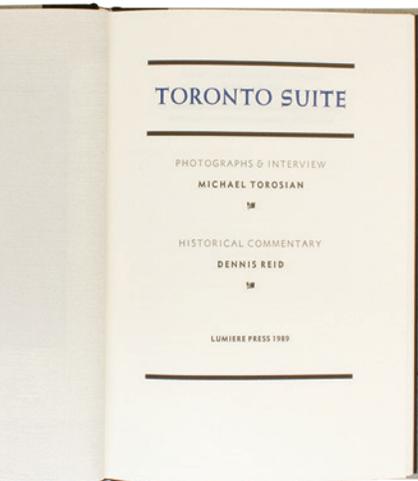
138 TOROSIAN, Michael; REID, Dennis.

*Toronto Suite* | Photographs & Interview | Michael Torosian | Historical Commentary | Dennis Reid.

[Toronto:] Lumiere Press, 1989.

Octavo, 23.6 × 16 cm. Cased in quarter black cloth and grey paper over boards. Both covers are blocked with The Isaacs Gallery logo and its name is printed to the upper cover. Paper

label with the title printed in blue to the spine. Plain black endpapers. pp. [9] 10-79 [5]. There are two small spots to the upper cover, else a fine copy. The text was set in Linotype



Electra and printed on mouldmade Frankfurt paper. Appearing as the frontispiece is Torosian's portrait of Av Isaacs (1988); the portrait is a gelatin-silver print made from the original negative. 24 duotone portraits of Issacs Gallery artists further illustrate the text. The duotones were produced at The Porcupine's Quill. From a numbered edition of 150 copies, this being number 10. Signed in ink on the colophon page by Torosian, Dennis Reid, and Av Isaacs.

Accompanied by a handbill advertising the launch of *Toronto Suite* at The Issacs Gallery (measuring 21.6 × 13.3 cm, printed on the recto only). Also included is a prospectus and an order form for the Press's then forthcoming production, 'The Witkin Gallery 25'. The prospectus is a single sheet, once folded to produce a bifolium leaflet; it measures 22.2 × 14.5 cm closed. Loosely inserted into the prospectus is a small order slip, along with reproductions of Evelyn Hofer's *Balthus Atelier with unfinished painting of 'Cat with Mirror II'* (1989) and Doris Ulmann's *Blacksmith* (ca. 1920s) on either side of a glossy half-sheet of paper. The prospectus has a small stain to the first recto; and both it and the insert are creased in a few places.

**SOLD**

"In 1986, when the Isaacs Gallery moved to new premises, after twenty-five years in their Yonge Street location, it was naturally an occasion that elicited appraisal and celebration for one of the most enduring galleries in Canada. A tribute of particular significance came from Robert Fulford, a supporter and monitor of the scene from the very beginning: 'In time Isaacs became the leading dealer in Canada, the one who did more than any one else to shape critical taste and develop an audience for new art.' Fulford enunciated the fact that the gallery was not simply an entrepreneurial venture, but a social phenomenon.

Half of the story of this phenomenon can be found in the works of the artists, conspicuous among contemporary art in galleries across the country. The other half of the story is in the individuals, the cast of characters

who aligned themselves with one gallery and the individual whose gallery showcased their work. Any analysis of temperaments and personalities would demonstrate the diversity of this group of people. From a historical viewpoint, it is the gallery that is their point of intersection and public identity, and that which forges them into a community." — MICHAEL TOROSIAN

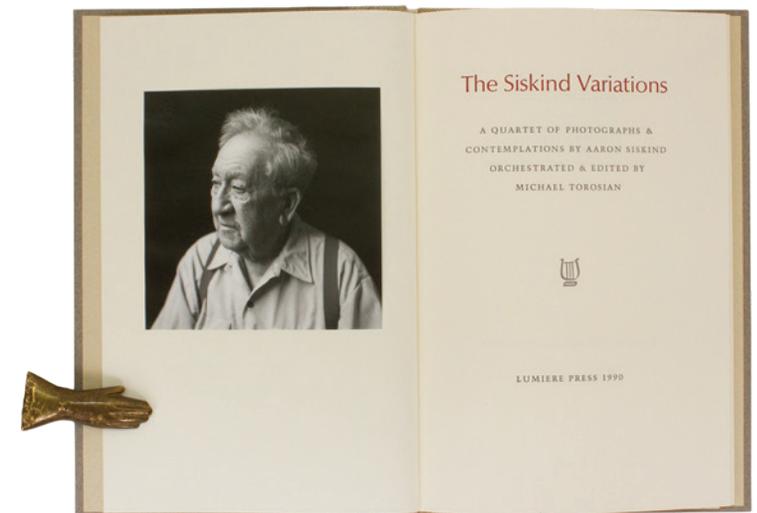
**139** SISKIND, Aaron.  
*The Siskind Variations* | A Quartet of Photographs & Contemplations by Aaron Siskind |

Orchestrated & Edited by Michael Torosian.

[Toronto:] Lumiere Press, 1990.

Octavo, 23.6 × 16.1 cm. Cased in quarter natural linen and grey Canson paper over boards. Printed paper label to the spine and 'AS' printed in black to the lower outer corner of the upper cover. Plain beige endpapers. pp. [7] 8-30, [6]. A fine copy. The text was set in Trump Mediaeval and printed on Mohawk Letterpress Text paper. Two photographs printed on

gelatin-silver paper are tipped-in: the first is a previously unpublished portrait of Siskind by Joyce Culver, produced from the original negative; the second is a portrait of Siskind from 1951 by Harry Callahan, produced from a copy negative. Four duotones further embellish the book, one for each of the four monologues or 'contemplations' comprising the text. Each duotone represents a decade in Siskind's career, beginning with the 1940s and ending with the 1970s. The duotones were printed by The Porcupine's Quill. *The Siskind Variations* was designed, composed, printed, and bound by Michael Torosian. From a numbered edition of 190 copies, this copy being number 8. A further 26 lettered copies were produced for the printer's retention. This copy is signed and dated in ink by Siskind on the recto of the front free endpaper.



Accompanied by a copy of the prospectus and a standing order form, both laid in. The prospectus measures 22.3 × 10.1 cm, and the order form 21.5 × 13.9 cm. Both are printed on the recto only. *The Siskind Variations* was the fourth title appearing in Lumiere's *Homage* series.

**\$685.00 USD**

"Aaron Siskind was born in New York in 1903. His interest in the arts first led him to an involvement in music and writing. However, by the time he was thirty, they were displaced by his discovery and passion for photography.

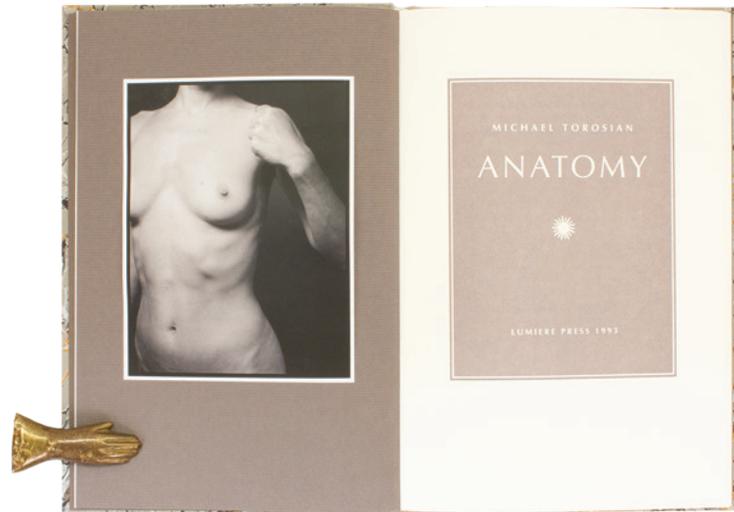
His early work is best defined by his participation in the Photo League and the documentary essays he both coordinated and contributed photographs to, notably, 'Harlem Document'. By the end of the 1930s Siskind had abandoned this pursuit as he discovered his own photographic vocabulary in increasingly abstract imagery. This breakthrough led to works now regarded as milestones of photography in the twentieth century, an assessment reinforced by Siskind's presence in major collections throughout the world as well as retrospective exhibitions at the Museum of Modern Art, New York and Eastman House, Rochester. He was the recipient of a Guggenheim Fellowship in 1966. In addition to his photography, Siskind's legacy is his contribution as a teacher at the Institute of Design, Chicago and the Rhode Island School of Design." — MICHAEL TOROSIAN

**140** TOROSIAN, Michael.  
*Anatomy.*

[Toronto:] Lumiere Press, 1993.

Octavo, 23.6 × 15.9 cm. Cased in quarter natural linen and grey, ochre, silver, and black French marbled paper over boards. Printed paper title-label to the spine; the label is decorated with an upper case *Phi* in gold. Plain taupe endpapers. Housed in a matching taupe

Fabriano paper covered slipcase. pp. [9, plus ll. 1: taupe paper leaf bearing the frontispiece] 10-55, [5]. A fine copy. The text was set in Linotype Optima and printed on mould-made Mohawk Molino paper. The frontispiece, *Millenium [sic]* (1985), is a gelatin-silver print made from the original negative. The text comprises two essays by Torosian: *Galatea e Pygmalion* and *Part Two*.



Between the essays are twelve duotone nudes by Torosian. The duotones were printed on varnished Warren's Lustrò Dull Cream paper and tipped-in. From an edition of 150 numbered copies, this being number 49. Signed in ink by Torosian on the colophon page.

**\$325.00 USD**

"My work on *Anatomy* was propelled along by artistic compulsion and a belief in the prospect of a renaissance of the nude in photography. I pinned my convictions on Wittgenstein's rapturous insight that 'The human body is the best picture of the human soul.' By analogy and historical juxtaposition I've tried in this chronicle to illuminate the evolution of *Anatomy*, to walk my theories about, the better for the viewer to explore the area of uncertainty. Kenneth Clark wrote, 'If theory is a true reflection of sensibility in intellectual terms, it can give a painter's work an added tautness and coherency.' Theory can also be a form of catharsis, a method of concluding the work so that the artist can move on to the next plateau of development. And it is a way of creating order for that which has so long been a journey of intuition and mystery." — MICHAEL TOROSIAN

**141** [ROSENBLUM, Walter.]

*Lewis Hine | Ellis Island* | Memories & Meditations of Walter Rosenblum on the Life & Work of an American Artist | Edited with an Introduction by Michael Torosian.

[Toronto:] Lumiere Press, 1995.

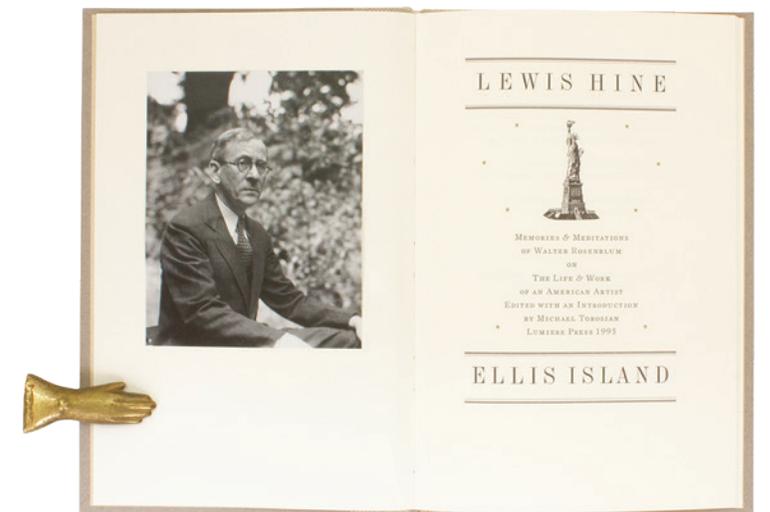
Octavo, 23,6 × 16 cm. Cased in quarter natural linen and grey Canson paper over boards. Printed paper label to the spine. Title device blocked in black and blind to the lower outer corner of the upper cover. pp. [7] 8-39, [5]. A fine copy. The text was set in Linotype Old Style Number One, with Torino used for display, and printed on Mohawk Superfine paper. Two photographs, printed by gelatin-silver process from a copy negatives, are tipped-in. Further illustrated with two inset leaves of plates, each bearing a photograph reproduced by offset at The Coach House Printing Company. From a numbered edition of 200 copies, this being number 54. A further 41 copies, comprising lettered and roman numeral states, were retained by the printer.

**\$525.00 USD**

"Lewis Wickes Hine (1874-1940) studied sociology at Chicago, Columbia and New York Universities. His ability to combine scientific methodology with aesthetic intuition resulted in photographs of both social acuity and artistic substance. As a progressive in the rising social movement at the beginning of the century, he devoted himself to chronicling the plight of the immigrant and working class in America.

A prolific photographer, Hine's work was widely published, most notably in the form of the 'photo story', a format which he pioneered. The enactment of national child labour reform legislation was a direct consequence of his compelling exposés. [...]

In addition to his periodical contributions, Hine also published the book *Men at Work*. Over the last fifty years Hine's photographs have become a fixture in American social histories and photographic anthologies." — MICHAEL TOROSIAN

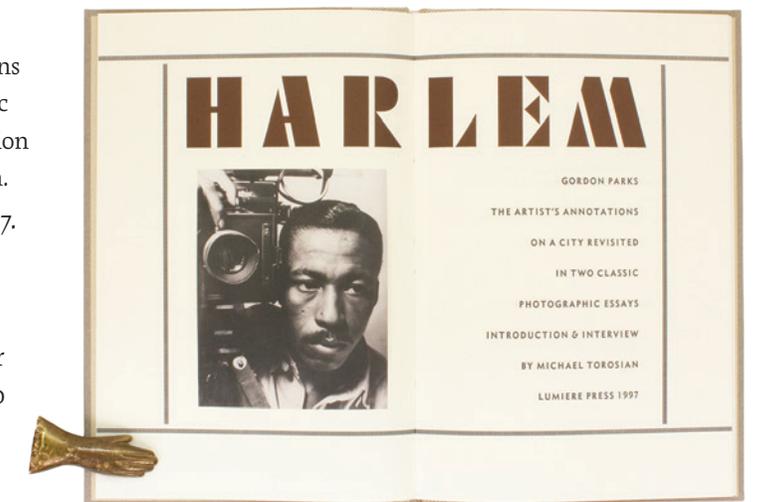


**142** PARKS, Gordon.

*Harlem* | The Artist's Annotations on a City Revisited in Two Classic Photographic Essays | Introduction & Interview by Michael Torosian. [Toronto:] Lumiere Press, 1997.

Octavo, 23,6 × 16 cm. Cased in quarter natural linen and grey-beige Canson paper over boards. Printed paper label to the spine and Gordon Parks' monogram device printed in dark grey to the lower outer corner of the upper cover. pp.

[9] 10-49, [7]. A fine copy. The text was set in Linotype Bodoni Book with Metro and Futura Black used for display. Printed on Mohawk Superfine paper. The tipped-in frontispiece photograph was printed by gelatin-silver process from a copy negative. Also tipped-in are two duotones made from copy negatives. A duotone spread reproduced from *Life Magazine* is sewn-in. The prints are all varnished. From a total edition of 200 copies, the present copy being number 89. A further 41 copies, comprising lettered and roman numeral states, were retained by the printer. Inscribed by Torosian in ink on the verso of the first blank.



**\$625.00 USD**

"Gordon Parks was born in Fort Scott, Kansas, in 1912. At the age of sixteen he migrated north into a precarious life that would find him working at a string of jobs such as bus boy, lumberjack, piano player, dining car waiter and basketball player, until he discovered photography in 1937.

His documentary talents, forged at the Farm Security Administration and Office of War Information, were most fully realized in his work for *Life Magazine*, where for more than twenty years he contributed as both writer and photographer.

The eclecticism and breadth of Park's imagination and talents have revealed themselves in his work as the author of novels, non-fiction books, poetry and screenplays, as the director of feature films, and as the composer of an array of musical works, including the ballet *Martin*.

His autobiographical novel, *The Learning Tree*, which has been in print continuously since its publication in 1968, has been translated into numerous languages. The universal response to his work, a testament to his humanity, is exemplified in the more than fifty honorary doctorates he has received, and the numerous awards, including the National Medal of Art, presented by the President of the United States in 1988." — MICHAEL TOROSIAN

## MARLENE MACCALLUM

143 [MACCALLUM, Marlene.]

*Obvert.*

s.l., s.n., s.a. [Marlene MacCallum, 1997.]



Edited artist's book. 28.7 × 21.3 cm [case, closed]. Sewn into a bi-fold case covered with brown mulberry paper. The title is printed in faint silver to the case's upper cover. The case is lined with red paper pastedowns. The text-block is wrapped in a folded barrier sheet of Japanese paper and was sewn into the case's centre panel through either side of the centre pastedown. Unpaginated [ll. 7 total, including one vertical fold-out leaf]. A fine copy. The text-block is a (triple) gatefold structure: it comprises two sets of concertina leaves (ll. 3 each), each joined to one side of a centre leaf. The centre leaf folds out vertically. The structure thus extends in three directions when opened. The leaves are printed on one side only. Each set of concertina leaves is printed with a single page of text, flanked on either side by a photogravure. A fifth photogravure is printed to the centre leaf. Illustrated with a total of 5 photogravures by Marlene MacCallum. The text was printed by letterpress. In lieu of a title or colophon page, the work is titled, editioned, dated, and signed by Marlene

MacCallum on the verso of the innermost left concertina leaf. From an edition of 10 copies. The present copy is number 5.

\$950.00 USD

"In this work, I am exploring how the ordinary can so easily become the extraordinary. Initially, the images and text describe a childhood memory of interior space inverting but then as one moves through the book and closer to the spaces, the shift between normal and odd occurs via representations of tactile sensations." — MARLENE MACCALLUM

144 [MACCALLUM, Marlene.]

*Always at the Threshold.*

s.l., s.n., s.a. [Banff, Alberta | Corner Brook, Newfoundland: Marlene MacCallum, 1997.]



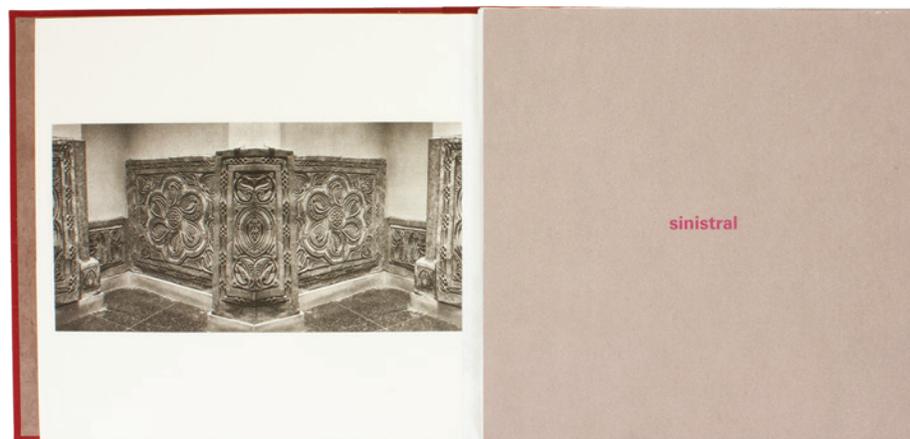
Edited artist's book. Closed: 21.7 × 28.3 cm. Expanded: 21.7 × 168 cm. Two sets of oblong concertina leaves, sewn together to form a single structure. The text forms one side of the structure; it was printed by letterpress on leaves of Lana Laid Text paper. Five photogravures by Marlene MacCallum, printed on leaves of Lana Gravure, form the other side. Housed, together with loose title and colophon leaves, in a solander box covered in patterned mauve-taupe paper. The box measures 25.5 × 30.8 cm. The title-leaf is printed simply with the title in blind. Unpaginated [ll. 1: title-leaf; ll. 12; ll. 1: colophon leaf]. A fine copy. "Always at the Threshold was created at the Banff Centre for the Arts during the winter of 1997. The text was editioned at the Banff Centre and the images were editioned at Sir Wilfred Grenfell College, Memorial University of Newfoundland. The text is printed in 12 pt. Bookman on Lana Laid Text paper. The images are photogravures printed on Lana Gravure paper." From an edition of only 8 copies. The present copy is number 1. Signed in pencil by Marlene MacCallum on the colophon leaf.

\$1,350.00 USD

"This piece is an acknowledgement of patterns and cycles. The text and images manifest the fundamental need for routine while admitting the resulting confinement. As soon as one set of habits is broken, a new one begins, creating an endless cycle." — MARLENE MACCALLUM

145 [MACCALLUM, Marlene; in collaboration with HUNT, Barb]  
*pink story: sinistral/dextral*.  
 s.l. [Corner Brook, Newfoundland:]  
 Persnickety Press, 2004.

Edited artist's book. Two cased volumes, each enclosing a fold-out structure. Each measures 20.7 × 20.9 cm closed. The expanded size of the first volume, *dextral*, is 62 × 103 cm; the expanded size of the second volume, *sinistral*, is 96 × 122 cm. *dextral* is covered in full pale artichoke green Asahi cloth; *sinistral* is covered in full red Asahi cloth. Each is titled in blind on the upper cover. The two volumes are housed together in a black cloth covered portfolio case with button and string closures. The portfolio is lined with mulberry paper, and the collective title, *pink story*, is stamped in blind to its upper cover. Attached to the inside of the portfolio's lower cover is a gatefold colophon leaf. Unpaginated fold-out construction. A fine copy. The text was set in Univers type throughout. *pink story: dextral* was printed using screenprint and letterpress; *pink story: sinistral* was printed using photogravure and letterpress. Both were printed on Lanaquarelle paper, and Tyvek was used for the fold-out construction of both volumes. From an edition of 25 copies, this being number 10. Signed in pencil on the colophon leaf by Marlene MacCallum and Barb Hunt.



\$1,700.00 USD

"This two-volume collaborative work with Barb Hunt brings together two seemingly contradictory representations of a woman's life. *pink story: dextral* is an artificially constructed narrative of a stereotypical woman's life. Paint chips offer the promise of covering flaws, and the paint surface creates a façade. In contrast to this external perspective, *pink story: sinistral* presents an internalized story; constructed of photographs that represent spaces metaphoric of key stages in a woman's life. The use of the tile format in both volumes links the pieces together formally, and the visual narratives become mosaics. The result is two volumes that are like mirror images, reflecting each other, and offering to the viewer a paradoxical reality." — MARLENE MACCALLUM.

146 HOLLETT, Matthew.  
*Tea Ceremonies*.  
 [Corner Brook, Newfoundland: Marlene MacCallum, 2016.]



19.4 × 13 cm. Concertina structure, printed on one side only, enclosed in folded cream paper covers. Lettering printed in pale bronze to the upper cover and the spine. Housed in a folded paper slipcase with a slot closure. Unpaginated [ll. 23; concertina-fold leaves, including self-ends]. A fine copy. Matthew Hollett's text was set in 12 pt Cloister Old Style and printed letterpress. It was printed, and occasionally overprinted, in pale beige (reminiscent of tea stains) and black on an unidentified white paper. Marlene MacCallum's image responses are polymer gravures and lithographs ("the tea stains are actually lithographs"). From an edition of 20 copies. This copy is an artist's proof and is numbered 'A/P 2' in pencil. Signed in pencil by MacCallum and Hollett on the colophon page.

*Tea Ceremonies* was awarded the Second Prize in the 2016 *The Alcuin Society Awards for Excellence in Book Design in Canada*.

\$375.00 USD

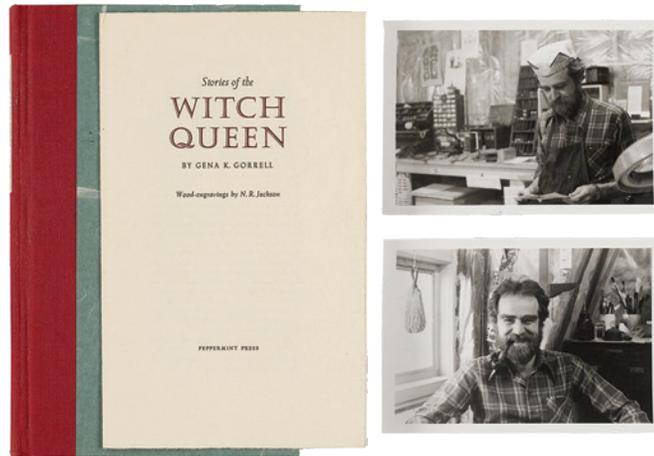
"Tea Ceremonies is a collaboration with Newfoundland artist and writer, Matthew Hollett. The piece began with Matthew's text and I then created an image response and designed the book layout and structure. This work celebrates everyday rituals and small ceremonies. The piece explores repetition and sequence in its use of layered text paralleling the way everyday activities leave residue. Text, photogravure images and lithographic tea stains interact in counterpoint throughout the sequence of the book." — MARLENE MACCALLUM

## PEPPERMINT PRESS

147 GORRELL, Gena K.  
 Stories of the | *Witch Queen* | Wood-engravings by N.R. Jackson.  
 [Cavan, Ontario:] Peppermint Press [1985].

Octavo, 20.1 × 12.8 cm. Cased in quarter red cloth and pale teal 'Ginsen' Japanese paper over boards. Printed paper label to the spine. Top and fore-edges trimmed, bottom edges untrimmed. Housed in a grey paper covered slipcase. Printed paper label to the slipcase spine, which is also numbered in pencil at the foot. Unpaginated [pp. 92; plus ll. 4: matching but not integral front endleaves; ll. 4: matching but not integral rear endleaves]. Minor sunning to the slipcase spine and light rubbing and wear to its extremities. A fine copy. The text was set in Linotype Trajanus and printed on dampened Hahnemühle mouldmade paper. The Introduction and final section are embellished with calligraphed initial capitals. The text is illustrated with 10 wood engravings by Nancy Ruth Jackson. Each of the five

chapters receives an opening headpiece and a full-page engraving. The engravings were printed from the original blocks in various colours: teal, pink, oxblood, two shades of grey, green, yellow, blue, purple, and ochre. From an edition of 250 copies, this being number 14. Inscribed in pencil on the colophon page by the printer Richard Miller: “For Andrew, with thanks | 12[VII]85.”



A copy of the original prospectus and two photographs of Richard Miller in his studio in Cavan, Ontario are laid in. The prospectus is a bifolium printed on all sides (19.4 × 11.7cm closed): the first recto reproduces the title-page, the first verso and second recto reproduce the first and second pages of the first chapter, and the second verso gives the details of publication and edition. The photos were taken by Andrew Gregg and measure roughly 8.8 × 12.7 cm. Both are annotated in pen on the verso.

\$375.00 USD

“The Peppermint Press is pleased to announce the forthcoming publication of the first in its series of hand-crafted children’s books, *Stories of the Witch Queen*.

... The stories, of understated elegance, are written with warmth, wit, and charm and will delight the usual children of all ages.” — RICHARD MILLER, from the prospectus

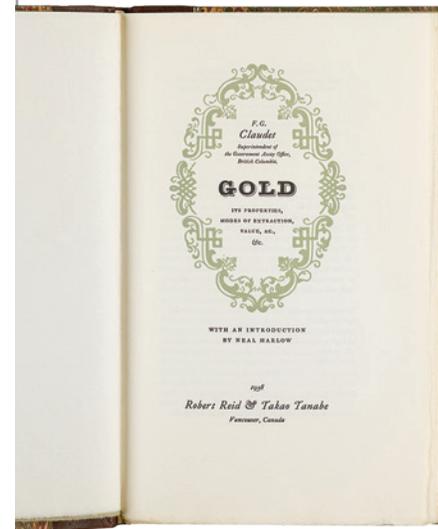
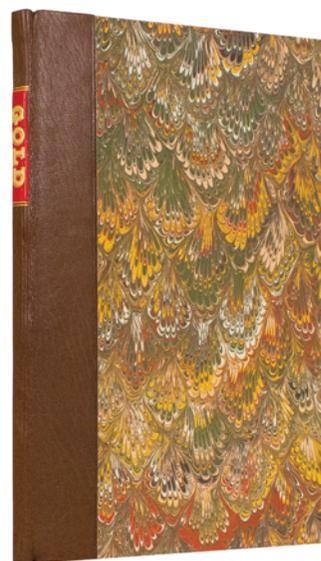
## ROBERT REID

148 CLAUDET, F.G. | Superintendent of the Government Assay Office, British Columbia.

*Gold* | Its properties, modes of extraction, value, &c., &c. | with an introduction by Neal Harlow.

Vancouver: Robert Reid & Takao Tanabe, 1958.

Octavo, 25 × 16 cm. In quarter brown Oasis Niger goat and peacock patterned marbled paper over boards. The marbling was done in green, yellow, red, pink, cream and black. Gilt stamped red leather title-label, edged with gilt horizontal double-lines, to the spine. Vellum tips. Olive Ingres endpapers. pp. [4] 5-44 [4; plus 2 tipped-in facsimile specimens, including a fold-out leaf, both on semi-gloss paper]. A fine copy. The text was set in Caslon Old Face and printed on ‘British Hand Made’ paper. The



text was reprinted from the 1871 first edition of *Gold*: “this is the second in a series of books pertaining to the history of British Columbia from the private press of Robert Reid, now joined by Takao Tanabe. The binding is by Felicity Reid, the marbling by Sherry Grauer. The copy followed is in the Howay-Reid Collection of the University of British Columbia Library. Four typographical errors have been corrected, but the resetting is otherwise the same.” The title-page and section-titles are ornamented with borders printed in olive green. Tipped-in are two facsimile specimens: the first is a fold-out reproduction of a Mainland Guardian newspaper page with an ad for the 1871 edition. The second is a facsimile of the first edition’s title-cover: “we are indebted to the Provincial Librarian and Archivist, Willard E. Ireland, who lent the original title cover for reproduction, and to the Librarian

of the New Westminster Public Library, Amy Hutcheson, who helped find the facsimile of the advertisement from the Mainland Guardian.” From an edition of 275 copies. The first hundred or so copies were bound by Felicity Reid and Takao Tanabe. This copy appears to belong to the second state bound by Fritz Brunn: “altogether, it was a delightful project with many happy memories. Felicity and Tak managed to bind over a hundred books before their enthusiasm waned. The balance of the copies were sent to the binder Fritz Brunn in Victoria” (Robert Reid quoted in *Reid’s Leaves*, 16). The copies bound by Brunn are distinguishable by their vellum tips and white register ribbon. This copy lacks the ribbon, but has the tips.

Accompanied by a loosely inserted copy of the original prospectus. The prospectus includes an order-form and was printed in a style uniform with the book it advertises. The prospectus measures 33.1 × 13.9cm open and is once-folded along a perforated line, with Reid’s return address appearing on the verso.

SOLD

“This is the second in a series of reprints of rare books and pamphlets relating to the fabulous Frazer River gold fields, to which so many miners flocked in 1858 after the earlier California strike had petered out.

The first book in the series was Waddington’s *Fraser Mines Vindicated*, which itself is now extremely rare, being out of print since its publication in 1949.

Although few of the gold seekers were skilled miners, Claudet’s handbook seems to be the only one produced in these times for the amateur miner. The author intended it to be ‘of the greatest utility to Merchants, Traders and Miners, the information contained being most essential in mining a country.’ The fact that only four copies of the original have been located, all in libraries, suggests that this instructive pamphlet fulfilled its purpose, being carried along to the diggings with the rest of the miner’s equipment.” — ROBERT REID, from the prospectus

“Claudet’s *Gold* was printed and bound in the year 1958, British Columbia’s centennial year. By then I was teaching printing and graphic design at the Vancouver School of Art and had my private press in the basement of my home in Burnaby, where my wife Felicity and I had four children to cope with as well as a stock of British handmade paper that was so gorgeous we could never find anything worthy to print on it.

All the people involved in this book had first met when I had my printing shop on West Pender Street. Felicity arrived first, in 1951, and helped me print *pm magazine*, of which she was the managing editor. I was printing it for nothing to help them get it going, but got delayed on the second issue when Jack Shadbolt, Lionel Thomas, Mrs. Woodward, and other like-minded people asked me to print their Christmas cards—for money. Then Joe Plaskett brought Takao Tanabe in one day and introduced him as a former student of his at the art school in Winnipeg. Tak became entranced with the printing we were doing, and just stayed around for the next year and helped us print things as well as doing his own experimental, very modern typographical designs. Neal Harlow was by then Librarian at the University. A prince of a man, he was a Californian who loved fine printing and found we were the only ones in Vancouver who shared his enthusiasm. One thing we printed for him was a bookplate for the library from a wood engraving by George Kuthan.

Neal suggested in 1957 that I should do another B.C. historical item, and came up with *Gold*, for which he would write an introduction. Here was something worthy of printing on our handmade paper. By then, Tak had installed his own platen press in our basement, and he volunteered to help Felicity hand bind the new book. We drove to Victoria where a bindery was closing down, bought the lot, and brought it back in his Chevy panel delivery.

The summer of 1958 dawned clear and sunny, the book was printed, and now Felicity and Tak had to teach themselves how to bind books. While they were sewing the signatures on tapes, paring the beautiful Oasis Niger leather we had bought from England and generally learning the craft, Sherry Grauer showed up one day, wanting to learn about printing. Instead, we taught her how to marble paper for the book, so she dug in and produced a variety of marbled papers, no two of which were alike—the mark of a true artist. As Sherry marbled the sheets one-by-one they looked wonderful drying in the sun out on the lawn next to the bindery.” — ROBERT REID (quoted in *Reid's Leaves*, 15)

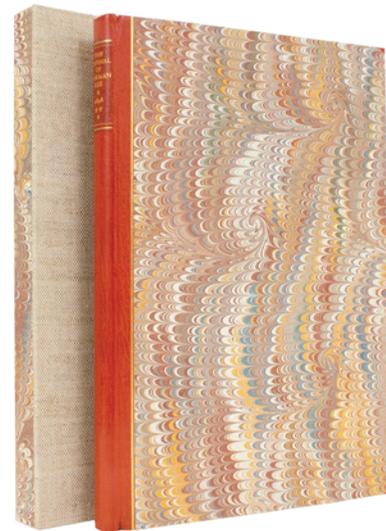
149 LEE, Norman [ELLIOTT, Gordon R.]. *The Journal of Norman Lee, 1898* | which is an account of a cattle-drive from the Chilcotin country to Teslin Lake by the Telegraph Trail | Prepared for Publication by Gordon R. Elliott.

Vancouver: Robert and Felicity Reid, 1959.

[original sheets; this is later state, casebound and issued with a new colophon by:]

Vancouver: Stephen Lunsford | Heavenly Monkey, 2003.

Octavo, 24.9 × 16.8 cm. Cased in quarter red morocco and marbled paper over boards. Red leather label, titled and decorated in gilt, to the spine. Single fillet rolled in gilt to the edge of the leather on the covers. Matching red leather tips and hinges; orange leather endbands. Housed in a linen covered slipcase with matching marbled paper sides. pp. [ll. 3, including a fold-out leaf with a tipped map] v-x [plus ll. 2: tipped-in facsimile leaves], [pp. 4] 1-58 [ll. 4, including later colophon leaf]. A fine copy. The text was set in Linotype Eldorado and printed on English Eynsford Ancient Laid paper. The presswork was done by Ib Kristensen. “Both the manuscript and the letters and other items reproduced were obtained from the Lee family by Eileen Laurie of the Canadian Broadcasting Corporation... The drawings in the text are by the author, and are reproduced from the manuscript in their original size.” From an edition of 100 copies. The present copy was



issued with a new colophon and is “one of twenty original copies [...] that have had to wait forty-four years to be bound. As the colophon states, the books went to Victoria for Fritz Brunn to bind in 1959. As is common with private press endeavors, copies were bound as orders were received. Fritz completed about seventy-five

copies, but the remaining sheets were never called upon. Robert R. Reid, the original publisher, left Vancouver in 1962, having forgotten about the unbound copies of *Lee* (and two of his other books as well!). When Fritz died in 1973, the sheets were still in his shop. They did not resurface for about fifteen years, when they were purchased from his estate by the booksellers Stephen Lunsford and William Hoffer. A few copies were individually bound over the years, but most remained in storage. These newly bound copies of *The Lee Journal*—all that remain from Fritz’s bindery—have been issued by Stephen Lunsford (now the sole owner of the sheets) in 2003. Their authenticity and completeness are confirmed by Robert Reid...” The later colophon was set and printed by Heavenly Monkey. The binding, which was modelled after the original by Fritz Brunn, was done by Claudia Cohen; her attractive binder’s ticket is neatly affixed to the rear pastedown. This copy is number 9 of 20 comprising this later state. Signed in pencil by Robert Reid on the later colophon page.

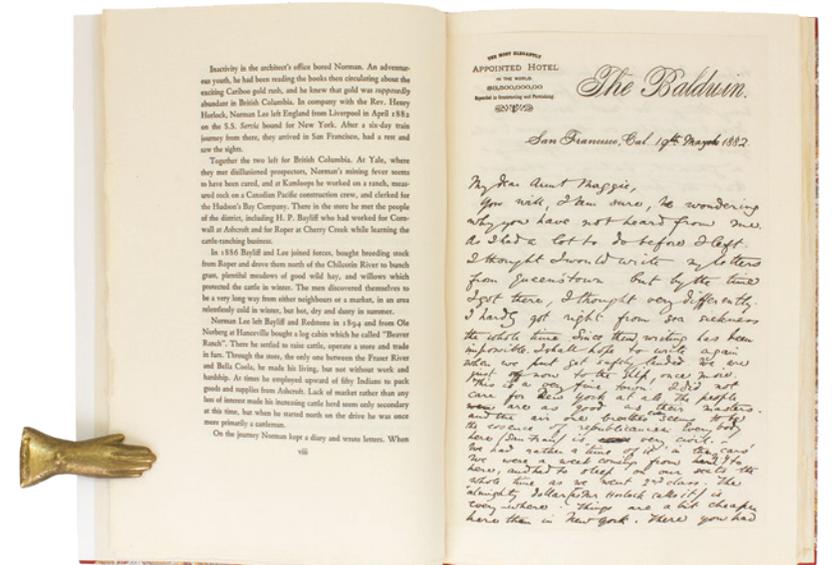
\$700.00 USD

“The press was very busy during 1959, when *The Lee Journal* was produced. Tak was coming and going, printing a variety of things: books for Bill McConnell’s Klanak Press; the first bookmarks for Bill Duthie to give away with each book he was selling from his new bookshop; a series of poetry broadsheets that Tak gave away to friends. I was printing a similar pot-pourri: catalogues for Duthie Books and for George Kuthan’s show at the Vancouver Art Gallery; colour prints from Bill Reid’s silver engravings; the B.C. Library *Quarterly* with covers by George Kuthan and my students at the art school.

But the most important thing was a new addition to the printing shop—an automatic 14 × 20 Miller cylinder press. Charlie Morriss had bought out a large printing shop in Victoria, and offered to give me the press if I would move it out of there. We cut out a side wall of the basement printery and in it came. The hole left a nice space to install a large window, which brightened the place immeasurably.

The press was a treasure, but who knew how to run it? Luckily I had been giving some lectures to the printers at Mitchell Press & one of the pressmen, Ib Kristensen, showed great interest in the printing we were doing. Trained in Denmark, the new press was a piece of cake to him, and he became our part-time pressman. His first job was printing *The Lee Journal*.

We stumbled across the journal of Norman Lee listening to the radio—CBR at that time. Eileen



Laurie was reading parts of it over the air, & it sounded perfect for our third B.C. historical publication. She had obtained it from Lee's younger brother, Edward Penrose Lee, along with letters & other documents. The journal had never been published and was a great find, well deserving of being printed on the British handmade Eynsford Ancient Laid paper that we had saved for just such a book." — ROBERT REID (quoted in *Reid's Leaves*, 19)

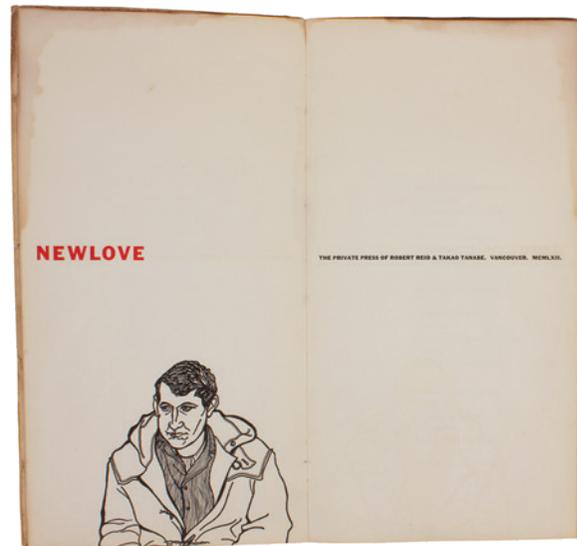
## 150 NEWLOVE, John.

*Grave Sirs: John Newlove's Poems* [from the cover].

Vancouver: The Private Press of Robert Reid & Takao Tanabe, 1962 [in roman numerals].

First state of John Newlove's first book of poetry.

Narrow quarto. 29.9 × 16 cm. Pasted into charcoal paper wraps. The title was printed letterpress with 120pt. Futura wood type in pale blue and green to the upper cover. A riff on the title was printed in a uniform style to the lower cover: 'sirs: | john | newlove's | grave | poems'. Unpaginated [pp. 36, including printed self-ends]. Frankly, a poor, weathered copy: the covers are worn and nicked along the extremities; there is a tear of roughly 2.5 cm along the fore-edge of the upper cover; fading, soiling, and staining to both covers; darkened page edges, especially along the top edge. The damage may have been caused by smoke or water, but likely both. This copy would be too poor to offer, if not for the inscription from Newlove to Jamie Reid: 'Jamie Reid | John Newlove | 5 Oct /62'. The text was set in Monotype News Gothic at the Vancouver typesetting firm Shivoock-Parkes, with Franklin Gothic used for display. The titles of poems are, for the most part, printed in red, with the verses appearing in black. In a few cases, the rule was reversed for effect and emphasis: "... John's poems were today, man. It did not fit the kind of traditional typographic style in which I had done previous books—which provided an exciting opportunity to experiment typographically. ... A second colour was used throughout for effect. These were great poems, man, and needed whatever visual emphasis we could give them to grab the reader's attention." Rather than using a traditional layout with half-title and title-page, Reid stretches the title and Newlove's name across four pages, starting on the recto of the front free endpaper. The linocut frontispiece was printed in black, along with 'NEWLOVE' in red, to the verso of the second leaf. The frontispiece depicts Newlove looking poetic and pensive (with just a tinge of pathos) in a duffle coat. From an edition of 300 copies printed by Robert Reid and Ib Kristensen. The number of copies assembled in the first state is unknown. A later state was issued, presumably by the Vancouver bookseller and Jeremiah Bill Hoffer, in an offset printed wrapper: "a box of copies sewn but without covers moved with my things to Montreal a few years later. In the early seventies, I met a young Bill Hoffer, on his way to Vancouver where he



intended to open a bookshop. I gave him the box of Newloves as stock for the shop, and forgot about them. I now see that there are copies with covers printed offset, a facsimile of our letterpress cover. I assume Bill had these printed up to put on the copies I gave him" (Robert Reid, quoted in *Reid's Leaves*, 27).

The recipient of this inscribed copy, Jamie Reid, was co-founder of the poetry journal TISH. TISH was established in Vancouver in 1961 by a coterie of students at UBC, including George Bowering, Frank Davey, David Dawson, and Fred Wah. Reid was also a political activist and card-carrying member of the *Communist Party of Canada (Marxist-Leninist)*. A nice association.

\$200.00 USD

"John Newlove was a penniless, homeless poet who arrived in Vancouver from God knows where. Roy Kiyooka, a painter who taught at the art school with me and had poetic ambitions of his own, realized John's genius & put him up. One day in 1961 he mentioned John to me as someone who should be published, and that I should meet him. We got together and I read some of his poetry. It was terrific. The man had something to say. I spoke to Tak Tanabe about him, and suggested we might go together & do a book of his poems." — ROBERT REID (quoted in *Reid's Leaves*, 27)

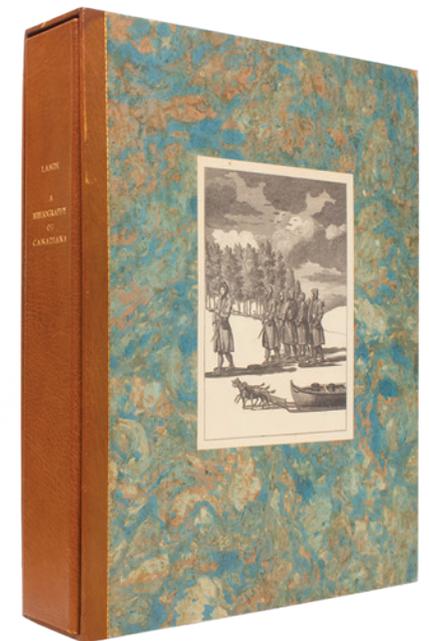
## 151 LANDE, Lawrence.

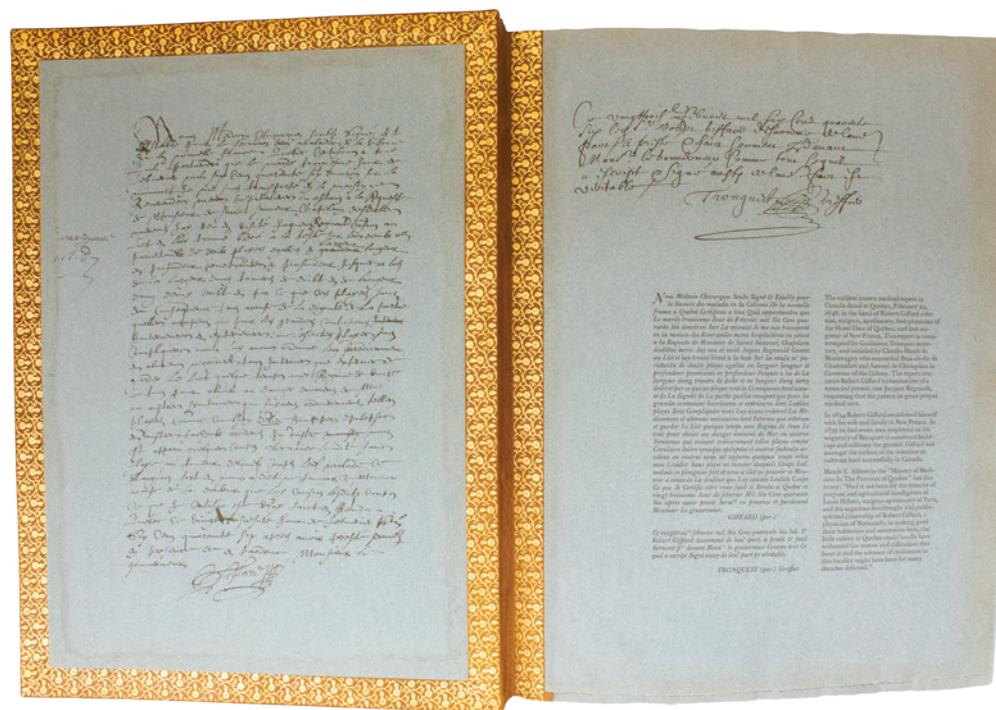
*The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University | A Bibliography* | Collected, Arranged, and Annotated

by Lawrence Lande | With an Introduction by Edgar Andrew Collard.

Montreal: The Lawrence Lande Foundation for Canadian Historical Research [designed by Robert Reid and printed by Ib Kristensen at the Richard Pennington Printing Office of McGill University Press], 1965.

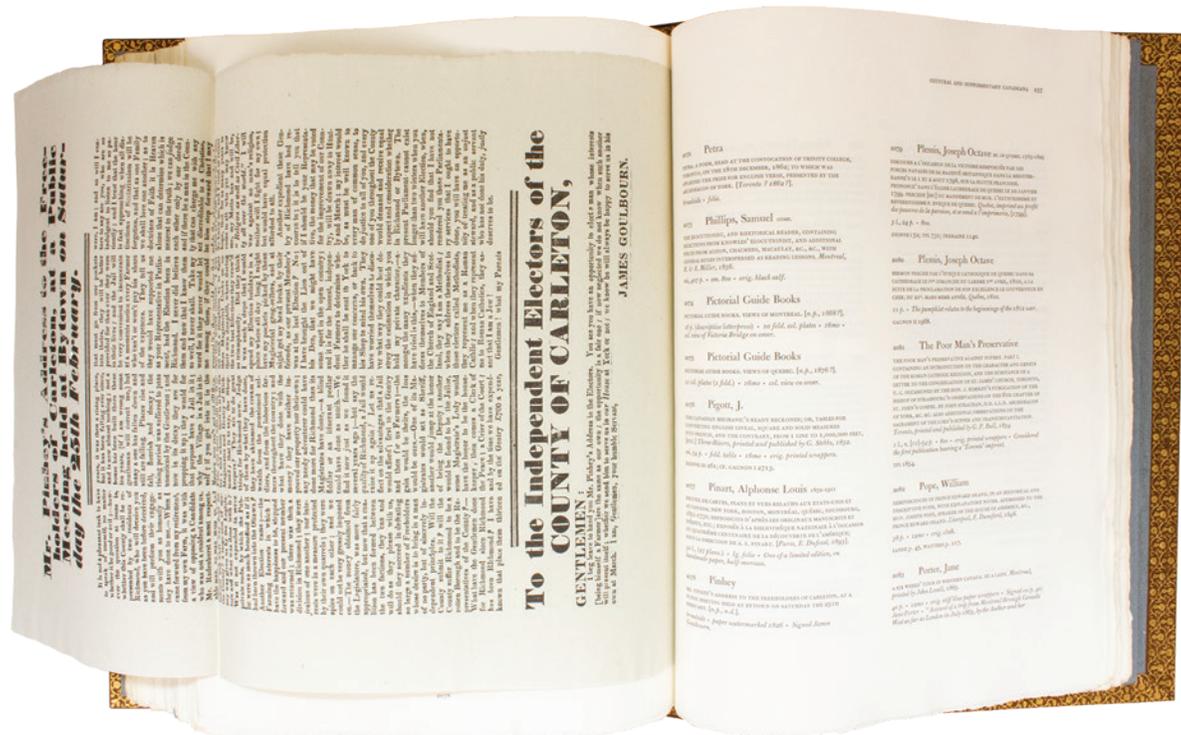
Tall Quarto, 36.9 × 28.6 cm. Finely bound in full brown oasis niger by Vianney Bélanger. Gilt lettering to the spine, along with five raised bands which extend in blind to the covers and terminate in blind-tooled fleurs-de-lys. The leather turn-ins, hinges, and endbands are tooled elaborately in gilt with a pattern of scrolling floral vines; blue Guarro doublures and free endpapers, printed with facsimiles of the earliest known medical report in Canada (Quebec, 1646) and a circular on the Irish Potato Famine (Halifax, 1847). Housed in a quarter leather chemise with marbled paper covered boards and matching slipcase. The front of the slipcase is decorated with a paper panel reproducing the frontispiece from Alexander Cluny's *The American Traveller* (1769); the chemise spine is lettered in gilt. pp. [10] xi-xxxv, [1, plus ll. 1: section title] 3-112, [2, plus ll. 1: section title] 115-176, [ll. 1: section title] 177-262 [2, plus ll. 1: section title] 265-301 [7]; plus numerous insets. The section titles were printed on blue Guarro laid paper and embellished with elaborate





frontispieces; they were tipped to the text-block and excluded from the pagination. Mild rubbing and wear to the extremities of the slipcase. The slipcase is split along one of its bottom edges and one of its upper edges is starting; but it remains generally sound and is easily repairable. There is very faint rubbing to the leather at the head and foot of the chemise spine, and a few barely perceptible blemishes to the book's leather covers. Minor offsetting to the margins of the doublures and endpapers. Else fine. The text was set, according to a design by Robert Reid, in Monotype Bulmer by Fast Typesetters Limited, Montreal. It was printed letterpress by Ib Kristensen on Guarro Ingres paper specially made for this production. The text is supplemented and illustrated with a total of 175 sample pages, including frontispieces, title-pages, manuscript pages, broadsides, and maps, from a wide range of the materials surveyed. The facsimiles were printed offset in colour, and most were reproduced at their actual size. Many of the reproductions of maps and broadsides are fold-out insets. They are printed on a variety of papers. "This is the first book produced at the Richard Pennington Printing Office of McGill University Press. The design and typography are by Robert Reid. The text was printed letterpress by Ib Kristensen. The type face is Monotype Bulmer set by Fast Typesetters Limited, Montreal. The negatives and plates for the illustrations were made by Klaus Unterberger, and were printed by offset lithography at Bopar Limited, Montreal. The text paper was made to specification by L. Guarro Casas, Barcelona, and the insets are printed on hand made papers from J. Barcham Green, England, from Cartiera Milano, Amalfi, and on various mouldmades from Guarro. Copies numbered 1 to 75 have been hand bound in full leather by Vianney Bélanger at his bindery in Montreal. Copies numbered 76 to 950 have been cased in quarter leather by Russell-Rutter Company Inc. in New York. The slip-cases for the latter were made by Boxcraft Limited, Montreal." From a total edition of 950 copies. This copy is number 38 of 75 copies comprising the deluxe state. Signed in pencil on the colophon page by Robert Reid and Ib Kristensen. Signed in ink by Lawrence Lande on the limitation page.

\$2,500.00 USD



151 Robert Reid: *The Lawrence Lande Collection*

"At the time of my arrival at McGill, the crowning glory of bookmaking in Canada was still in the offing. Lawrence Lande had offered to give his collection of rare Canadiana to the McGill Library if they would produce a bibliography, which landed on me to work out. Having visited a fine papermaker in Spain earlier, I thought one of his mould-made sheets would be perfect for the book. Having used Oasis Niger for my books in Vancouver, I knew what wonderful leathers were available from Russell Bookcrafts in England. And a local Monotype house set the text in Bulmer, an eighteenth century English face that William Bulmer used with Bewick's wood engravings. Perfect for Lande's bibliography of rare old books. And there had to be copious illustrations of the wonderful title pages that abounded in the collection. Every time Lawrence came to check on how things were going, I'd tell him more of my thoughts, and he would say 'Wonderful... do it.' Presuming Lande was paying for all this, I merrily went ahead, ordering paper from Spain, leather from England, the works. When the bills came in there was hell to pay, because it turned out the press was footing the bill. But what a beautiful book! Nothing like it will ever be produced in Canada again. I say that because it represented the last of the good old days of fine letterpress printing, and since there had never been any fine letterpress printing in Canada to begin with, that book is it." — ROBERT REID (quoted in *Reid's Leaves*, 29-30)

"Generally speaking one can define Canadiana as anything relating to Canada. For me it includes books, pamphlets, broadsides, maps, manuscripts, and letters relating to Canada, mainly before Confederation. It also includes material on Western Canada up to the beginning of this century. [...]"

The first section, Basic Canadiana, includes fundamental works dealing with the history, geography, and economic resources of early Canada. It contains accounts of the French regime and of the exploration and discovery of our land as far west as the Prairies. Military campaigns, general legislation, religious institutions and their history (including material pertaining to the Clergy Reserves), and matter concerning early immigration, land, and elections have been categorized in this section. Here you will also find essays of substance, serious periodicals, the more classical travel accounts, the biographies, correspondence, and trial reports of public figures.

The second section, Canadiana on the West and the North, is made up of publications which fall into one or the other of these two geographic areas; this division of the collection is a very natural one, and the only material that might otherwise have appeared in the first or third section is an occasional poem (there are some by Louis Riel), or some natural history (such as a pamphlet on winter birds in the pamphlet series by the Manitoba Historical and Scientific Society). Works include exploration, settlement, and legislation on the West and the North, government reports and debates, material pertaining to the Arctic, the Hudson's Bay Company, the Red River Settlement, and the Riel Rebellion, maps, immigrant and tourist guides, city directories, dictionaries of colourful slang and of Indian languages, as well as some non-Canadian subjects that were printed in western Canada.

The third section on Cultural and Supplementary Canadiana contains material which is of inestimable value as far as our national cultural life—in the fullest sense of the term—is concerned, as well as works which supplement the theme of the first section. Thus I have collected here poetry, drama, fiction, music, and philosophy. I have included the literary periodicals, juvenile literature, literary curiosities, and maps. Here also are the almanacs, text books, works on education, books on medicine, and agriculture, sermons, speeches, and articles on religion, such as liturgies. Finally, there are biographies of literary figures and public figures of lesser importance than those appearing in the first section, directories, fishing and hunting guides and sporting journals, the later travel accounts, records of shipwrecks, reports of criminal trials, and works that have no more direct relation to our country but that they were printed in eastern Canada. The later missionary journals, as well as reports of the Canadian political prisoners of the 1840's in Van Dieman's Land (Tasmania), are presented here. [...]

There are many reasons for collecting rare books. The businessman may collect them as an investment—a buffer against inflation. Some collectors acquire rare editions for the satisfaction of possessing something that others do not have. With the present emphasis on education, there is a growing aura of respectability and erudition about books. There are some people who collect books for the purpose of study, usually students and specialists who enjoy collating their materials and writing about the rarities they have collected. There are other collectors who hope to build a private library that will live after them as a memorial to their name.

I cannot stress too strongly the necessity for private libraries to be working libraries, not merely collections which gather dust. I have had the satisfaction of having more than one graduate student working on a thesis in my library and I recommend the practice; for unless books are used, no matter how rare or valuable they are, they become simply ornaments of ostentation. In the words of Victor Hugo, 'It is those books which a man possesses but does not read which constitute the most suspicious evidence against him.'—LAWRENCE LANDE, from the *Foreword*

**152** HAIG-BROWN, Roderick; USUBIAGA, Joaquin [translated by].

*El Salmon.* Version Española de Joaquin Usubiaga.

Ottawa: Ambiente Canada | Los Servicios Pesqueros Y Marinos [Environment Canada | Fisheries and Marine Service], 1974.

Quarto, 31 × 23,5 cm. Variant binding (cf. Cave, A 187). Cased in quarter light brown leather and marbled paper over boards. Title in gilt, framed by two horizontal gilt double-lines, and four raised bands to the spine. Vertical double-fillets rolled in gilt to the edge of the leather, where it meets the marbled paper, on both covers. Matching marbled endpapers.

All edges neatly trimmed. pp. [2] 3-79 [1]; including illustrated plates. Minor rubbing to the extremities; the wear is most pronounced on the covering paper at the corners and the leather over the raised bands. Mild adhesive bleeding and staining where the endsheets were tipped to the front of the text-block. A near fine copy. Vianney Bélanger's gold foil binder's ticket is neatly affixed to the recto of the rear free endpaper. The text was printed on watermarked Arches paper with horizontal chain lines. It is illustrated with 22 plates, printed on both sides. The plates comprise photographs, three maps, and one drawing, *Life Cycle Changes and Development of a Coho Salmon*, by David Denbigh. Many of the photographs were supplied by the Government of British Columbia and five span full spreads. Designed by Robert Reid. *El Salmon* was included, along with its complements in English and French, in Environment Canada's ambitious *Salmon* portfolio.

The portfolio was distributed widely, to heads of state and other international dignitaries, in an effort to promote salmon conservation: "the Canadian government strived hard to persuade, influence and allure other states to support its carefully crafted goals of salmon conservation and protection with its presentation of the beautiful salmon portfolio... Rehabilitation efforts to improve river habitats favorable to the salmons was an enormous on-going expense underwritten by the Canadian government, and federal agencies didn't want the enhancement programs already underway to be neutralized by the depletion of salmon stocks on the high seas. The number of portfolios presented to member states varied, depending on the level of influence the Canadian government wished to apply" (Cave 2000, 254). All three versions of the text were also issued separately from the portfolio.

Laid into this copy is a single sheet of Eaton Private Stock paper, printed with the letterhead of 'Robert Reid & Terry Berger Associates' but otherwise blank. (Cave, *Roderick Haig-Brown: A Descriptive Bibliography*. A 187 (a))

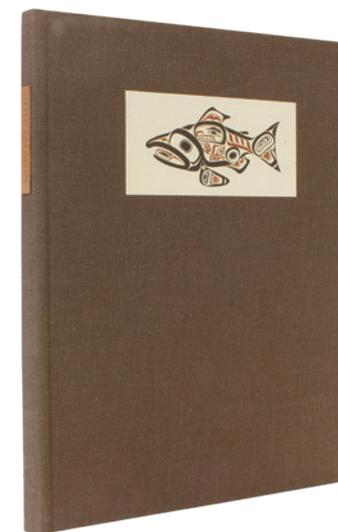
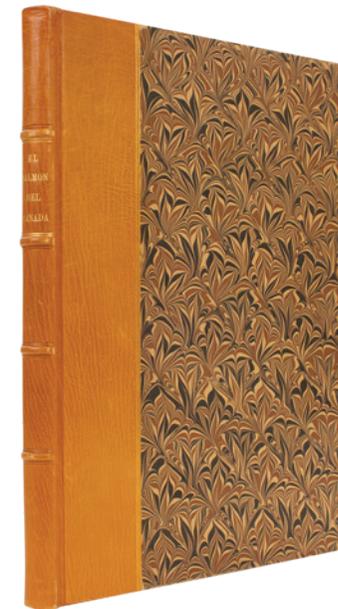
\$275.00 USD

**153** HAIG-BROWN, Roderick.

*The Salmon.*

Ottawa: Environment Canada | Fisheries and Marine Service, 1974.

First printing. Quarto, 31.4 × 23.9 cm. Cased in full grey cloth. Pink paper label, titled in gilt, to the spine. The upper cover is decorated with a paper panel, printed with a salmon in the formline style of Northwest Coast indigenous art. Salmon endpapers. All edges neatly trimmed. pp. [2] 3-79 [1]; including illustrated plates. A few minor spots to the covers and some mild sunning to the spine. Occasional adhesive bleeding to some of the plates along the gutter; in a few places, this has caused the facing pages to



stick together along the inner margins. Still, a very good to near fine copy. The text was printed on an unidentified cream paper with vertical chain lines. The second issue was printed on a white coated wove paper. As above, the book was designed by Robert Reid and the text is illustrated with 22 plates, printed on both sides. *The Salmon* was included, along with its complements in French and Spanish, in Environment Canada's ambitious *Salmon* portfolio. All three versions of the text were also issued separately from the portfolio.



Laid into this copy is a conservation leaflet from Goldstream Provincial Park. The leaflet is a single sheet of blue paper, once folded and printed on all sides. (Cave, *Roderick Haig-Brown: A Descriptive Bibliography*. A 185 (a))

**\$135.00 USD**

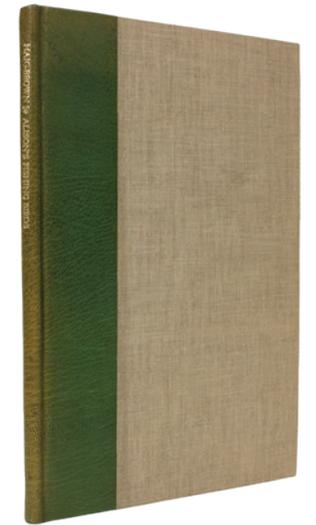
"This book has been prepared under the auspices of the Fisheries and Marine Service of Environment Canada. It is dedicated to the salmon of the Pacific and the Atlantic and to all their friends in Canada and other countries who wish to protect them and restore or enhance their abundance. The salmon's yearly return to their rivers of origin is a continuing reminder to us of our duty to preserve, in harmony, their environment and ours."

"Before I left Montreal for New York I undertook a publication of an entirely different kind. The first Law-of-the-Sea conference was coming up in July of 1974 and Canada needed to persuade the delegates to support its position restricting the high seas fishing of salmon before they could get back to spawn. The whole fishing industry was at stake. Rudy Kovach, who taught with me at the Vancouver Art School, was on a plane to Ottawa sitting next to Dave Denbigh of the Department of Fisheries. Dave mentioned they needed a pamphlet to give out at the conference, defending Canada's position, so Rudy kindly told him to call me in Montreal. We ended up spending half a million dollars on an elephant portfolio of prints relating to salmon that included Haida prints by Bill Reid, who was living in Montreal at the time; watercolours of salmon spawning by Rudy; paintings of the five species of Pacific salmon that Dave had done for B.C. Packers; & old lithographs of Atlantic salmon. We also included a book by Roderick Haig-Brown (issued in English, Spanish & French editions) illustrated with stunning photographs showing the vital importance of salmon to Canadians. With an edition of two thousand sets, no one in Montreal could make the huge portfolio boxes of quality we needed, so I set up a bindery in Old Montreal and taught people how to build them. The boards were covered in cloth & the edges were made from recycled oak church pews. Bill got a woman in Vancouver to make argillite (silver for the two hundred deluxe copies) reproductions of a Haida salmon he had carved, which were inlaid on the front.

Canadian ambassadors around the world hand-delivered deluxe copies of the portfolios to heads of state, each containing a copy of Haig-Brown's book hand-bound by Vianney Bélanger. The rest of the portfolios, with books in standard cloth bindings, were given out to ministers of all the governments involved in the voting. The result was that Canada's position prevailed. Faced with our portfolio, the Japanese, who opposed Canada's position, were left furious that their government had—as Canada initially intended—just a cheap pamphlet promoting its position." — ROBERT REID (quoted in *Reid's Leaves*, 32)

## JIM RIMMER | PIE TREE PRESS & TYPE FOUNDRY

154 HAIG-BROWN, Roderick L.  
*Alison's Fishing Birds* | Illustrated by Jim Rimmer.  
[Vancouver:] Colophon Books, 1980.



Octavo, 26.9 × 18.4 cm. Cased in quarter green Oasis leather and grey cloth over boards. The spine is lettered in gilt and there is a blind-stamped vignette of a bird to the upper cover. pp. [ll. 3: blank self-ends; pp. 10] 11-35 [3; ll. 2: blank self-ends]. Mild rubbing to the extremities and mild soiling to the lower cover; a couple of cloth threads on the lower cover have been pulled slightly and resecured with paste. Near fine. The text was set in Goudy's Italian Old Style and printed on Gutenberg Laid paper. The design, composition, presswork, and illustrations were done by Jim Rimmer. The binding was executed by Courtland Benson of Twin Doves Bindery. The text is illustrated with 6 monochrome drawings and 5 headpieces in colour by Rimmer. Additionally, a linocut frontispiece depicting a kingfisher is tipped to the title page. The frontispiece is signed and dated in ink by Rimmer and hand-coloured in blue, grey, and red. From a total edition of 500 copies. The present copy is number 51 of a stated 100 copies cased in quarter leather. But only 60 copies were actually completed (cf. Cave, A 194).

Loosely inserted are two small publisher's bifolia (14 × 8.9 cm) confirming an advanced order and stating the edition's limitation. The bifolia are tapped together along the top edge. One belongs to the present copy ('you will receive No. 51') while the other belongs to a truant copy. (Cave, *Roderick Haig-Brown: A Descriptive Bibliography*. A 194 (a))

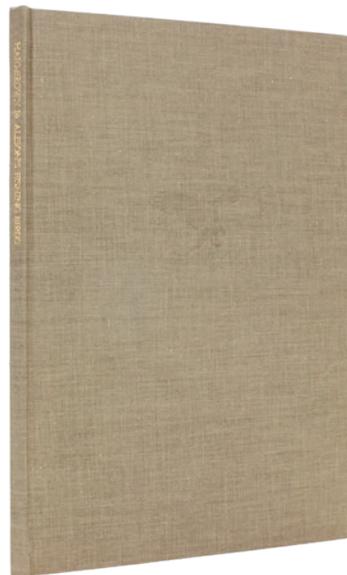
**\$200.00 USD**



155 HAIG-BROWN, Roderick L.  
*Alison's Fishing Birds* | Illustrated by Jim Rimmer.  
[Vancouver:] Colophon Books, 1980.

Octavo, 26.8 × 18.1 cm. Cased in full grey cloth over boards. The spine is lettered in gilt and there is a blind-stamped vignette of a bird to the upper cover. pp. [ll. 3: blank self-ends; pp. 10] 11-35 [3; ll. 2: blank self-ends]. The upper corner on the upper cover is very mildly bumped, else fine copy. The text was set in Goudy's Italian Old Style and printed on Gutenberg Laid paper. The design, composition, presswork, and illustrations were done by Jim Rimmer. The binding was executed by Courtland Benson of Twin Doves Bindery. The text is illustrated with 6 monochrome drawings and 5 headpieces in colour by Rimmer. Additionally, a linocut frontispiece depicting a kingfisher is tipped to the title page. The frontispiece is signed and dated in ink by Rimmer and hand-coloured in blue, grey, and red. From a total edition of 500 copies. The present copy is number 197 of a stated 375 copies cased in full cloth.

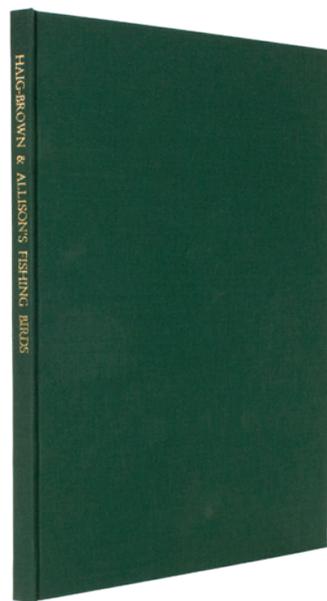
Loosely inserted is a small publisher's bifolium (14 × 8.9 cm) confirming an advanced order and stating the edition's limitation. (Cave, *Roderick Haig-Brown: A Descriptive Bibliography*. A 194 (a))



\$95.00 USD

156 HAIG-BROWN, Roderick L.  
*Alison's Fishing Birds* | Illustrated by Jim Rimmer.  
[Vancouver:] Colophon Books, 1980 [Original sheets. Later state: 1998].

Octavo, 26.4 × 17.9 cm. Cased in full green cloth over boards. The spine is lettered in gilt and there is a blind-stamped vignette of a bird to the upper cover. The gilt title on the spine is misprinted with an additional 'l': Alison is spelled 'Allison'. pp. [ll. 4: blank self-ends; pp. 10] 11-35 [3; ll. 3: blank self-ends]. There is a small bump to each board along the fore-edge. Else a fine copy. The text was set in Goudy's Italian Old Style and printed on Gutenberg Laid paper. The design, composition, presswork, and illustrations were done by Jim Rimmer. The binding was executed by Courtland Benson of Twin Doves Bindery. The text is illustrated with 6 monochrome drawings and 5 headpieces in colour by Rimmer. Additionally, a linocut frontispiece depicting a kingfisher is tipped to the title page. The frontispiece is signed in ink, but undated, by Rimmer and hand-coloured in blue, grey, and red. From a total edition of 500 copies. The present copy is unnumbered. It belongs to the later state bound and



issued in 1998. This later state comprises only 20 copies bound in full green cloth. A state in full dark green Oasis leather, comprising only two copies, was issued contemporaneously with the later cloth state. (Cave, *Roderick Haig-Brown: A Descriptive Bibliography*. A 194 (b))

\$105.00 USD

"In early spring 1998, nearly eighteen years after the first state of *Alison's Fishing Birds* was published, a second state was released in a slightly different format. Courtland Benson, residing in Victoria, B.C., who bound-up the first state copies in 1980, had retained in his possession 22 unbound copies of *Alison's Fishing Birds* from the original printed sheets. Perhaps these unbound sheets are part of the 35-40 copies Courtland wasn't able to bind-up successfully in leather and cloth in 1980 because of the difficulty with applying the blind stamped osprey on the front cover. In any event, Cameron Treleven, proprietor of Aquila Books in Calgary, Alberta, in conversations with Courtland, discovered the existence of these sheets and was able to arrange to have them bound by Courtland Benson and put on the market for sale. *Alison's* was then offered to the public through Aquila Books. The printed sheets didn't have the hand-colored kingfisher tipped on the title page. Jim Rimmer was commissioned once again to draw the illustration in duplicate." (Cave 2000, 273)

157 RIMMER, Jim.  
*Leaves from the Pie Tree* | Memories from the  
Composing Room Floor | With Illustrations and Type  
Designs by the Author.  
New Westminster, B.C.: Pie Tree Press & Type  
Foundry, 2006.

Folio, 38.3 × 28 cm. Cased in quarter black leather and patterned grey paper over boards. The spine is titled in gilt. Top edges trimmed, others untrimmed. pp. [10] 11-68 [4], plus sample leaves; some of the samples were tipped-in, while others were sewn into the text-block. The case is slightly cocked and there are a few minor dimples to the leather on the lower cover; else a fine copy of this scarce and elusive title. The text was set in 14 pt. Quill, a typeface designed and cut by Rimmer. It was printed on Arches White Cover paper. Rimmer's other type designs are also represented: Juliana Oldstyle, Nephi Mediaeval, Fellowship, Albertan, Duensing Titling, and Hannibal Oldstyle. Two further typefaces, both cut by Rimmer, make an appearance: Carl Dair's Cartier Roman and Cree Syllabic, which Rimmer designed after basic forms developed by Rev. James Evans in what is now Manitoba in the 1830s. The sample leaves were printed on "a miscellany of rice papers from Vancouver's Chinatown." Designed, illustrated, and printed by Jim Rimmer. The illustrations include photographs, line drawings, and linocuts by Rimmer; they range from pictures and diagrams documenting his process of type design and cutting, to his commercial design work, and linocut illustrations for various Pie Tree Press productions. The text is further embellished with various borders and ornaments, many of which were designed, cut, and cast by Rimmer. From an edition of 40 copies, this being number 35. Signed by Rimmer in ink on the colophon page.



The samples comprise:

- 1 A single sheet from Rimmer's *Being Five or Six*. The text was written by Rimmer for inclusion in the Grimsby Wayzgoose Anthology [*Wayzgoose '84 Anthology: A Collection of Signatures Produced by Private Presses*. Grimsby, ON: Grimsby Public Art Gallery, 1984.]. The type is Juliana Oldstyle, which was cut by Rimmer and first used in this production. The sample leaf is embellished with a linocut headpiece.
- 2 A type specimen sampler printed in red; the sheet displays "the popular types of the author's youth. The matrices in his collection which were put into service to make the type had not seen use for nearly half a century. It is possible they will never be used again. Their rugged dignity deserves one final casting and printing."
- 3 An advertisement sheet commissioned, but ultimately unused, by the Shrine Circus; it features a multi-colour linocut of a tiger and an advertisement text set in Franklin Gothic and printed in black. The image was rejected by the Shriners "due to their fear of animal protection groups."
- 4 A tipped-in copy of the upper cover from the Pie Tree Press edition of Dickens' *A Christmas Carol* [New Westminster, B.C.: Pie Tree Press, 1998]. The cover is decorated with a repeating pattern of printer's ornaments, printed in three colours.
- 5 A type specimen sheet displaying Rimmer's Fellowship typeface; printed together with a linocut in silver on diaphanous black mulberry paper.
- 6 A tipped-in multi-coloured linocut illustration from the Pie Tree Press edition of Pauline Johnson's *Shadow River* [Abbotsford, B.C.: University Press | New Westminster, B.C.: Pie Tree Press, 1997].
- 7 A tipped-in single sheet displaying Rimmer's Albertan typeface. The text is a quote from Rudolf Koch: "The making of letters gives me the purest and greatest pleasure..."
- 8 A type specimen sheet displaying Rimmer's Duensing Titling; printed in silver on diaphanous black mulberry paper.
- 9 A reproduced sample page from the Press' then forthcoming edition of *The Adventures of Tom Sawyer* [New Westminster, B.C.: Pie Tree Press & Type Foundry, 2008]. Illustrated with a linocut by Rimmer printed in red.

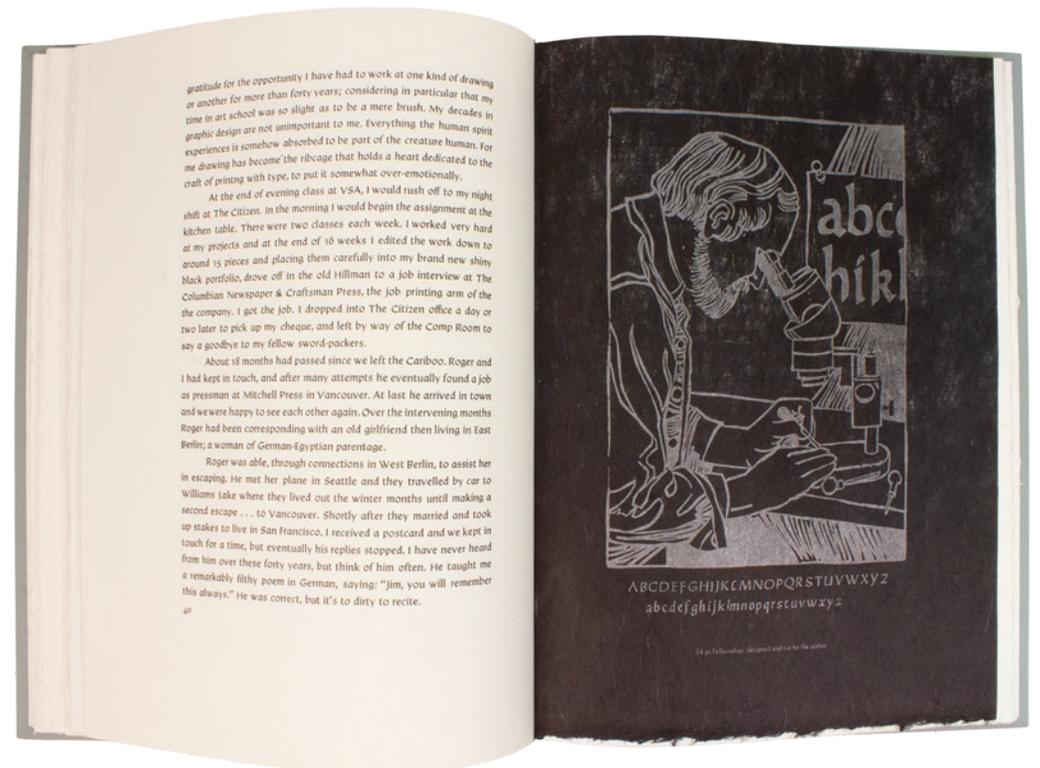
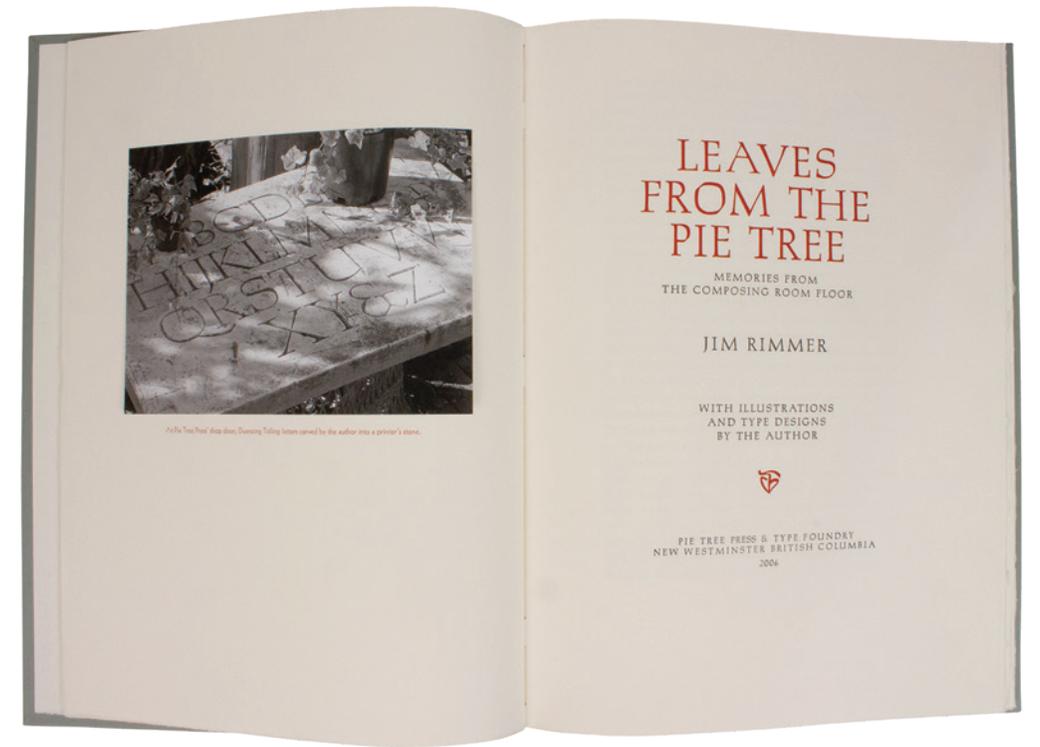
SOLD

"I was lucky to be given the chance to learn the printing trade at a time (though few were aware of it) when it was in its sunset years after five hundred years and more of life. I couldn't guess then that what I would absorb would turn out to be one of the most essential assets of my seven-plus decades. [...]

Although it is difficult for me to place any one part of my craft over another, few experiences can match the perfect joy of seeing the first composed words in a new type that I have designed and cut.

Well before I started school, I was allowed to have a knife. I was forever making something. This has been, and is, one of the joys of my life. It is my hope that before the electronic way of doing things overshadows human hands at least a few will take up a tool and make something."

— JIM RIMMER



157 Pie Tree Press: *Leaves from the Pie Tree*

## ROLLAND PAPER COMPANY

158 FAUTEUX, Ægidius.

*The Introduction of Printing into Canada* | A Brief History | by Ægidius Fauteux, F.R.S.C.  
Montreal: Rolland Paper Company Limited, 1930.

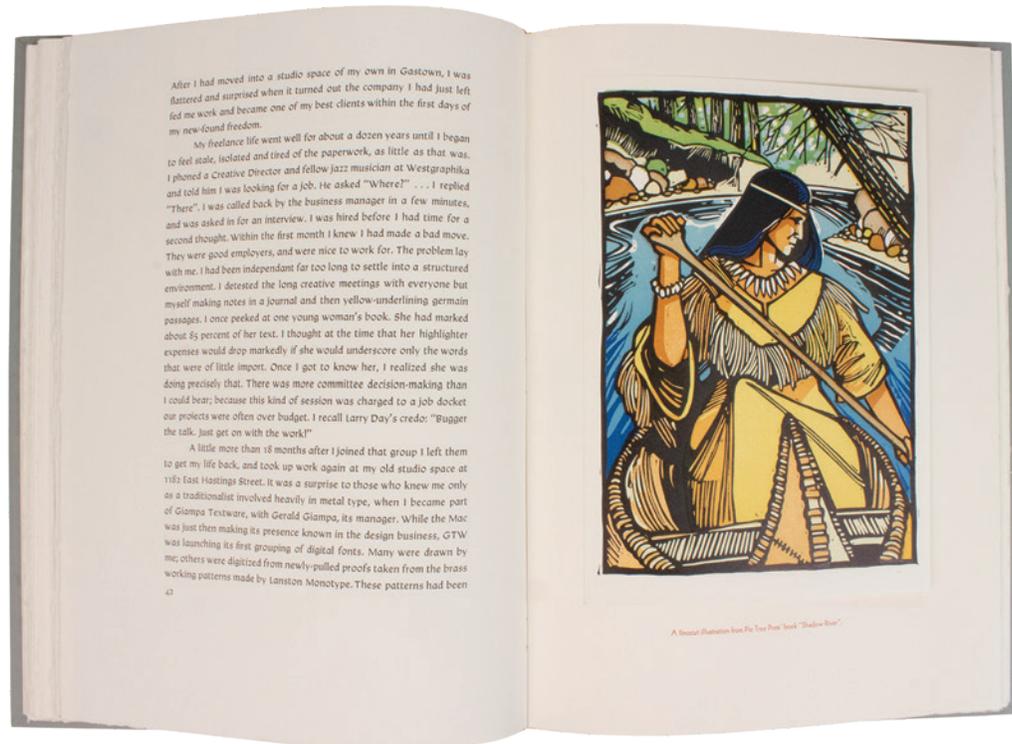
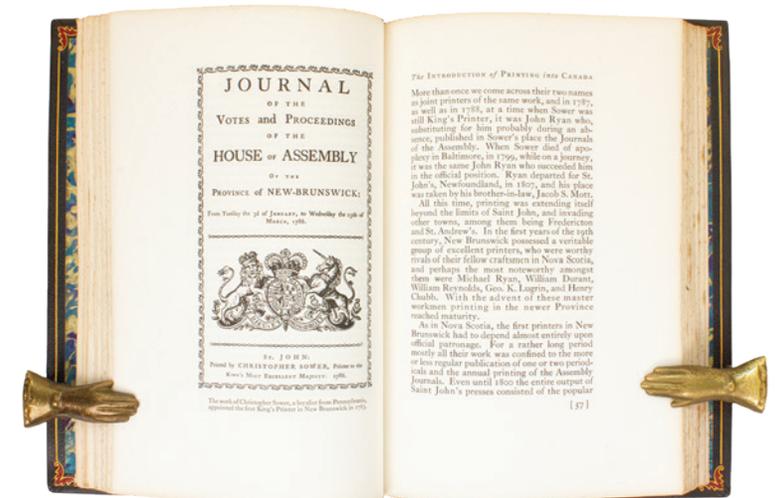
Octavo, 23,3 × 16.6 cm. Cased in full black leather. The upper cover is decorated with a dotted frame, arabesque corner stamps, and an arabesque centrepiece in gilt. Three raised bands, lettering in gilt, and a gilt quatrefoil ornament with purple accents to the spine. The lower cover is decorated with a simple blind-tooled frame. The turn-ins are framed in gilt, with gilt and red corner pieces. Binder's stamp in gilt

to bottom of the front turn-in ('Reliure Francaise'). The endpapers are decorated (painted?) with gilt accents over a blue and purple dyed background. Top edges gilt, bottom edges trimmed, fore-edges opened but untrimmed. pp. [ll.2: blanks; pp. 4] v-xii, [2] 3-178 [2]. The covering leather is rubbed and scuffed in a few places; most noticeably, there are two bruises and some rubbing along the top, bottom, and fore edges on the lower cover, rubbing to the upper corners, and some scuffs and rubbing to the spine, especially to the foot and the top and bottommost raised bands. There is also a minor split of a few cm to the surface of the leather along the bottom of the upper cover joint; but only the surface of the leather is affected, so the joint remains strong. A few minor spots to the first chapter heading page, and the occasional faint smudge in the margins, else internally clean and bright. In spite of the litany, still a very good and internally near fine copy. The text was set in Caslon Old Style and printed on Rolland de Luxe Book paper by The Federated Press Limited, Montreal. The chapter openings are decorated with ornamental headpieces and foliate bordered dropped capitals; the capitals were printed in red and the borders and headpieces in black. The binding was done by Jean Charles Gingras.

A copy of the original prospectus and a vellum colophon leaf are laid in. The prospectus is a bifolium leaflet, printed on the first and second rectos and the first verso (21 × 13.2 cm closed). Its lower corners are creased, and there are bands of mild offsetting to its first recto along the bottom and fore edges. The vellum leaf (20.9 × 13.2 cm) is similarly creased and mildly darkened along the top, but otherwise fine. It is printed on the recto only.

\$225.00 USD

"As the title-page indicates, this book has been privately published by the Rolland Paper Company in the interests of the printing craft of Canada. Recognizing the interest and inspiration it contained



157 Pie Tree Press: *Leaves from the Pie Tree*

for its fellow craftsmen, F.N. Southam, of Montreal, has, with permission of the publishers, placed in a special hand tooled binding certain de luxe copies, of which this is one.

The author is Ægidius Fauteux, barrister, journalist and littérateur of Montreal, who, after years of close association with printer's ink, was, at the time of writing this work, librarian of the St. Sulpice reference library here. The binding is the work of Jean Charles Gingras, using the machinery and stamping tools of the Provincial Government of Quebec.

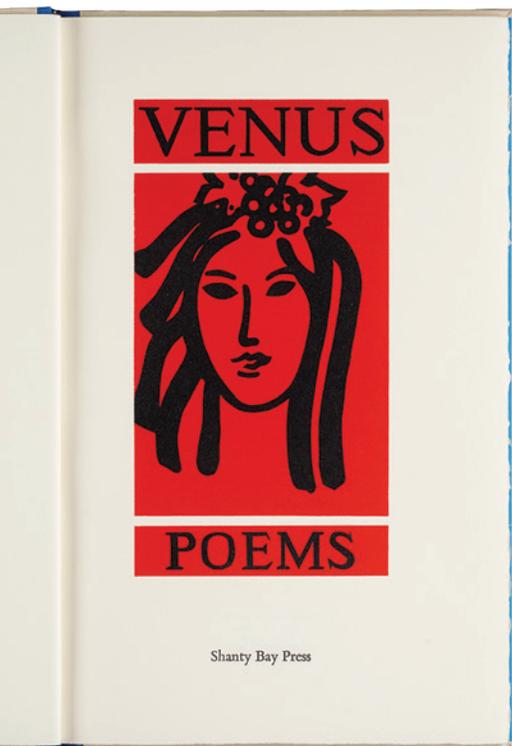
Besides being unique as a history of the beginnings of printing in this country, the book is noteworthy itself as an example of the art to which it is dedicated. Few better examples of the book-maker's craft have ever been turned out in Canada. Five years have been devoted to its preparation, and to those responsible for the paper, the format, and the binding, no less than to the author himself, it has manifestly been a labor of love. Their achievement speaks for itself." (from the vellum leaf.)

## SHANTY BAY PRESS

159 [BACHINSKI, Walter; edited by.]

*Venus Poems.*

s.l. [Shanty Bay, Ontario:] Shanty Bay Press [2016].



Tall quarto, 37.6 × 24 cm. Cased in quarter blue cloth and light cream Gampi paper over boards. The upper cover is decorated with a five-colour linocut and lettering by Walter Bachinski. Dark blue cloth hinges and light blue endsheets. Top and bottom edges trimmed, fore-edges untrimmed. Housed in a black cloth covered solander box, with a blue paper title label to the spine. Inset to the inside of the box's upper tray is a matted pochoir triptych by Walter Bachinski: "the design allows one to open up the clamshell case to view the triptych, while reading the poems" (from the prospectus). In creating the triptych, Bachinski drew on his earlier series of large format pastel paintings exploring the theme of Venus. These paintings, in turn, were inspired by his studies of the female form and its depiction by Cézanne, Renoir and Matisse: "the inspiration for the book evolved out of Bachinski's obsession with representing the female form. His study and understanding of the great paintings of bathers of the late 19th and earlier 20th century in France by the artists Cézanne, Renoir and Matisse encouraged him to do three large pastel paintings exploring this theme over the past

several years. The centrepiece of the book, the Venus pochoir triptych has been influenced by these" (Ibid.), pp. [ll. 1: blank; pp. 5] iv-v, [3] 3-21 [3, plus ll. 3: integral rear blanks]. A fine copy. The text was handset in 16pt Bembo and printed by Janis Butler on BFK Rives paper. The text comprises a Preface by Walter Bachinski and three poems on the theme of Venus: Rimbaud's *Sun and Flesh*, translated by A.S. Kline; Rilke's *The Birth of Venus*, translated by Stephen Cohn; and *Pervigilium Veneris*, or the 'Vigil of Venus', attributed to Tiberianus and translated by Bruce Whiteman. Each of the three poems is accompanied by a full page

linocut by Walter Bachinski. The linocuts were printed in black on a colour background: salmon, blue, and green respectively. Each poem is also decorated with a head or shoulder-piece by Bachinski, each printed in two colours. The book is further embellished with a linocut frontispiece and a linocut on the colophon page by Bachinski. The binding was done by Janis Butler. From an edition of only 35 copies issued for sale. The present copy is number 22. Signed in pencil by Walter Bachinski and Janis Butler on the colophon page.

Laid in is a copy of the original prospectus. The prospectus is a bifolium leaflet (26.3 × 18.5 cm closed). It is printed with the title and a linocut in blue and black to the first recto, followed by a description and details of the book on the second recto.

\$2,000.00 USD

"I have been obsessed for decades with representing the female form. I have used all the media at my disposal: drawing, painting, sculpture and now, with this project, the book. Two themes that lend themselves to this exploration are Venus, in all her manifestations, and the bathers' motif. My first drawings and pastels of bathers date back to the early 1980's, inspired in part, by a year spent in France. The idea of bathers as a subject was well established by the 18th century in France. It is the bathers of Cézanne, Renoir, Picasso, and Matisse that move me and fortunately for us, in North America, many of these paintings have found their way into major museums in the United States. In the Barnes collection are two major Cézanne paintings 'Bathers at Rest', his first large bather painting and 'Nudes in Landscape', a painting he was working on until his death. In Philadelphia the Museum of Art has a late Cézanne 'Large Bathers', as well as a monumental Renoir 'Bathers'. Equally influential are two Matisse masterpieces, 'The Joie de Vivre' in the Barnes Collection and the great 'Bathers by a River' housed in the Art Institute of Chicago. Studying these paintings over the years has given me the confidence to try and work with this subject matter.

Over the next two decades, my interest in the bathers and the female form embraced another classical image, the Three Graces. I have done several pastels on this theme. The idea of depicting the 'Birth of Venus' began in 2002. Eventually I created three very large triptychs in pastel done over several years, the last one completed in 2013. These works reference the Three Graces, as there is the central figure of Venus on a half shell, flanked by two other females.

Our last book was a selection of stories from Ovid's *Metamorphoses* illustrated with black and white photogravures. The images for it were closely related to the text, and as such, more like what one usually thinks of as illustration. I wanted to return to making a book which would be more connected to my current studio practice in pastel, where colour dominates and my concerns are more decorative. For this project I designed a pochoir triptych based loosely on the large format pastel



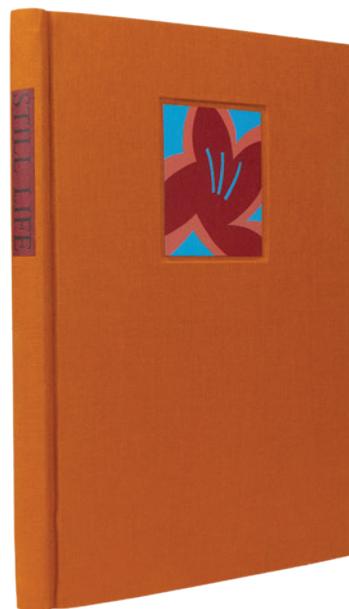
paintings on the birth of Venus which I have done over the past decade. It is housed in a clamshell box with a book of poems on Venus. When the box is open the book can be read while viewing the triptych. The images are not meant to be specifically illustrative, but more decorative, with an emotional connection to the words of the poems.

After spending considerable time reading poems relating to Venus, I finally chose three. The first, 'Sun and Flesh' was written in 1870 by a youthful Arthur Rimbaud who was only 16 at the time. It is an exuberant, luscious read by a precocious teenager who would turn the world of poetry on its head in only a couple of years. Rainer Maria Rilke is a poet we have used before in our two books on the circus. His short poem from 1907 entitled 'The Birth of Venus' describes the sensuousness of the occasion with precision and invention. The last and longest poem 'Pervigilium Veneris' or 'The Vigil of Venus', attributed to the Roman poet Tiberianus & composed in the 4th century AD, was suggested to me by its translator Bruce Whiteman. It is a description of a festival about the rebirth of spring under the protection of Venus. The combination of these poems and the decorative images are hopefully joyful and life affirming." — WALTER BACHINSKI

## 160 BACHINSKI, Walter.

*Still Life* | Illustrations & Text by Walter Bachinski.  
s.l. [Shanty Bay, Ontario:] Shanty Bay Press [2019].

Tall quarto, 38.7 × 26.6 cm. Cased in full ochre cloth. A vibrant still life panel by Walter Bachinski, printed from a reduction linocut in blue, amaranth purple, and pink, is inset to the upper cover. Title-label, printed in black on amaranth purple paper, to the spine. Black cloth hinges and amaranth endsheets. Housed in a matching ochre cloth covered slipcase. Top edges trimmed, others untrimmed. pp. [12] 5-53 [5]. A fine copy. The text was handset in Deepdene roman and printed on Arches Cover paper. The woodcuts were printed using a Washington Press on Fudagami Oguni paper. The book was designed by Walter Bachinski and Janis Butler. Butler printed both the text and colour blocks, and executed the binding. In addition to Bachinski's reflections on the practice and history of still life, the text contains remarks and excerpts from critics, historians, and artists, including: Kandinsky, Braque, Matisse, Odilon Redon, Charles Stirling, Meyer Schapiro, Paul Johnson, Bernard Zurcher, and Alex Danchev. The text is illustrated with 17 works by Walter Bachinski. Five are woodcuts, five are pochoirs, and seven are reduction linocuts in several colours each. The pochoirs are variations on pastel and large-scale painting works by Bachinski: "Most of my finished works are in private and public collections. I looked through 35 years of still life images to select five to execute as pochoir variations. Translating these pastels to the acrylic medium used in pochoir has been a major challenge. There are many stencils for an image and each of these has several openings that can be worked with more than one colour. To achieve the final result, I use multiple stencil brushes & direct drawing with pen and brush on the image. This is a very slow, laborious technique, but I find it very satisfying." From an edition of only 33 copies, three of which were retained by the Press. The present copy is number 20. Signed in pencil by Bachinski and Butler on the colophon page.



Accompanied by a loosely inserted copy of the prospectus. The prospectus is a trimmed bifolium (25.6 × 18.9 cm closed). It is printed with the title and a three-colour linocut to the first recto, followed by a description and details of the book on the second recto and its verso.

**\$3,000.00 USD**

"Kandinsky wrote in his influential manifesto *On the Spiritual in Art* (1912), 'Cézanne made a living thing out of a teacup, or rather in a teacup he realized the existence of something alive. He raised still life to such a point that it ceased to be inanimate. He painted these things as he painted human beings, because he was endowed with the gift of divining the inner life in everything. His colour & form are alike suitable to the spiritual harmony. A man, a tree, an apple, all were used by Cézanne in the creation of something he called a 'picture', and which is a piece of true inward and artistic harmony.'

*Still Life* is the eighth book published by our Shanty Bay Press. It is a departure for Janis & I. Our previous books featured images created to accompany classical texts that move us. We have also made two books on the circus, using texts from 19th & 20th century authors. Our last book, *Venus Poems*, revolves around a complex pochoir triptych depicting the Birth of Venus. This image was derived from an amalgam of three large pastel paintings I had done over several years. I then chose relevant poems to accompany it.

*Still Life* takes my personal involvement as an artist a step further by combining my writing with my artwork. The pochoirs here are based on works I have done in pastel and the woodcuts on my ink drawings. I have also created small colour linocuts to accompany selected statements from artists regarding still life.

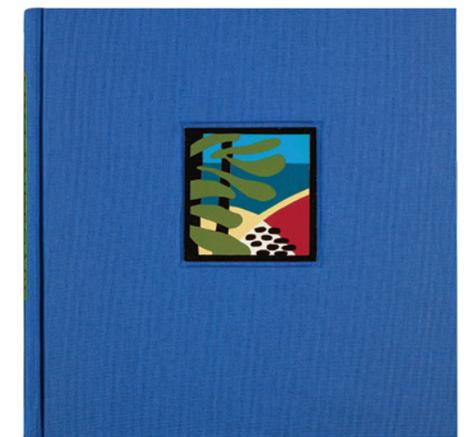
A major aspect of my art practice has involved exploring the still life genre. This is largely because Cézanne's above-mentioned idea of painting a teacup as though it were a human being and of striving for artistic harmony in a picture struck a chord in me. The following outlines how I evolved as an artist and came to feel my still lives are of equal importance to my figurative work. While touching on the history of still life, my focus is on how I have come to understand the genre and to practice within it." — WALTER BACHINSKI

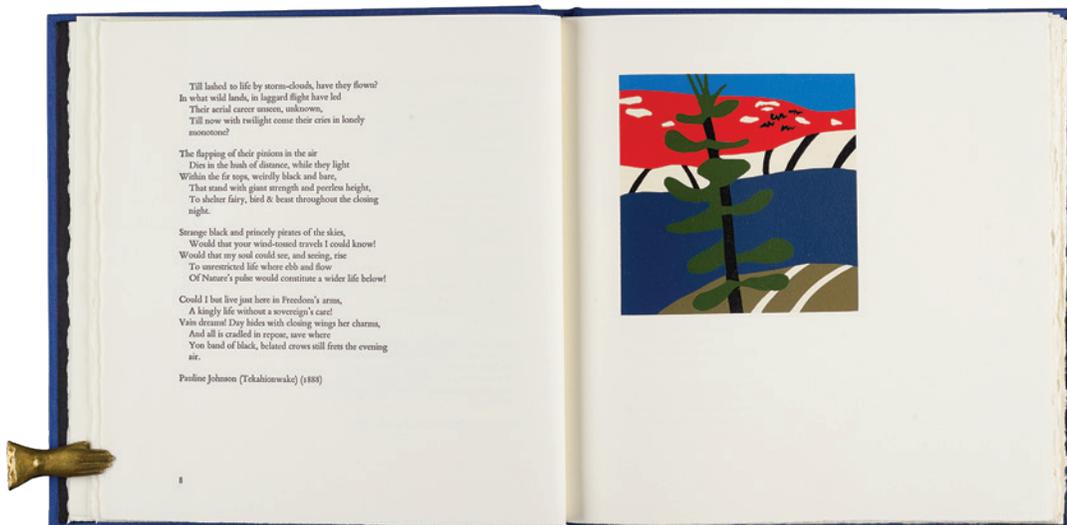


## 161 [SHANTY BAY PRESS.]

*My Landscape* | Illustrations by Walter Bachinski | 14  
Poems by Canadian Poets.  
s.l. [Shanty Bay, Ontario:] Shanty Bay Press [2022].

Square quarto, 29 × 29.2 cm. Cased in full blue cloth over boards. A vibrant landscape panel by Walter Bachinski, printed from a reduction linocut in blue, green, yellow, red, black, and white, is inset to the upper cover. Green paper label, printed with the title in black, to the spine. Cloth hinges and plain black endleaves and pastedowns.





161 Shanty Bay Press: *My Landscape*

Top edges neatly trimmed, others untrimmed. Housed in a matching cloth covered slip-case. pp. [6] vii-xiii, [3] 3-57 [11]. A fine copy. The text was set in 16 pt Bembo and printed on 175 gsm BFK Rives paper. The text comprises poems on the theme of nature and landscape by 14 prominent Canadian poets: Wilfred Campbell, Bliss Carman, Pauline Johnson, Frederick G. Scott, A.J.M. Smith, Douglas LePan, Patrick Anderson, Douglas Lochhead, Daryl Hine, Margaret Atwood, Don McKay, Paulette Jiles, Barry Dempster, and Roo Borson. A total of 18 works by Walter Bachinski embellish the book. 7 are pochoirs, 6 are reduction linocuts in several colours each, and 5 are woodcuts printed in black. The frontispiece is a reduction linocut printed in blue, red, green, black, and cream. Another reduction linocut, in two shades of blue, red, black, and white, adorns the colophon page. Two pochoirs, on facing pages, form a diptych. The woodcuts were printed on interleaved cream Kuratoni 5, a heavy Japanese paper. The binding was done by Janis Butler. From an edition of 30 copies, of which only 25 were issued for sale. This copy is number 20. It is signed in pencil by Walter Bachinski and Janis Butler on the colophon page.

A copy of the prospectus is laid in. The prospectus is a single trimmed sheet, once-folded to produce a bifolium (20.2 × 20.3 cm closed). A reduction linocut by Bachinski, in two shades of blue, green, orange, and cream, is printed to the first recto. The second recto and second verso are printed with the details of the book and publication. The first verso is blank. An erratum slip is laid into the prospectus.

**\$3,000.00 USD**

"The landscapes depicted in this latest publication of Shanty Bay Press were originally painted on sketching trips in an area of northern Ontario which starts in Killarney Provincial Park, moves westward along the La Cloche Mountains and the North Shore of Lake Huron to the Algoma Highlands. This visually stunning area was much favoured by the Group of Seven and subsequently by numerous landscape painters. It is home to First Nations people who have inhabited it for thousands of years. Birch Island, Sagamok, Whitefish River, Serpent River and the Mississagi River are the existing reserves today.

For decades Janis and I have explored this area, at first canoeing and camping and more recently, staying in lodges and exploring by motorboat. I was originally attracted to this part of Ontario because of the unique quality of its light, especially as it shines on the white quartzite of the La Cloche Mountains. It affects me in a visceral way, similar to my experience of the light in the South of France many years ago. This intense clarity illuminates the various elements of the landscape, bringing out colours and relationships between forms that are unusual and I feel compelled to try and capture this special place.

The landscapes presented in this book are the result of research I have done over many years and they reflect my enjoyment in connecting to the natural world. The brilliance of the light has influenced my sense of form and as a result the northern landscapes appear clearer than the more atmospheric images of pastoral southern Ontario.

By nature of its form, poetry is meant to be read slowly and savoured. The same is true of the illustrations in this book; both hopefully encourage a state of meditation. Many of the poems in *MY LANDSCAPE* were selected from *Open Wide a Wilderness: Canadian Nature Poems*, edited by Nancy Holmes and published by Wilfred Laurier University Press. I chose poems to which I felt a connection and that also reflect my understanding of the natural landscape. This is not an accurate portrayal of the social or economic realities of this area, but a more nostalgic rumination.

In pondering my attraction to landscape, I realize how much I enjoy being in nature, sitting for hours on a rock, trying to make sense of what is in front of me. With the light constantly changing and my focus always moving, it is exciting to respond emotionally to this and then pursue it with

brush and colour. I often work in acrylic inks and as they flood across the page, sometimes in an uncontrolled manner, the tension rises even more.

In hindsight, there seems to be a progression in the importance of the landscape in my work. Early on, it found its way into the background of my figurative work. Then, in some of my still lives, nature was included as a view out the window. More recently, I have been working on independent landscapes. I'm not sure what has guided me to this point in my life, but I am excited to be focussing on this unique northern landscape. Perhaps it has become my vision of paradise."

— WALTER BACHINSKI, from the *Preface*

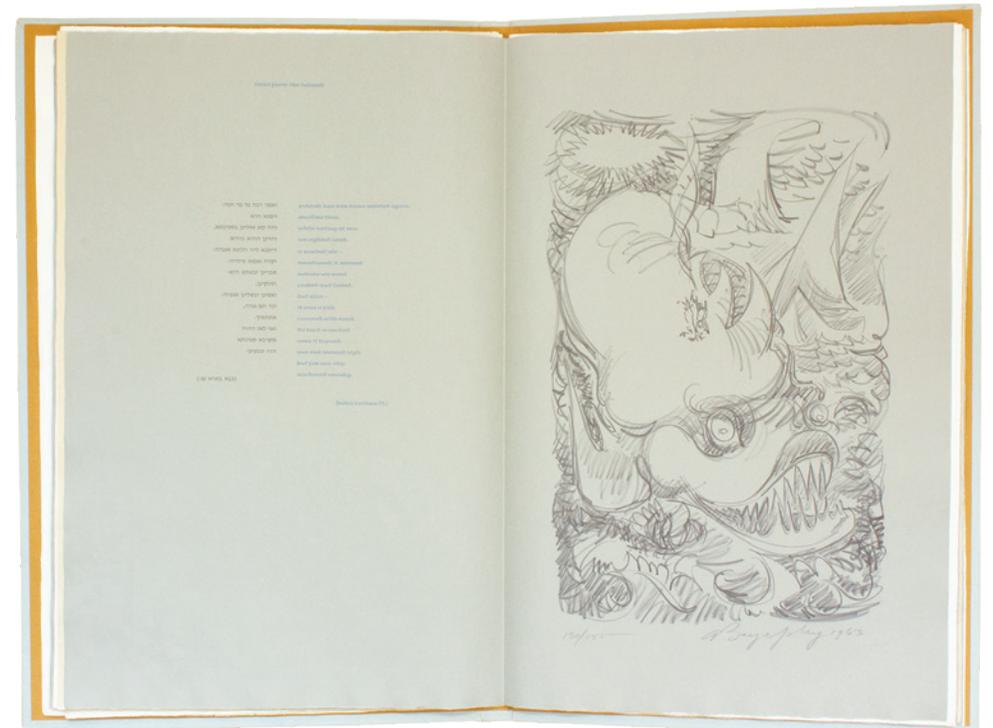
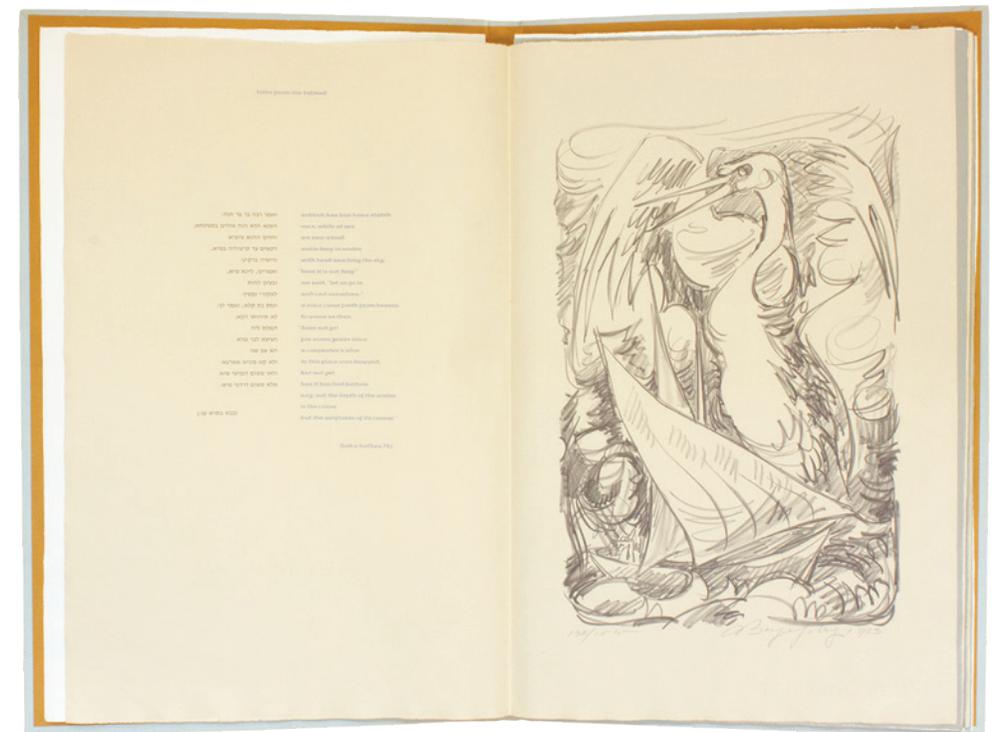
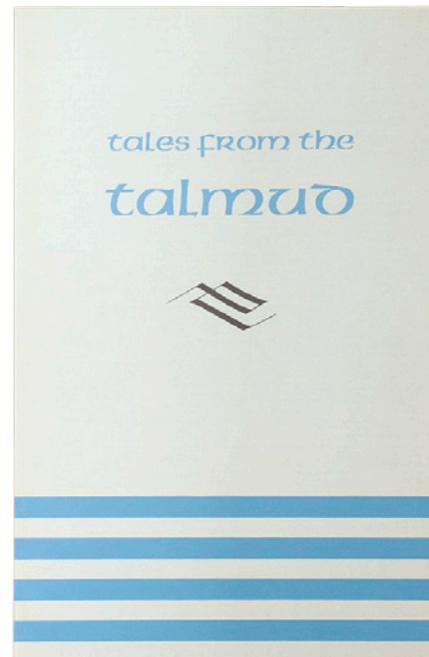
## VILLAGE PRESS | GUS RUETER

162 [RABBAH BAR BAR HANNAH.]

*Tales from the Talmud* | translation into English by David E. Newman, q.c. & illustrated with eighteen lithographic prints by Aba Bayefsky, a.r.c.a. | with a foreword by rabbi W. Gunther Plaut, j.s.d.

Toronto: 'privately printed' [Gus Rueter, Village Press | Cape & Company], 1963 [in roman numerals].

Folio, 54.1 × 35.2 cm. Twenty loose bifolia sheets housed in a grey cloth covered chemise and matching slipcase. The slipcase spine is titled in black. The chemise is printed with the title in blue and a device in black to the upper cover. Its spine is titled in black. Four horizontal bands printed in blue extend across the lower quarter of the chemise's spine and both of its covers. The chemise is lined with ochre paper; in lieu of an appending sheet, the colophon was printed on the front pastedown. The sheets printed with the text and illustrations are numbered, but not paginated [ll. 40]. The chemise spine is mildly darkened, as are its joints; very mild rubbing to the covers; and a few subtle smudges to the lower cover. The slipcase is smudged and rubbed; there are a few nicks and abrasions along its edges, and some chipping to the head of the spine. The slipcase is good at best. But otherwise, a near fine and internally clean and bright copy. The title-page, dedication, and Foreword by W. Gunther Plaut appear on the first bifolium sheet [ll. 1-2], followed by the Preface by David E. Newman on the second sheet [ll. 3-4]. The text and illustrations follow on 18 numbered sheets [ll. 5-40]. Each of the text and illustration sheets is numbered on the first recto, printed with a double column of text on the first verso, and illustrated with a lithograph by Aba Bayefsky on the second recto. The last versos are blank. The original text from the Vilna Edition of the Talmud is reproduced in the left column, alongside its translation into English by David Newman in the right column. Each of Bayefsky's 18 lithographs is editioned and signed in pencil. The sheets are all Fabriano Text paper, alternating between grey, white, and cream. "The prints were drawn directly on lithographic plates by



162 Gus Rueter et al.: *Tales from the Talmud*

Aba Bayefsky, a.r.c.a., c.g.p., c.s.w.p, c.s.g.a., and were printed on a Marinoni offset press by Cape & Company, Toronto, after which the plates were destroyed. The paper is Fabriano Text from Italy. The text pages were designed by Carl Dair, f.t.d.c., employing twelve point David Hebrew designed by Ismar David and used by special arrangement with the Inter-type Corporation of New York, and the English in fourteen point Uncial by Victor Hammer. The pages were printed letterpress by Gus Rueter, m.t.d.c. and Toronto Packaging Limited made the portfolios and cases.” From an edition of 155 copies, the present copy being number 130.

**\$1,100.00 USD**

“Rabba bar bar Hannah, whose stories form the heart of this volume of tales from the Talmud, was a Babylonian sage of the third century. Tradition has preserved many of his legal and philosophic opinions which show him as a man of high imagination, adventuresome in spiritual matters and, incidentally, not afraid of contentious argument. He was an inveterate traveler who changed his domicile a good many times. His fanciful tales are the gift of these journeys and a mirror of his restless soul.

In modern literature these tales would be called ‘tall stories’. They are that, but they are also more. Storytelling for its own sake was not a pastime of the ancient rabbis. Somehow a tale had to convey ‘torah’—truth in its widest sense, a vision of God which could shine forth from every place, even the most unlikely. So in our tales fancy touches on the mystical, for everything in them, from the waves of the sea to the flesh of leviathan, do the bidding of the Holy One.

David Newman and Aba Bayefsky, tender translator and sensitive artist, have combined their talent to recreate the special quality of these wondrous fantasies. The ancient spark of Rabba’s soul has struck the flint of contemporary devotion and from the meeting has issued, in word and picture, this splendid creative flame. May it shine brightly!” — W. GUNTHER PLAUT, from the *Foreword*

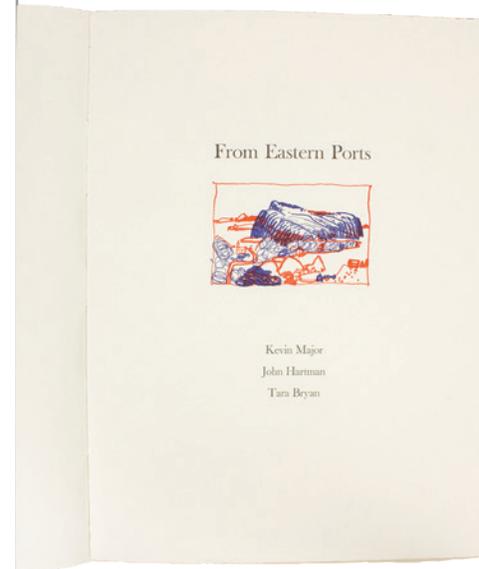
## WALKING BIRD PRESS | TARA BRYAN

“A prolific, multi-versed artist, Tara was born and educated in the United States, but settled in Flatrock, Newfoundland, in 1992. Her primary modes of artistic creation were oil painting, print-making, poetry and letterpress bookmaking. Though mainly known in Newfoundland for her awe-inspiring landscape paintings and still lifes, Tara generated an extensive catalogue of letterpress-printed books [...] ranging from *livres d’artiste* to miniature, improvisational, pop-up, one-of-a-kind and tunnel books. Most were handmade in her studio printshop, which was home to a wide-ranging collection of antique presses, wood and metal type and bookmaking supplies.

Her artists’ books are highly imaginative pieces that defy convention, displaying a remarkable range of talents. They are the works of an artistic polymath who wrote poetry and illustrated as proficiently as she engineered complex folding structures; who had a knack for fruitful collaboration; who loved to instill wonder and surprise in her ingenious creations. [...]

By 2020, though ill, Tara was steadily working on book projects, including *The Boreal Poetry Garden*, a collaboration with Marlene Creates and Don McKay, and a book about sea ice called *Horizons*, that I was due to illustrate. However, this chapter of Tara’s life would be her final one: she passed away in September 2020, leaving behind a vast artistic legacy, many loved ones and friends around the world. She made an indelible mark on the lives of many artists, including myself, and will long be remembered not only for her achievements on canvas and paper, but her generosity, excellent humour, great advice and good company.” — DUNCAN MAJOR (Major 2022)

163 MAJOR, Kevin [text by]; HARTMAN, John; & BRYAN, Tara.  
*From Eastern Ports.*  
s.l. [Flatrock (?), Newfoundland: walking bird press, 1998.]



Folio, 38.9 × 28.5 cm. Cased in full dark green Asahi cloth over boards, with the title blocked in blind to the upper cover. Housed in a matching green Asahi covered solander box, with lighter green Asahi wrapped sides. Blind stamped title to the box spine. A reproduction colour drypoint by John Hartman is inset to the front of the box. Grey handmade endleaves. Unpaginated [ll. 22, plus ll. 4: blank beige Twinrocker paper self-ends]. Two bumps, one to the upper outer corner and the other to fore-edge of the solander’s front cover. Else, a fine copy. The text was set in Baskerville and printed by Tara Bryan on handmade Twinrocker paper. Illustrated with 6 original colour drypoints by John Hartman. The drypoints were printed with the assistance of Stu Oxley at Riverside Studio. Another colour drypoint is reproduced on the title-page. From an edition of only 15 copies, this

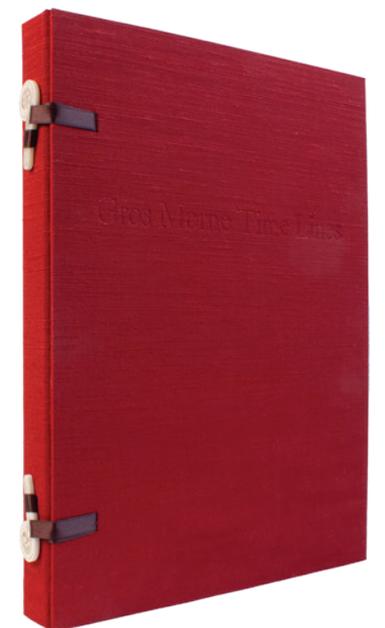
being number 15. Signed in pencil on the colophon page by Kevin Major, John Hartman, and Tara Bryan. An additional original colour drypoint, titled, signed, and editioned in pencil by John Hartman, is laid loose in a folded pocket affixed to the box’s lower tray.

**SOLD**

“There is a simplicity and purity to the drypoint line scratched directly into the printing plate. It also seems to me that there is an appropriate connection between the bright hard light of the Canadian landscape and the stark white page marked by furrows and drifts of ink that continues to hold my attention.” — JOHN HARTMAN

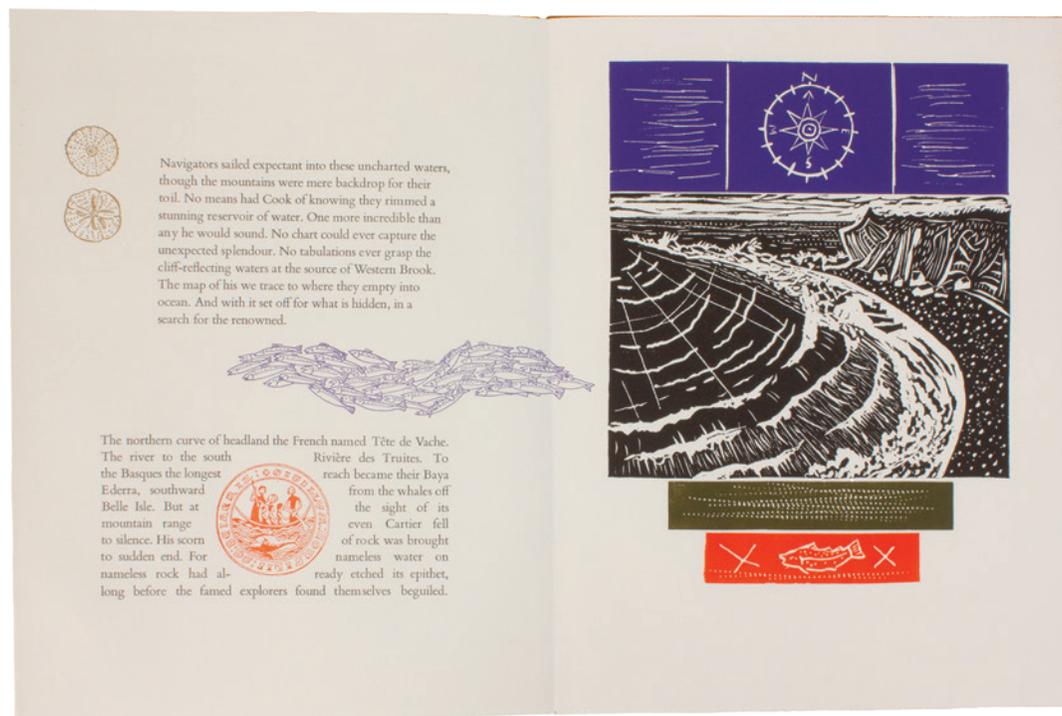
164 MAJOR, Kevin [text by].  
*Gros Morne Time Lines.*  
[Flatrock?] Newfoundland: walking bird press, 2000.

Quarto, 30.7 × 23.3 cm. Concertina structure, cased in bronze Asahi cloth over boards. The upper cover is titled in black, and further decorated with an inset piece of five hundred million year-old black peridotite, cut and polished by Jamie Meyer. The peridotite belonged to the Tablelands, “a slab of the Earth’s mantle which was shoved ashore during the continental drift, the presence of which is the reason for [Gros Morne’s] UNESCO status.” The pictorial endpapers reproduce a detail from a Canadian Hydrographic Service chart (No. 4661). All edges untrimmed. Housed in a red Asahi cloth covered





164 walking bird press: Gros Morne Time Lines



chemise with the title stamped in blind to the upper cover. Patterned caribou bone-toggle closures on silk ties, designed and carved by Don Beaubier and Bill Luby, are laced into the chemise's upper cover. Unpaginated [24 concertina-fold double-leaves, printed on one side only]. A fine copy. Kevin Major's text, a 1000-word verse meditation on the history of Gros Morne, was set in Bembo Roman and printed by Tara Bryan on Lana Verge Antique paper. The text is illustrated with vibrant linocuts by Anne Meredith Barry. 28 are vignettes, 6 are full-page, 2 span full spreads, and 4 are blind devices. The illustrations were printed by Jerry Evans at St. Michael's Printshop. From an edition of 65 copies. This is number 14. Signed in ink by all three artists on the colophon page.

Two postcards, each illustrated with a linocut depicting Gros Morne by Anne Meredith Barry, are laid in. Both postcards are signed and editioned (Nos. 14 of 65) in pencil by Meredith Barry. Also laid in are four Newfoundland stamps, depicting a black bear, caribou, hare, and red fox.

165 [WALKING BIRD PRESS.]

**Jack!** | nursery rhymes, sea shanties, etc, compiled by Tara Bryan.

[Flatrock, Newfoundland: walking bird press, 2000.]

9.7h x 8.8w x 9.1d cm. Concertina-fold leaves, housed in a green, orange, and blue cloth covered box. The box has a metal grommet closure. The title is blind stamped to the top of the box. The text-block is attached to a spring and pops out when the box is opened. A fine copy. Unpaginated [ll. 96, printed on the rectos only]. The text was set in Gill Sans, Eve, Liberty, Garamond, Bembo, Emerson, Broadway and a few other faces in various sizes. It was printed on St. Armand Canal paper. Illustrated with 43 linocuts and 2 woodcuts, all printed in black, by Tara Bryan. From an edition of 24 unnumbered copies.

SOLD



166 Another copy: [WALKING BIRD PRESS.]

**Jack!** | nursery rhymes, sea shanties, etc, compiled by Tara Bryan.

[Flatrock, Newfoundland: walking bird press, 2000.]

As above, but housed in a red, green, and purple cloth covered box.

SOLD

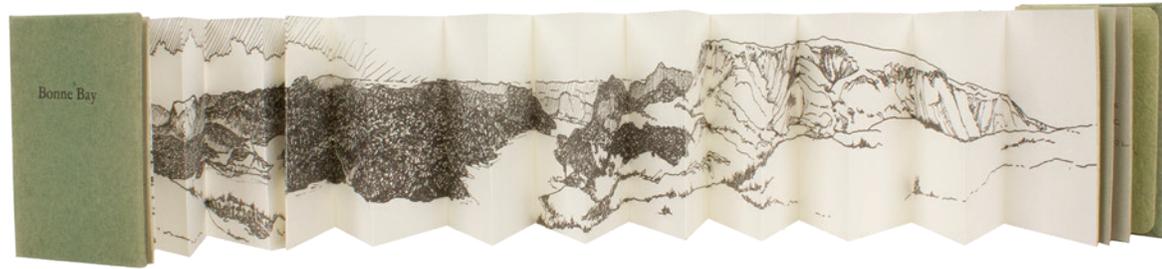


SOLD

167 BRYAN, Tara.

**Bonne Bay.**

St. John's, Newfoundland: walking bird press, [2001; dated '02 in pencil on the colophon page].



7.8 × 5.3 cm. Miniature concertina structure, tipped to boards covered with green St-Armand paper. The upper cover is titled and the lower cover is lettered with the imprint in black. Lighter green St-Armand endleaves. Housed in a slipcase of light grey St-Armand paper, with a dark teal silk ribbon pull. Unpaginated [ll. 28, excluding concertina endpapers]. A fine copy. Three strips of paper are joined to produce 24 concertina-fold leaves. A line engraving depicting Bonne Bay, by Tara Bryan, spans one side of the entire structure. The engraving was printed in black. The structure is tipped to concertina-fold endleaves. A bifolium, printed with the title-page to the first recto and a single page of text to the second recto, is tipped and nested in the front endleaves. The text is a poem by Tara Bryan. A second bifolium, printed with only the colophon to the second recto, is tipped and nested in the rear endleaves. The text was set in 6 pt Garamond, the title in 16 pt Garamond italic, and the cover lettering in 16 pt Garamond Bold. Printed by Tara Bryan on Twinrocker laid text paper. From an edition of 50 copies. The present copy is number 45. Signed in pencil by Tara Bryan on the colophon page.

\$165.00 USD

168 [*Queen of Hearts.*]

[Flatrock, Newfoundland: walking bird press, 2004.]

15.5 × 7.3 cm closed. Three concertina structures affixed to boards covered in red Asahi cloth. The upper cover is stamped in black with a 'Q' and a heart ornament. Unpaginated. A fine copy. The text, along with four linocut illustrations by Tara Bryan, is printed on one side of the primary concertina-fold structure. The structure comprises four leaves, plus integral pastedowns, of Lana Laid paper. The text was set



in Garamond and printed in red. The linocuts were printed in black. The colophon was printed in two lines spanning the other side of this structure. Two further concertina structures are superimposed on this side of the primary structure. They also comprise four leaves each, and are printed with linocuts in black and ochre. A printed cutout is pasted to the outside of the outermost structure. The outermost structure is also cut out to reveal the middle structure. When opened, a scene emerges: the Jack of Hearts eyeing some tarts. A picture is worth 190 words. From an edition of 50 copies. This is number 43. It is numbered, dated, and initialed by Tara Bryan below the colophon.

\$50.00 USD

169 BERNARD, Artis; DAY, Cecil.

**In Tandem.**

[Flatrock, Newfoundland: walking bird press, 2007]

Octavo, 23.1 × 16 cm. Three gatherings sewn into a wrapper of black Arches paper through the spine. The covers and flap-folds are decorated with images of feathers printed in pale grey. The upper cover is also lettered in grey. Unpaginated [pp. 48]. The text was set in Bembo by Michael Bixler and printed by Tara Bryan on BFK Rives paper. The text is illustrated with 13 whimsical two-plate colour etchings by Cecil Day. From an edition of 30 copies. The present copy is number 13. Signed in pencil by Artis Bernard and Cecil Day on the title-page.



175.00 USD

170 AUSTIN, Don.

**Notes (toward a poem about play)** | illustration and design by Tara Bryan.

St. John's, Newfoundland: Running the Goat Press, 2009.

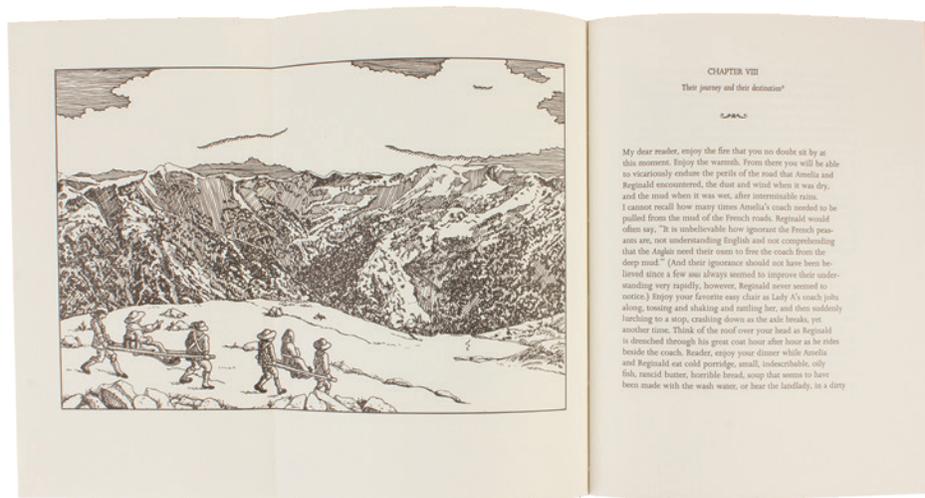
19.2 × 15.1 cm closed. Editioned artist's book, housed in a gatefold wrapper of pink St-Armand paper with blue suede ties. The wrapper's upper flap is lettered in black. Unpaginated. Eight uniformly cut boards, covered on both sides and joined by two sheets of folded and printed paper. A few spots of dried adhesive, else fine. The structure is inventive: the text pages are concertina-fold and are adhered to boards cut to a standard octavo size. The arrangement allows the reader to leaf through the text pages as one would with a more conventional book. But the book may also be opened in reverse, and unfolded into

a game board. The game board measures 37.7 × 59.1 cm when opened. The text was handset in Fournier and printed by Marnie Parsons on Zerkall Book paper at Running the Goat Press. The game board was screenprinted at Living Planet Studio. The book and wrapper were designed, illustrated, and assembled by Tara Bryan. From an edition of (roughly) 95 unnumbered copies. Signed in pencil by Don Austin and Tara Bryan on the verso facing the colophon page.



\$200.00 USD

- 171 ELLENBOGEN, Rudolph.  
*The True and Authentick History of Amelia and Reginald* | Their Love, their Trials and Travels, along with sundry other Nonsense, Foolishness, Redundancies and Inconsistencies | Now first published and edited, together with the author's and editor's notes | With Illustrations by Tara Bryan. [Flatrock, Newfoundland: walking bird press, 2013 (in roman numerals on the colophon page).]



Octavo, 21.8 × 16.3 cm. Tipped into covers of light blue Canson Mi-Teintes paper. A paper label, lettered and decorated with a border of type ornaments, is pasted to the upper cover. Unpaginated [pp. 52; one of the illustrated leaves is a fold-out]. The upper cover is cockled and very faintly sunned. There is also a wrinkle to the rear flap-fold. A very good and internally fine copy. "The first North American impression of *The True and Authentick History of Amelia and Reginald* is here offered to the reading public: no pains have been spared to make it perfectly correct, comparing it meticulously with the hand-written manuscript of its esteemed author, Rudolph Ellenbogen, gentleman. The text was set in Joanna at the respected Press & Letterfoundry of Michael & Winifred Bixler and shipped by land and sea

to be made ready and printed at walking bird press by Tara Bryan, proprietor, and Duncan Major, her trusted printer's devil. In less than a decade, the entire nine chapters, with endnotes and illustrations, have been polished and produced in an edition of 100 copies which is now, dear reader, humbly submitted for your scrutiny, with utmost anticipation of your edification and pleasure." The text is illustrated with 8 full page drawings (one on a fold-out leaf) and 8 vignettes and tailpieces by Tara Bryan. From an edition of 100 copies. The present copy is number 37. Signed in ink by the author and Tara Bryan on the colophon page.

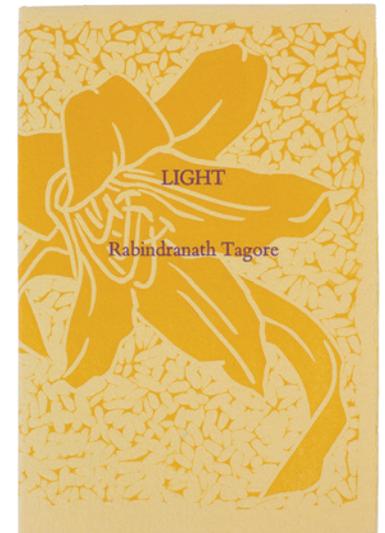
\$150.00 USD

- 172 TAGORE, Rabindranath.

*Light.*

s.l. [Flatrock, Newfoundland:] walking bird press, 2016.

14.4 × 9.9 cm. Editioned artist's book. Housed loose in a gatefold wrapper of purple St-Armand paper, with chartreuse suede ties. The wrapper's front and back are lettered in black. The book structure was made with a single sheet of paper, inventively folded, cut, and assembled. Unpaginated. A fine copy. When closed (i.e. not fully opened), the folded structure resembles a text-block of four double-leaves; the double-leaves are printed on both the rectos and versos with linocuts of lilies and jasmine in orange and pale green. The linocuts were cut and printed damp by Tara Bryan. The paper was handmade by St-Armand. The first recto is printed with the title and the last verso with the imprint and year of publication in purple. The verso of the first double-leaf and the recto of the third leaf are printed with hand ornaments, pointed in opposing directions, in purple. Following the direction of the hands, the structure may be pulled open to reveal the poem, which was printed to the inside of the last double-leaf. The type is Bembo. LED lights, a 3V battery terminal, and a switch are adhered to the inside of the structure. The lights and terminal are connected with copper tape. When switched on, *Light* is given light: the poem is illuminated. From an edition of 50 copies. The present copy is number 3.



\$45.00 USD

- 173 KAFKA, Franz.

*The Great Wall of China* | Translated by Ian Johnston | Illustrated by Duncan Major.

Flatrock, Newfoundland: walking bird press, 2017.

34.6 × 17.2 cm. Concertina-fold leaves tipped to boards covered in grey Iris Book cloth. Title-label, printed in black, to the upper cover. A linocut roundel, printed in red, is inset to the lower cover. Unpaginated [ll. 12, concertina-fold double-leaves; plus ll. 2, self-ends]. A fine copy. The text was cast and set in Bembo at the Foundry of Michael and Winifred

Bixler. It was printed by Tara Bryan on Double Xuan paper. The text pages are printed on one side of the concertina structure. A scene of hovering images depicting the Great Wall, composed with linocuts by Duncan Major, spans the other side. The linocuts were printed in black, grey, and red. A linocut roundel adorns the title-page and another embellishes the last page of Kafka's text. Both were printed in red. The text is appended by an essay, *Kafka's 'Great Wall of China': A Parable of Hegemony and 'Nation Building'*, by Vihanga Perera. From an edition of 75 copies. The present copy is number 15. Signed in pencil by Duncan Major and Tara Bryan on the colophon page.



225.00 USD

"I have been intrigued by the Great Wall since long before the year I spent teaching English in China in the mid-1980s. I discovered Kafka's short story while doing research for a small artist's book in 1986, and it has lingered in the back of my mind for three decades. This book is printed to honour the persistence of the story and to explore my continuing interest in the Great Wall as a mythical structure." — TARA BRYAN

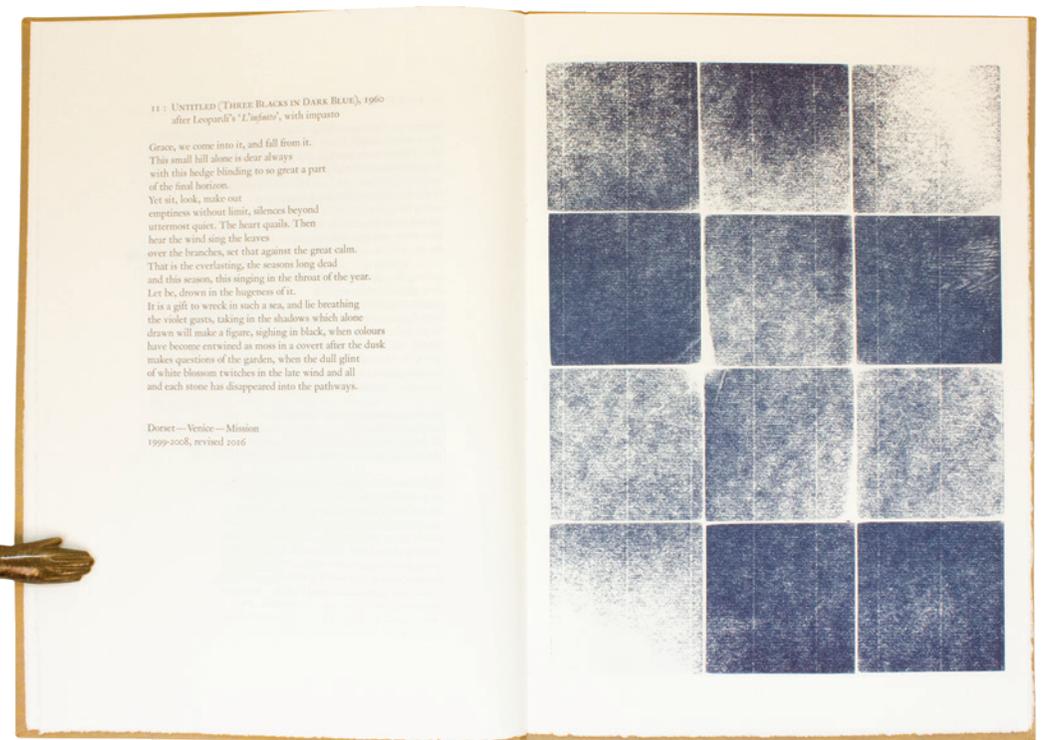
174 ELSTED, Crispin.  
*Façades for Mark Rothko.*

s.l. [Flatrock, Newfoundland:] walking bird press, 2018.

Quarto, 31.2 × 22 cm. Cased in blue-gold Asahi cloth over limp boards, with title blocked in blind to the upper cover. Unpaginated [ll. 16, including self-ends]. A fine copy. The text was set by Michael Bixler in Van Djick type, and printed by Tara Bryan on Zerkall Book Laid paper. Maple blocks, cut down to type-height by Ken Holden, were grouped and arranged into grids by Tara Bryan, and then printed monochromatically by her. Together, the arrangements form 'façades' which enclose the text. A total of 10 monochrome 'façades', each composed with 12 maple blocks, accompany the text. They were printed in wine, yellow, pale green, green, orange, blue, and pale blue. Wine, yellow, and orange were each repeated once. An additional 'façade', printed in blue and yellow, forms the frontispiece. It was overprinted with the title, imprint, and date. The title lettering was done by Jerry Kelly. One of 120 unnumbered copies.

250.00 USD

"In the summer of 1999 my wife, our two younger children, and I were driving across the south of England through Sussex, Hampshire, Dorset, Devon, and into Cornwall. It was a brilliant June Day, drenched with sunlight, the heat riven by occasional plosions of sea wind. Somewhere in Dorset



we rounded a corner high above the sea, and there laid out below us were two adjacent fields, one bright yellow, the other deep blue. I thought of Mark Rothko.

I have always been struck by sudden correspondences between the natural and the artistic. I don't mean simply the recognition of natural forms captured in a fine landscape or portrait, but rather formal, structural correspondences between, on the one hand, artistic elements such as colour, line, harmony, melody, poetic cadence, metaphor, and on the other, natural phenomena like flower forms, geological formations, clouds, water, the flights of birds, or the movement of animals. Connections like these seem to me to constitute complementary forms, which when recognized precipitate an aesthetic connection. [...]

Back to that summer drive, and those two fields. The connection between that landscape and Rothko's particular compositional forms started the poem." — CRISPIN ELSTED, from *A Note About the Poem*

"Thinking of Rothko's paintings, I wanted the book to have a quiet presence but not be imposing, to contain and present Crispin's writing without being illustrative. Many ideas came to mind, but they all seemed too imitative or predictable. I thought of Paul Klee's rhythmic 'Harmony' paintings, and kept rereading the poems and looking at Rothko's work. One day I had a 'eureka' moment when I remembered a box of maple blocks left over from a project years ago, and I asked a friend if he could cut them to type-high.

A grid of 12 squares fit on a page, and I sanded 24 blocks to varying degrees, leaving some saw marks, grain, and scratches for texture. Then I mixed ink and proofed and rearranged them until I was happy. The grid is reminiscent of a brick wall in need of mortar, light coming through the cracks and dissolving some of the bricks' edges. To me, the images suggest façades as well as the quiet internal light of Rothko's paintings.

I chose colors from the poem and the paintings that inspired it, and I limited the palette, repeating colors with different configurations of blocks to create an enclosure and add something more than mere decoration." — TARA BRYAN

## MICHAEL WILCOX

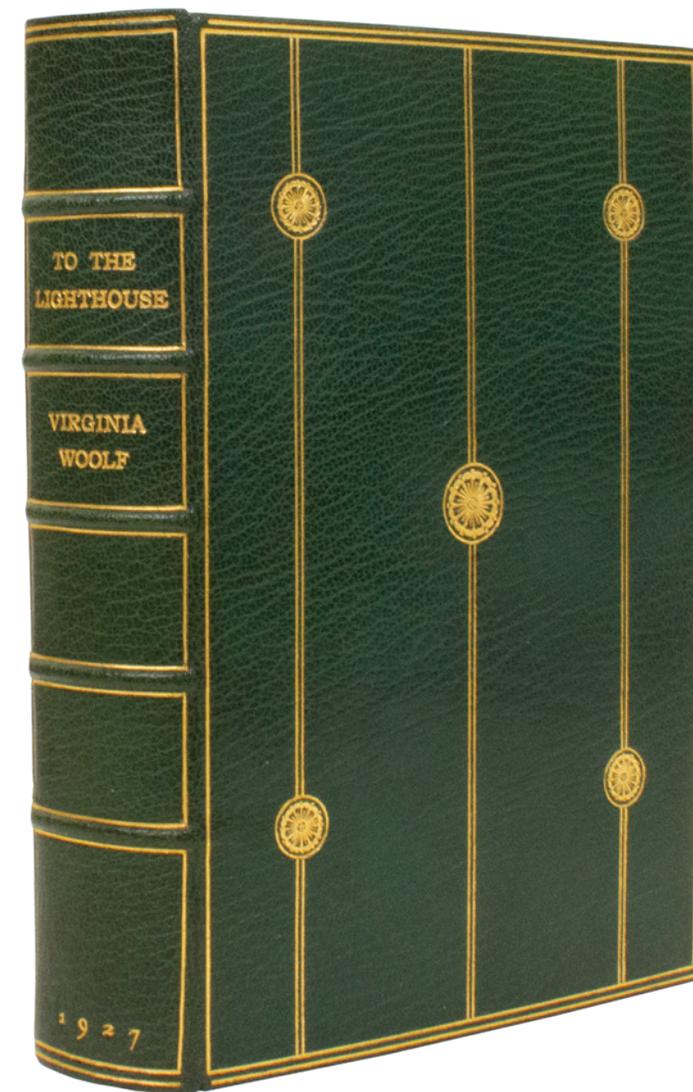
175 [WILCOX, Michael] WOOLF, Virginia.  
*To the Lighthouse.*

London: [The Hogarth Press] Published by Leonard & Virginia Woolf at The Hogarth Press, 52 Tavistock Square, London, W.C., 1927.

First printing. Octavo, 19.3 × 13.5 cm. Finely bound in full green Nigerian goat by Michael Wilcox in 1973. Both covers are decorated with a restrained and elegant gilt quincunx design, set within a gilt frame. The frames on both covers are themselves framed by a continuous gilt single-line running along the top, bottom, and fore-edges. The points of the quincunx are circles enclosing floral roundels, suspended on three balanced vertical lines of gilt double-fillets. Six gilt framed compartments and five raised bands to the spine. The second compartment from the top is stamped with the title in gilt, the third with Woolf's name, and the last with the year of publication. White, green, and brown sewn endbands. Cream, green, and brown Cockerell marbled endpapers. The edges and turn-ins are rolled in gilt. Wilcox's rubber binder's mark was stamped with characteristic subtlety to the top of the front free endpaper's verso. Housed in a later green leather solander box, with marbled paper sides and lettering in silver to the spine. The box was made by another binder. pp. [6: blanks; plus 4] vii, [3] 11-319 [1, plus 4: blanks]. A fine copy. Printed in Edinburgh by R. & R. Clark, Limited and published May 5, 1927. The first printing comprised 3,000 copies. Second and third printings of the first edition were issued in June 1927 and May 1928 respectively (Kirkpatrick A10 a; Woolmer, 154). Michael Wilcox authenticated his binding in person shortly before his death.

**\$5,500.00 USD**

"Re-examining one's early work can be an embarrassing experience. But when I recently inspected my binding on *To the Lighthouse*, for the first time since completing it over forty-five years ago, I was relieved and a little surprised to discover that the workmanship and design quite pleased me. The binding is obviously very much influenced by the teachings of Douglas Cockerell: sewn onto five flexible raised cords, and with endpapers of Cockerell marbling on handmade paper dating from the nineteen-fifties. I had completely forgotten about the somewhat formal but uncluttered decoration I had chosen, even though I had not forgotten that it was this particular copy of a Virginia Woolf novel that provided me with my very first reading of that author. I was not a designer bookbinder in those days, and so I'm sure I must have felt a bit concerned about attempting to interpret the thoughts of such a celebrated modern writer. The solution was easy— no lighthouses! Instead, I decided on an arrangement of balanced lines that suspended the five impressions made by two small decorative tools. Its effect on me today is perhaps precisely what I had hoped to achieve all those years ago— one of a mind-clearing calm, which nicely serves as a preparation for listening to that so famous 'stream of consciousness' contained between the covers." — MICHAEL WILCOX



175 Michael Wilcox [binding]: *To the Lighthouse*

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### **Corrigendum**

Item 133. *All Creatures Great e<sup>9</sup> Small*.

Charles Bradbury (1871-1950) was not a lawyer; he was a telegraph operator and photographer. Thanks to Grant Hurley, Canadiana Librarian at the Thomas Fisher Rare Book Library, for his research on Bradbury and for kindly correcting my error.



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This catalogue has been typeset in Monotype Cartier Book, a digital revision by Rod McDonald of Carl Dair's original design. A prolific graphic designer, Dair (b. 1912, d. 1968) was awarded a Royal Society of Canada fellowship in 1959 to pursue his interest in type design. Travelling widely in Europe, he spent time with P.H. Rädisch at the Enschedé foundry in Haarlem, The Netherlands, learning all he could of metal type and hand punch-cutting, where he produced a silent film documenting Rädisch's process (a DVD of this film is included with *Epistles to the Torontonians*, a collection of Dair's letters during his travels abroad (Coach House Press, 2015)). In 1967, Dair designed Cartier for Canada's centennial, a photo-type font hailed as Canada's first roman typeface. However, Dair considered the type unfinished, and it remained so at his death in 1968. Three decades later, the illustrator, printer, and type designer Jim Rimmer took up the design and cut matrices for Cartier roman, casting a small amount of the type in metal—but he, too, was unsatisfied with the result. It wasn't until 2000 that Rod McDonald took on the task of completing the face, thoroughly revising it and adding an expanded character set, small capitals, and an italic.

Catalogue design by Jason Dewinetz, Greenboathouse Press, [www.greenboathouse.com](http://www.greenboathouse.com)

# JACOB QUINLAN BOOKS

*Catalogue Four*

**The Private Press in Canada:  
A Supplementary List**

*Aliquando Press*

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*Gerard Brender à Brandis*

*Church Street Press*

*Carl Dair*

*Gauntlet Press*

*Golden Dog Press*

*Glenn Goluska | imprimerie dromadaire et al.*

*Greenboathouse Press*

*Greyweathers Press*

*Harwood Press*

*Heavenly Monkey | HM*

*Heinrich Heine Press*

*Introvert Press*

*George Kuthan | Honeysuckle Press*

*Les Éditions Lucie Lambert*

*Ross Lort | The Private Press of  
Charles Bradbury*

*Lumiere Press*

*Marlene MacCallum*

*Peppermint Press*

*Robert Reid*

*Jim Rimmer | Pie Tree Press & Type Foundry*

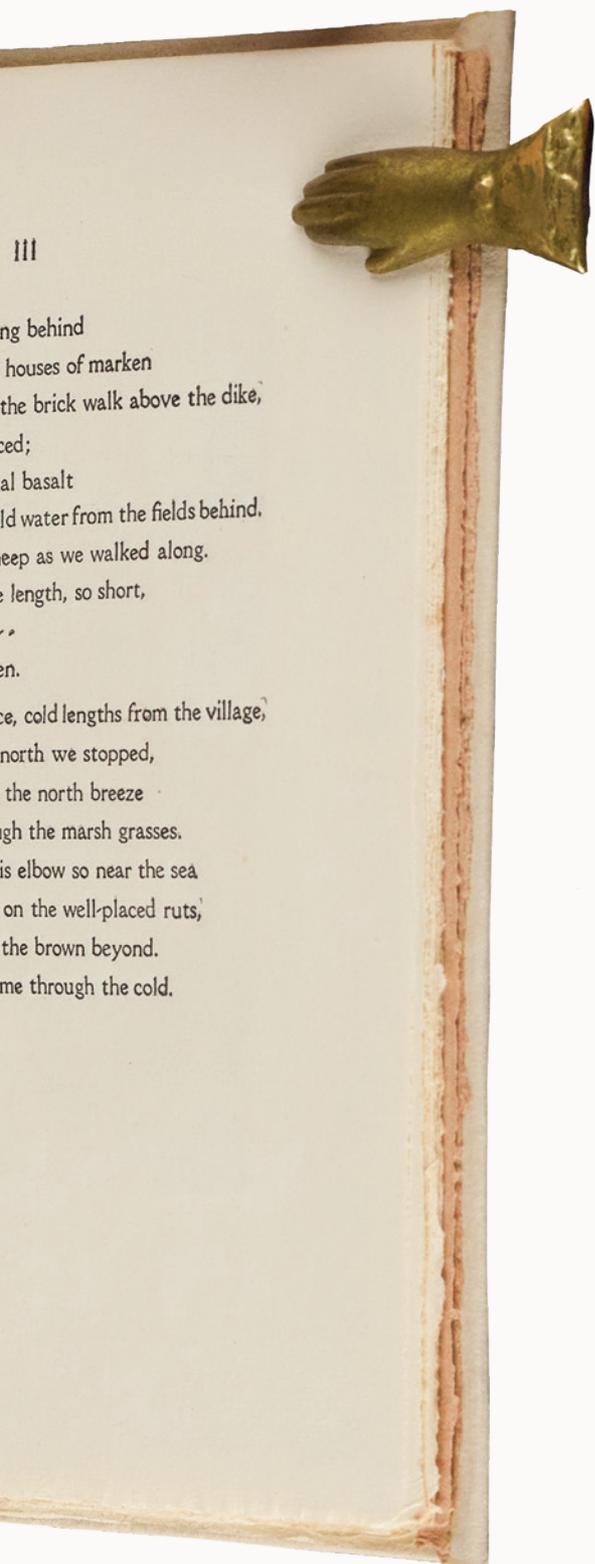
*Rolland Paper Company*

*Shanty Bay Press*

*Village Press | Gus Rueter*

*walking bird press | Tara Bryan*

*Michael Wilcox*



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