

**INK PAPER LEAD,  
BOARD LEATHER THREAD**

EXHIBITION VENUES

The Canada Trust Exhibition Gallery  
Toronto Reference Library  
19 January - 17 March 2002

W.D. Jordan Special Collections &  
Music Library  
Douglas Library, Queen's University,  
Kingston  
22 March - 30 April 2002

Macdonald Stewart Art Centre,  
Guelph  
16 January - 16 March 2003



An exhibition of hand-printed books  
and fine bindings by  
The Loving Society of Letterpress Printers  
and The Binders of Infinite Love

**Wesley W. Bates,  
Reg Beatty, Stan Bevington,  
Margaret Lock, David Moyer,  
William Rueter, Alan Stein,  
Don Taylor, George Walker,  
Shaunie and Brian Young**

19 January - 17 March 2002  
The Canada Trust Exhibition Gallery  
Toronto Reference Library Toronto, Ontario

The logo for the Toronto Public Library, featuring a stylized wave or arch above the words 'TORONTO PUBLIC LIBRARY' in a bold, sans-serif font.

In memory of

Marilyn Rueter (1944-1996) a dedicated and hard-working librarian who promoted private press printing in Canada

and

Bill Poole (1923-2001) the indefatigable proprietor of the Poole Hall Press, Grimsby; an enthusiastic teacher of graphic design and printing at the Ontario College of Art; originator of the Wayzgoose at the Grimsby Public Art Gallery; and instrumental in founding that Gallery and the Mackenzie Heritage Printery Museum, Queenston.

#### CANADIAN CATALOGUING IN PUBLICATION DATA

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Catalogue of an exhibition by The Loving Society of Letterpress Printers and The Binders of Infinite Love (Wesley W. Bates, Reg Beatty, Stan Bevington, Margaret Lock, David Moyer, William Rueter, Alan Stein, Don Taylor, George Walker, Shaunie and Brian Young) held at the Toronto Reference Library, 19 January-17 March 2002.

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## Introduction

### Anne Sutherland

Special Collections Centre, Toronto Reference Library

The title of this exhibition, *Ink paper lead, board leather thread*, is reminiscent of an old London street vendor's cry, or perhaps a child's skipping rhyme. It lists the basic components of the letterpress printed book followed by the materials used in a classic bookbinding; a mantra, as it were, for devotees of the finely printed book.

Fine printing has a long history in the collections of the Toronto Public Library. Of the eleven Kelmscott Press titles in the library's holdings, eight have accession dates between 1891 and 1893, indicating they must have been ordered at the time of publication. The Private Press and Fine Printing Collection of approximately 1900 volumes includes 18 incunabula (books printed before 1500) and examples of the work of many of the important historic presses. Current collection policy concentrates on contemporary private presses, emphasizing Canadian presses and including some British and American work.

In 1978, David Kotin organized the *Reader, lover of books* exhibition at the North York Central Library, which was followed by another exhibition in 1981. Both highlighted book arts in Ontario and were accompanied by catalogues with checklists compiled by Kotin and by Marilyn Rueter, who spent some years as a librarian in the former Fine Art Department of the Metropolitan Toronto Reference Library. There she helped develop the Private Press and Fine Printing Collection. Since the *Reader, lover of books* exhibitions, the founding and successful growth of the Canadian Bookbinders and Book Artists Guild (CBBAG) has provided new opportunities for training, exchange of information, and display of work in the *Art of the book '88, '93 and '98* exhibitions, the most recent of which was held in the library's Canada Trust Exhibition Gallery.

As book production changed from letterpress to offset, from hot metal type (Monotype and Linotype) to photocomposition to computer typesetting, some private press printers have continued to use, or even

sought out the old technology, rescuing foundry type, Monotype and Linotype mats from the smelters, and presses from used machinery dealers. The annual spring Wayzgoose, a festival of the book arts held at the Grimsby Public Art Gallery, was founded by Bill Poole in 1979. It has provided an opportunity for the public to view and purchase the efforts of these printers, binders, papermakers and calligraphers and for these craftspeople to meet and exchange ideas.

The Loving Society of Letterpress Printers and The Binders of Infinite Love have to some extent grown out of these events and opportunities and from former associations of private press printers and graphic designers. Two of the members of the Society have a long history of participation in the fine printing community. Stan Bevington and Will Rueter's work in hand printing dates from the 1960s. Both were active members of the *Quadrats*, a group of printing enthusiasts that met at Massey College, and contributors to *Wrongfount*, a more or less annual portfolio of work published by the Guild of Hand Printers from 1960 to 1973. In 1980, Will, with Paul Forage and Glenn Goluska, founded *The devil's artisan: a journal of the printing arts*. This magazine published articles on matters of practical interest to private press printers and on the history of printing as well as reviews of books and exhibitions.

Stan Bevington's Coach House Press had links with Rochdale College in its 'alternative university' days and continues to provide a gathering place for writers and designers. He understands and appreciates the finer points of the printer's and typographer's crafts and the capabilities of the new technologies, publishing work in letterpress and also in electronic format. His work is meticulous in execution, showing an eye trained in hand-set metal type, and innovative in technique. He is a gracious and enthusiastic advocate for the art of letterpress, sharing information and 'tricks of the trade' with newcomers to the field. While Coach House has not been considered a private press for many years, as publishing decisions no longer are limited to the interests of its founder, Stan continues to apply the standards of fine printing to its publications.

Will Rueter's Aliquando Press reflects his interests in music and art, in literature in translation and in his Dutch heritage. His extensive collection of type and printers' ornaments provides the basis for elaborate and colourful design. He experiments with unusual binding techniques: *Books*,

*books, books* uses a 'flag book' binding developed by Hedi Kyle which she demonstrated in a CBBAG workshop in Toronto. This binding is especially well suited to its content, a collection of quotations, each designed in different typefaces and colours and printed on different coloured papers. Will both collaborates with other artists and creates his own illustrations, using wood engraving and linocuts.

George Walker studied at the Ontario College of Art, mastering the intricacies of the Linotype typesetting machine and Vandercook proof press and developing a distinctive style of wood engraving; he continues at OCAD where he has taught printmaking and book arts since 1990. He has published work under a number of imprints, on his own and together with Bill Poole and Joseph Brabant as The Cheshire Cat Press. His books include short stories, plays, poetry and printed musical notation accompanied by a CD of experimental music. Some of his books are one-of-a-kind and others are published in editions as large as 250 copies. Even in the larger editions, he sometimes has created varied bindings; the Cheshire Cat editions of *Alice in wonderland* and *Through the looking-glass and what Alice found there* appear with hand-painted images of the Cheshire Cat itself or with inlaid mirrors configured with sculptured images from the story. *Acrophony* makes use of another Hedi Kyle binding method, a further legacy of CBBAG's efforts to provide opportunities for Canadian book artists to take workshops and classes from noted international binders.

Red Howler Press books feature David Moyer's intricate wood engravings and Gretchen Heinze's woodcuts, often with calligraphic texts. The only non-Canadian member of the Loving Society, David first met Will Rueter at a meeting of the Wood Engravers' Network in Niagara-on-the-Lake in 1997. After another encounter at a Toronto conference in 1998, he joined the Society the following year. Red Howler publications often investigate change over time: *The polished arc* depicts a century of the gradual transformation through growth, death and metamorphosis, of plants and insects in a rural landscape. *Half life* extends the concept to a collection of physicists, whose portraits evolve (or deteriorate) over time in parallel with the breakdown of radioactive isotopes.

Alan Stein brings a bookseller's sense of text and influences from the dark Aztec imagery of Mexico to his Church Street Press. *In Mexico*, a collection of poetry and prose by Al Purdy, was launched at the then

Metropolitan Toronto Reference Library in 1997 with an accompanying exhibition describing the creative process. Alan's background in stained glass can be seen in his style of hand colouring. In *Islands*, the luminous skies and water of Georgian Bay contrast with the dark shapes of the cottages and shore. Douglas LePan's poems in *Towards the open* are accompanied by lively wood engravings of storm-tossed lakes, fantastic figures and mysterious night skies.

Wesley W. Bates expanded his printing efforts from wood-engraved prints to illustrated books highlighting his engravings. His engraving is in the British tradition of Robert Gibbings and Clare Leighton, faithful depictions of nature and the delights of everyday life. He has worked with Will Rueter on several books for The Aliquando Press and also publishes under his own West Meadow Press imprint.

Margaret and Fred Lock launched Locks' Press in Australia, then moved to Kingston, Ontario, in 1987. Margaret's strong woodcuts have a medieval sensibility that complements the early texts they choose for publication. Her figures are very expressive, combined in scenes that sometimes use fold-out pages to accommodate the size of the print. The texts may be bilingual or in Middle English, requiring unusual letterforms and posing problems in design that are always solved gracefully. The design of Locks' Press publications reflects classic letterpress ideals of generous white space and scrupulous typesetting.

Shaunie and Brian Young of Pepper's Press have printed several tales which exhibit a playful, tongue-in-cheek character. These are illustrated with linocuts or prints employing photographic and polymer plate technology. The bindings use a range of coloured Japanese papers. Their most recent project is a collection of French-Canadian folk songs illustrated with woodcuts by Shaunie's mother. Brian's background in classics contributes to another future enterprise, translations of the poetry of Catullus.

While most of the printers represented in this exhibition have tried their hand at bookbinding, Reg Beatty and Don Taylor devote their careers to that pursuit. Both have developed expertise in many different techniques which they apply to their designer bindings and to their commissioned work and also teach through CBWAG workshops to aspiring hand binders.

Reg Beatty has a particular interest in medieval and oriental book structures, especially those where the sewing of the signatures is exposed. His series of flutter books with tales from Ovid's *Metamorphoses* explore different materials and configurations, adding elements of calligraphy and hand-painted texts.

Don Taylor uses traditional techniques and frequently incorporates his own decorative papers into his bindings. He is displaying designer bindings he has created for books by four of the printers who are exhibiting with him. In addition he worked with Will Rueter on Kafka's *An ancient manuscript*, hand painting the illustrations and designing and executing the edition binding. In this project, Don and Will hand coloured the text pages to make them look 'distressed'. Don's illustrations are tipped-in rectangles of decorative paper which evoke the feelings of anxiety and despair experienced by the narrator; the cover paper suggests lines of illegible shorthand or an unknown language.

The eleven individuals exhibiting here represent a wide range of styles and interests, and variations of traditional techniques. However, they are similar in their enthusiasm for creating beautiful books, in their devotion to detail and search for excellence. The private press affords its owner the opportunity to select a text, develop a design and control all aspects of production. The fine printer strives to create books and broadsides using the best materials and the most careful techniques of the vanishing letterpress art. The fine binder too suffers from hard-to-acquire materials and equipment and the loss of expertise as hand bookbinding has ceased to be a trade and becomes a more esoteric art.

The Special Collections Centre of the Toronto Reference Library seeks to preserve some examples of the art of the book for present and future generations to enjoy in the new electronic age. The Private Press and Fine Printing Collection has been maintained as an overview of the development of the printed book in the Western world, a resource for students of typography and design, for the collector and for the interested public who would like the opportunity to handle carefully crafted publications in this time of computer printouts and digital images. We hope that visitors to this exhibition will be inspired to consult the library's collections, to investigate the world of the contemporary book arts and perhaps to try making a handcrafted book.

## The Loving Society of Letterpress Printers and the Binders of Infinite Love

Margaret Lock

This exhibition shows the work of eleven artists, artisans and designers working in the book arts. The Loving Society of Letterpress Printers is made up of nine printers: Wesley W. Bates, Stan Bevington, Margaret Lock, David Moyer, William Rueter, Alan Stein, George Walker and Shaunie and Brian Young. The Binders of Infinite Love consists of Reg Beatty and Don Taylor. These two groups have been closely associated since 1995 when the Society began.

The Society was founded by Will Rueter and Wes Bates to promote fine letterpress printing and related book arts. Members share information about equipment, materials, supplies and techniques; discuss ideas; and encourage each other to maintain high standards of design and craftsmanship. As well as skill and dedication, members must have a sense of humour, to tolerate the name of the Society. This was chosen by Will, who liked the anachronistic, mock-heroic tone of 'The Loving Society of Letterpress Printers'. Don Taylor and Reg Beatty created their parallel group to encourage excellence in hand bookbinding. The name of their organization was adopted after Don's chance encounter with a religious group whose name struck him as particularly absurd.

For five years, starting in November 1996, the Society organized the Carnegie Gallery Book Arts Fair, held during Dundas Arts Week. In 2001, the group decided to concentrate their efforts on the large book arts fair held at the Ontario College of Art and Design in Toronto in December, which most of the members had continued to attend. As well, the Society gained four new members: Sigrid Blohm (Squid Ink, Toronto), Gerard Brender à Brandis (The Bookwright, Stratford), Elizabeth Eakins (in partnership with Sigrid as Lizard and Squid, Toronto) and Jim Rimmer (Pie Tree Press, New Westminster, B.C.). From 1996, members have had a dinner after the fair at which they discuss their work and award a trophy to the printer who produced a particularly impressive book during the past year. Three years ago they began to plan for a group exhibition. *Ink paper lead, board leather thread* is the result.

All the work in this exhibition is handmade. The pages of fine printing and the bookbindings can be judged as any craft object is judged: its fitness-for-purpose, use of good materials, integration of various elements into a harmonious whole, appropriate decoration, assured style and skilled production. Just as the ideal pot varies among potters, the ideal in the mind of each book arts worker varies. Each printer or binder brings his or her own interests, knowledge and taste to his craft and creates work with a unique style.

Most of the members of the Society would describe themselves as 'private press' printers. They design and produce books, pamphlets, broadsides (also called broadsheets: single sheets, usually printed on one side only) and ephemera (printed pieces which are small in size and intended to be discarded after use, such as invitations, tickets and cards) for their own satisfaction, for the pleasure of it. They are responsible for every aspect of the books they make.

The process of making a book usually starts with the choice of a text. This may be by a contemporary writer and previously unpublished, or a favourite piece of literature, or something the printer thinks should be better known. Printers may choose the text only because they have a vision of how it should be presented to the reader, or because they want to use a certain type, or a printers' flower (ornament), or because they want a text to go with an illustration. For some books, they need the skills of a literary editor: to know which version of the text is best, to edit the manuscript, to collaborate with a contemporary author, commission an introduction, write a translation, or choose the pieces for an anthology.

The books in this exhibition show the wide range of these printers' interests. For example, some of Will Rueter's books indicate his love of classical music and jazz and of Dutch and German poetry; those of Alan Stein his commitment to contemporary Canadian poetry and appreciation of his local landscape of Georgian Bay. Some of the texts chosen by these presses are obscure but nonetheless interesting and valuable. The small edition published by the private press may be the only printed version of a particular text. For example, Locks' Press has published new translations of Greek, Latin, Provençal and Middle English poems. Shaunie Young and David Moyer often write their own texts. Shaunie

Young's are about events in her life; David Moyer's are satirical and thought-provoking criticisms of modern science and technology. For him, the text and illustrations are an indivisible whole. Sometimes he engraves the text and illustration on the same block, or reproduces the text from his own calligraphy.

The printer must then decide how best to present this text. The appearance of the piece affects how readers respond to the text – whether they read it, understand it, think about it, remember it and grow to love it. It must command attention, but tactfully. The various components need to complement the text and work together to convey the message. This is not as easy as it sounds, though when well done, it looks inevitable. The choice of each element – such as the typeface or fount, the paper, the size of the page, the illustrations, the decorative ornaments, the use of colour – affects every other element. The printer may need to do several mock-ups of the work before achieving the desired result. Stan Bevington's books are excellent examples of what mere typography can accomplish in welcoming and orienting a reader to the text.

The next stage is production, a slow and labour-intensive process. The printer needs to set the type, design and cut the illustrations, print the text and illustrations on a proof press and bind the book. A few printers even make their own paper. Occasionally, one or more of these operations is farmed out to a specialist. For example, Wesley Bates and George Walker have received commissions for illustrations from other private presses as well as commercial publishers. Wesley Bates, Margaret Lock, David Moyer, Alan Stein and George Walker are artists and printmakers as well as private press printers. Their illustrations are usually wood engravings or woodcuts. (Wood engravings are done with a special engraving tool on the end grain of a block of wood; woodcuts are cut with a knife from a plank.) These relief printmaking processes are used because the matrix (the wood block) can be printed in the same press as type. Drawing the designs for the illustrations requires a comprehensive knowledge of and intense engagement with the text. The wood engravings exhibited here repay study for their interpretation of the text as well as their intrinsic beauty.

A binding gives prospective readers their first impression of a book.



Those in this exhibition range from case bindings with cloth on the spine and paper pasted onto the boards (called a quarter binding) to full leather bindings with tooling and onlays. A private press printer faced with more than sixty copies of the same book usually decides on the simplicity of paper covers or case binding.

These decisions about the text, design and production are made on an aesthetic basis. Private press printers do not hope to pay themselves for the hours spent deciding on design and printing. They print for the pleasure of doing it, in anticipation of having made a beautiful and idiosyncratic object, an expression of their creative energy and skill. Because this work is so labour-intensive, their print runs are small. They can hope to find a few like-minded people to buy the book or broadside and thus finance the next publication.

The private press printers in this Society use letterpress printing rather than computer typesetting and laser printing or photo-offset. While their typography is constrained by what lead type can do, they love what lead (and wood) types can do, particularly in conjunction with wood engravings or woodcuts. They believe the look of letterpress is worth the trouble. The text is set by hand – each letter or piece of punctuation is picked out of the case individually and set into a composing stick. Each line is made exactly the length of the stick's measure by inserting spacing material between and around the words. When enough of these lines have been set to form a page, they are locked up on the press bed ready for printing. The press most often used is a cylinder or proof press, a printing press not originally intended for long print runs. The type is inked with a roller before every impression. The paper is usually handmade, mould-made or of good commercial quality and is fed by hand into the press. Except for the electric motor which drives the inking rollers on the proof press, this technology was familiar to nineteenth-century printers; the use of metal types goes back to 1450. The codex format (the form most familiar to us in our everyday books) has an even longer history.

Can a printer still find satisfying and exciting ways of working with this old technology and these traditional forms? Those in the Society think so, just as potters still throw pots on a wheel and painters use oil paint on canvas. A few of them do use some photo-mechanical tech-

nology, such as plastic (polymer) plates, and new materials, such as rubber-based printing ink. Two members of the Society, Stan Bevington and Will Rueter, spent more than thirty years working as graphic designers for Coach House Press and University of Toronto Press respectively. Both contributed to the 'house style' of these commercial publishers, experienced the change from letterpress to photo-offset and mastered computerized page make-up. Letterpress, however, keeps them connected to the great typographers and printers of the past. George Walker, who works as a book designer for Firefly Books and is the member of the Society most oriented toward popular culture, is nevertheless one of the most vocal supporters of letterpress and the codex format. For him, there is something satisfying about creating a book he knows will last as the books from the fifteenth century have lasted. Twenty years from now, will anyone be able to read the e-text saved today? Or will he or she have to find a twenty-year old computer? Digital culture is fast and flexible, but does not have the permanence of a handmade book.

The two bookbinders who form The Binders of Infinite Love earn their living binding and repairing books and making boxes and portfolios. The work in this exhibition focuses on their fine and designer bindings and bookworks. Designer bindings are commissioned for individual volumes. They allow the binder to interpret the text in his own medium, binding. Don Taylor's designer bindings show a respect for traditional forms, while being unmistakably modern. These bindings do not overwhelm their books, nor make them unreadable. Much thought and analysis has gone into practical (and unseen) aspects such as the book's sewing structure. As with the printed work on display, the components are intelligently controlled and ordered to produce a deceptively simple, harmonious and effective whole. Reg Beatty draws an analogy between bookbinding and playing a musical score. The binder interprets and performs, he does not compose another, autonomous work. The text or score must be the starting point and its elucidation remains the primary goal during design and execution.

In contrast, when making bookworks or artist's books, binders can allow their imagination full reign on every aspect of the book. Page, format and content can be radically altered to embody the maker's ideas on his chosen subject. For this exhibition Reg Beatty has created three

related artist's books in which the texts have been written, or rather, painted. He has ignored the convention of leaving margins around each page; the lines flow across the folds at the spine and fore-edge. The accordion-fold pages are displayed on supports to form expressive sculptural pieces. He has also produced one-of-a-kind books in more traditional formats, using calligraphy to enhance the impact of a well-known text or of his own poetry. Don Taylor's artist's books are often inspired by his decorative papers. Like abstract paintings, these rectangles of colour and texture evoke a range of situations and moods when associated with a text. Don has also used these papers to illustrate a book for Will Rueter's Aliquando Press.

Each craftsperson chose his or her own work for this exhibition. The Toronto Reference Library possesses copies of many of these books and broadsides. Viewers who would like to examine the entire work or additional work by the same craftsperson should visit the Special Collections Centre in the Baldwin Room on the fourth floor. Books available in Special Collections are designated with an asterisk in the catalogue and on the label. Handling books is really the only way to understand book arts. Only by experiencing the sequence of pages, feeling the paper, cloth and leather and seeing the impression of types and woodblocks on the paper can one gain an eye for detail and the finer points of design. Also, books should be read if one is to appreciate the way the typography, illustrations and decorative motifs relate to the text.

This exhibition testifies to the beautiful and interesting work done in book arts in the past twenty years, of which the pieces on display are only a small part. The Society hopes viewers will catch the passion and enthusiasm that created them.

#### THE CATALOGUE

Dimensions are given in centimetres, height preceding width.

An asterisk indicates that the Toronto Reference Library holds a copy of this work at the Special Collections Centre, on the fourth floor.



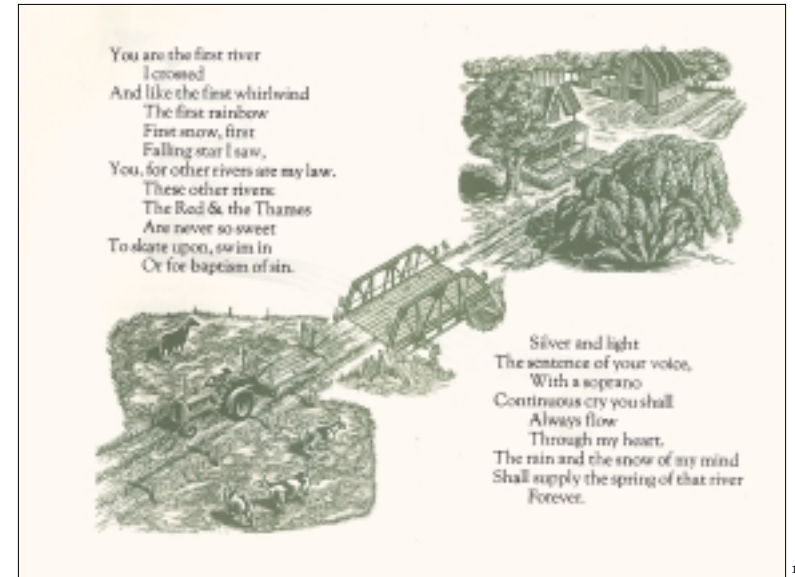
## Wesley W. Bates

West Meadow Press

Wesley W. Bates was born in Whitehorse, Yukon, in 1952. He studied art at Mount Allison University in Sackville, New Brunswick, from 1972 to 1977. He began wood engraving in 1980. He now works as a book illustrator, mainly in black and white, for such publishers as McClelland and Stewart, Penguin, and David R. Godine. He has received commissions from *The Idler*, the *Globe and Mail*, the *Financial Times*, *Quill and Quire*, and many other publications. He founded his West Meadow Press in Hamilton in 1984, and has published several books and pamphlets illustrated with his own wood engravings. The two most recent publications from the Press show his fondness for gardens, rural life and the countryside. A book of his wood engravings, *The point of the graver*, was published by The Porcupine's Quill in 1994.

### ARTIST'S STATEMENT

'The power of the press belongs to those who own one.' I've always liked that statement. However, one needs a reason to own a press; power is not enough on its own. My reason is so that I can produce wood engravings to accompany the texts that come my way from time to time. My only rule is: no text, be it book or broadside, shall pass through West Meadow Press without a wood engraving to grace its page.



### BOOKS

Cat. no. 1 was published in Hamilton; cat. no. 2 in Clifford, Ontario. The wood engravings are by Wesley W. Bates.

- 1 *To the Avon River above Stratford, Canada*, by James Reaney. 1991. \*  
Three wood-engraved illustrations (from 5 blocks) and three decorations plus linocut decorations. Goudy Old Style type printed on Mohawk Superfine paper. Case bound with cloth spine, paper-covered boards and printed cover label. Bound by Sharon Beasley. 100 copies. 11 pages.  
22.8 × 15 cm.
- 2 *Roots to the earth: eight poems*, by Wendell Berry, with an introduction by Wesley W. Bates. Printed 1995, published 1998. \*  
Eight wood-engraved illustrations plus two decorations printed on Somegami Japanese handmade paper. Palatino type printed on Mohawk Letterpress paper. Contained in a portfolio with cloth covering the back board and spine, paper with straw inclusions and printed paper label on the front board. 50 copies. 18 leaves.  
32 × 22 cm (sheet); 33 × 23.5 cm (portfolio).



PRINTS AND PROOF SHEETS

The wood engravings are by Wesley W. Bates. Unless otherwise indicated, the dimensions refer to the size of the block.

Cat. nos. 3-12 are proofs from *Roots to the earth*, 1995 (published 1998).

- 3 'The man born to farming'.
- 4 *Born to farming*, 12.5 × 15.4 cm.
- 5 'The seeds'.
- 6 *Seed drill*, 12.5 × 15.3 cm.
- 7 'The buildings'.
- 8 *Entering the barn*, 12.5 × 15.3 cm.
- 9 'The current'.
- 10 *Stone picking*, 15 × 12.5 cm.
- 11 'The farmer speaks of monuments'.
- 12 *Grave yard*, 15.2 × 12.7 cm.

Cat. nos. 13-16 are illustrations from *Emblemata amatoria: amorous verses*, by Jacob Cats, translated by Josuah Sylvester, published by The Aliquando Press, Toronto, 1994. From a separate edition of 50 copies printed on Mohawk Letterpress paper, 30.5 × 25.4 cm (sheet).

- 13 *Pandora's surprise*, 10.2 × 14 cm.
- 14 *Stealing a kiss*, 10 × 13.6 cm.
- 15 *Tender fruits*, 14 × 10 cm.
- 16 *Venus in her bath*, 14 × 10.3 cm.

17 *Farm scenes*, two wood engravings from *To the Avon River above Stratford, Canada*, 1991. From a separate edition of 75 copies printed on Mohawk Letterpress paper, 10 × 8 cm (block), 35.5 × 25.3 cm (sheet).

13

14

15

16

Cat. nos. 18-21 are from *Stone Orchard views*, by Timothy Findley and William Whitehead, published by West Meadow Press, Clifford, 2001. Artist's proofs printed on Kozo paper, 9 × 7.5 cm (block), 30.5 × 35.5 cm (sheet).

- 18 *Garden gate*.
- 19 *Bird bath*.
- 20 *Cat's nest*.
- 21 *Front gate*.



## Reg Beatty

### Hand bookbinder

Reg Beatty has an honours degree in visual arts from York University and trained as a bookbinder with Don Taylor, Betsy Palmer Eldridge and Louise Genest. He has worked as a bookbinder in Toronto since 1992; he also teaches bookbinding for the Canadian Bookbinders and Book Artists Guild (CBBAG). He has special interests in calligraphy, medieval and contemporary book structures and designer binding. He has exhibited designer bindings in Canada and overseas; in 1998 he was awarded a prize for fine binding at *The art of the book* exhibition organized by CBBAG.

#### ARTIST'S STATEMENT

Anyone who sets out with Ovid's *Metamorphoses* becomes a student of transformation. I have confounded this with some other interests: the blending of Eastern and Western book cultures; the suggestive character of Japanese paper; the confusion of writing and reading.

#### BOOKS

The bookworks are displayed in exhibition with purpose-built supports.

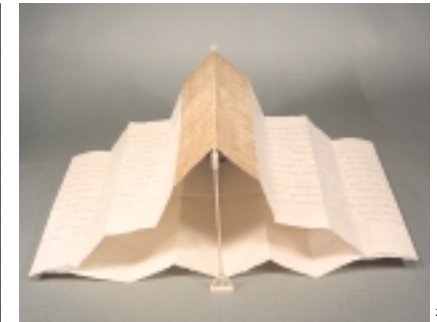
22 *Creation*, from the *Metamorphoses* by Ovid. Source text translated by J.J. Howard, 1807. 2001.



22



24



23

A flutter book (sempuyo) made with Jougami, Kurihakeme (chestnut-stained) and painted text. Variable dimensions, covers 19 × 5.6 cm.

23 *Daedalus and Icarus*, from the *Metamorphoses* by Ovid. Source text translated by J.J. Howard, 1807. 2001.

A flutter book (sempuyo) made with Tamura Udaban, Kurihakeme (chestnut-stained) and painted text. Variable dimensions, covers 40.5 × 10 cm.

24 *Apollo and Daphne*, from the *Metamorphoses* by Ovid. Source text translated by Dr. Giles, c.1900. 2001.

A flutter book (sempuyo) made of Kadoide: as paper, as board, as thread, as Shifu (cloth, dyed with wild raspberry) and painted text. The thread and Shifu was made by Hiroko Karuno. Variable dimensions, covers 30.5 × 11.4 cm.



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## Stan Bevington

### Coach House Press

Stan Bevington is a master printer and graphic designer. He studied at the University of Toronto and the Ontario College of Art, then founded Coach House Press in 1965. There he was responsible for the innovative design and high standards of printing in the wide range of work (books, posters, post cards and ephemera) that the press took on. He is as knowledgeable about computer programmes for book design as he is about letterpress printing. Some recent Coach House books have been published on line. His work has inspired many small publishers and contributed to the distinctive identity of Canadian literature. The influence of Coach House Press on the small press movement in Canada in the years 1965-75 was celebrated in the National Library exhibition *New wave Canada* in 1996.

#### ARTIST'S STATEMENT

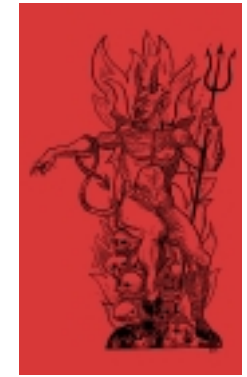
I left Alberta to study fine art and architecture in Toronto. I lucked into a funky coach house downtown, purchased a Challenge Gordon platen press (financed by the sale of first versions of the Canadian flag) and began my first collaborative printing project, with a new-found colleague, Dennis Reid. Almost immediately artists and poets started coming by. In 1968, when the press moved to its present location, Coach House Press published six books, including Michael Ondaatje's *The dainty monsters*, and Roy Kiyooka's *Nevertheless these eyes*. This collaboration between me and a community of mostly Canadian writers, artists, photographers, typographers



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and book designers has continued for more than thirty years. More recently it has extended to computer programmers, in the development of HTML and database software, but the letterpress printing machinery remains in operation. Coach House has always opened its doors to educational tours of school children, typography and art students and others in the writing and publishing community.

#### BOOKS

All the books were published in Toronto.

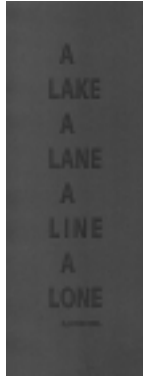
25 *The LSD Leacock*, by Joe Rosenblatt. 1966. \*

Eighteen illustrations by Robert Daigneault. Helvetica type (Linotype) printed photo-offset on Byronic cream paper. Sewn into a wrapper of printed Strathmore Grandee paper. 300 copies. 52 pages. 19.5 × 17 cm.

26 *Satellite dishes from the Future Bakery (channels 4 & 4.1)*, by Michael Holmes. 1993.

Illustrated by Stan Bevington. Aldus type (designed by Herman Zapf, digital film) printed photo-offset on Zephyr Laid paper. Adhesive-bound with a cover of coated paper, printed and gloss laminated; contained in a CD case. 250 copies. 28 pages. 12 × 14 cm.

27 *Organon vocis organalis: book II of aerial sonography*, by Matthew Remski. 1994. \* Sanvito type (digital) printed photo-offset on Zephyr Laid paper. Adhesive-bound with printed cloth spine and blind-stamped boards. 250 copies. 56 pages. 21 × 11.5 cm.



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28 *With averted vision*, by Hannah Main-van der Kamp. 2000. (St. Thomas Poetry Series)\*

Wood engraving on the cover by Nancy Ruth Jackson printed letterpress. Quadraat type (designed by Fred Smeijers) and printed on Zephyr Laid paper. Adhesive-bound with a wrapper of Warren's Lustru Dull paper. 300 copies. 48 pages. 21.5 × 12 cm.

#### CARDS AND BROADSIDES

29 *Playing-cards*, by David B. Milne. 1973.

Printed photo-offset on Cornwall coated paper and varnished. 100 copies. 2 decks. 9 × 6.5 cm.

30 *A lake, a lane*, by bp Nichol. 1994.

Syntax type printed from a polymer plate on Strathmore Grandee paper. This broadsheet was the model for the inscription in the cement paving stone at bpNichol Lane. 78 copies. 31.5 × 12 cm.

31 *Devil*, by Frank Newfeld. 1999.

Scratchboard illustration printed from a polymer plate on red Japanese handmade paper. Insert for *DA/The devil's artisan*, number 45 (fall 1999). 300 copies. 21 × 12.8 cm (sheet).

32 *Cartier Book type specimen*. 2001.

Illustrated by Stan Bevington and printed four-colour offset. Cartier Book type (designed by Rod McDonald) printed letterpress from polymer plates on Zephyr Laid paper. 200 copies. 25 × 46 cm.



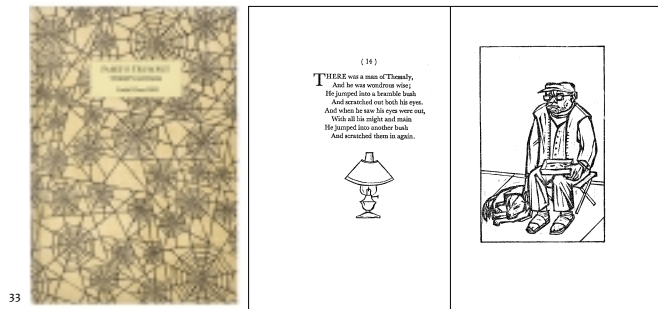
## Margaret Lock

### Locks' Press

Margaret Lock was born in Hamilton in 1950. She graduated with an honours BA in fine art from McMaster University in 1972; she later studied for a year at Goldsmiths' College, University of London. She and her husband founded their press in 1979 in Brisbane, Australia. They returned to Canada in June 1987 and settled in Kingston. Locks' Press has published eleven books, fourteen pamphlets, and twelve broadsides. Most of them are illustrated with Margaret's woodcuts. Locks' Press was awarded a prize for fine printing at *The art of the book '98*, an exhibition organized by CBBAG, and had a retrospective exhibition at the W.D. Jordan Special Collections and Music Library, Queen's University, in January 2001.

#### ARTIST'S STATEMENT

My husband Fred and I established Locks' Press in 1979 as a private press combining high standards of scholarly editing and fine printing. Fred is the editor and provides most of the translations. I do most of the typesetting, printing, illustration and binding. The texts we choose reflect our interests: Fred's in translation and in medieval and eighteenth-century literature and mine in anything which seems suitable for my woodcut illustrations (often didactic narratives). When designing, I try to present the text in such a way that the reader will feel compelled to read it. The piece has succeeded if people find reading the text in that format and with those illustrations a satisfying experience. My design is conservative.



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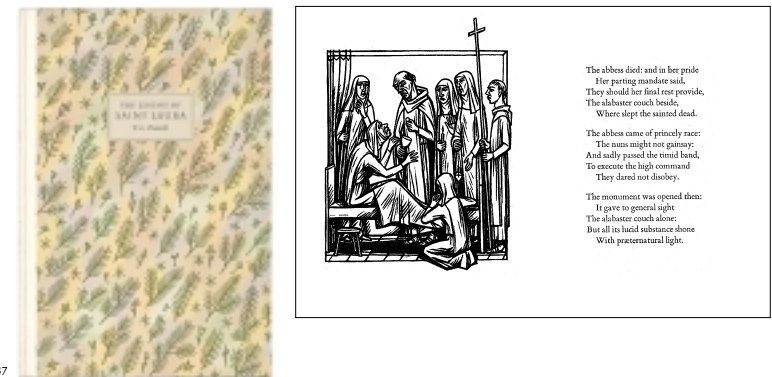


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Most readers will be unaware of individual components of the design or of the decisions that went into making it. Nevertheless, the design accentuates certain aspects of the text. I hope that afterwards their remembrance of the text will be coloured by my interpretation. Woodcut appeals to me as a medium for its seeming simplicity and immediacy. My woodcuts are usually figurative and printed in black. The lack of colour encourages the viewer to think beyond the representation of the scene to its implications or to its symbolic significance.

#### BOOKS

Cat. nos. 33 and 34 were published in Brisbane, Australia; cat. nos. 35-7 in Kingston, Ontario. Unless otherwise indicated, the woodcuts are by Margaret Lock. The dimensions refer to the size of the page.



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#### 33 *Fame's trumpet: twenty rhymes*. 1982.

Twenty-two woodcut illustrations and 23 decorations. Baskerville type printed on Barcham Green handmade paper. Case bound in printed cloth with printed paper labels. 75 copies. 57 pages. 19 × 13 cm.

#### 34 *Women*, by Semonides of Amorgos, translated by Joseph Addison. 1983.

Eleven etchings and cover lithograph by Mona Ryder. Bembo type printed on Barcham Green handmade paper. Case bound in linen cloth printed with a lithograph. 30 copies. 45 pages. 25 × 20 cm.

#### 35 *King Orfeo*, by an anonymous late thirteenth-century poet, edited and with an introduction by Richard Axton. 1989. \*

Fourteen woodcut illustrations and one decoration. Bembo type printed on Barcham Green handmade paper. Case bound in Japanese handmade paper with a colour woodcut on the endpapers. 70 copies. 81 pages. 28.5 × 16 cm.

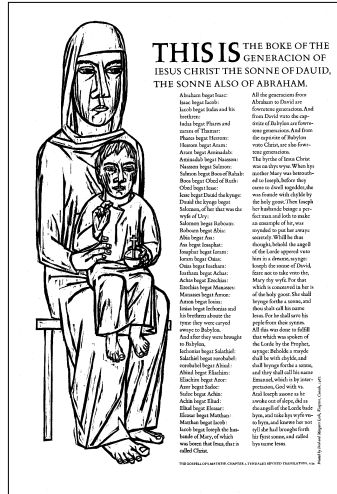
#### 36 *Poem about nothing*, by William of Poitiers, with a translation by Fred Lock. 1995. \*

Seven colour woodcut illustrations. Baskerville type printed on Twinrocker handmade paper. Accordion-format in a three-board portfolio with cloth spines and the boards covered with Japanese paper. 80 copies. 8 leaves. 26.8 × 16.5 cm.

#### 37 *The legend of St. Laura*, by Thomas Love Peacock. 2001. \*

Four woodcut illustrations, a headpiece and two decorations. Bembo type printed on paper handmade by Wendy Cain. Case bound with cloth spine and the boards covered with hand-painted and printed decorative paper. 60 copies. 15 pages. 22.6 × 15.2 cm.





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47

**S**ING OF HEPHAISTOS, SWEET MUSE.  
OF HIS FAR-FAMED SKILL AS A CRAFTSMAN:  
He who, with bright-eyed Athena, to earth brought wondrous inventions,  
Taught men to cultivate crafts and a civilized manner of living.  
They who before, like the beasts, had no refuge but caves in the mountains,  
Thanks to the technical skills that they learned from resourceful Hephaistos,  
Now they build houses to dwell in, protecting themselves from the seasons:  
Homes they can call their own, where they live at their ease and in comfort.  
Look on me kindly, Hephaistos: both virtue and happiness grant me.

**BROADSIDES**

All the woodcuts are by Margaret Lock. The dimensions refer to the size of the paper.

- 38 *Matthew 1*. William Tyndale's revised translation of 1534. 1987. Bembo type printed on Arches BFK Rives paper. 75 copies. 50 × 32.5 cm.
- 39 *The ruins of Cumae*, by Jacopo Sannazaro, with a translation by Fred Lock. 1988. Woodcut after Nicholas Poussin's *The Arcadian shepherds (Et in Arcadia ego)*. Bembo type printed in black and green on Japanese handmade paper. 67 copies. 79 × 24.5 cm.
- 40 *Lapis lazuli*, by W.B. Yeats. 1989. Woodcut after Wen Jia's *Stop playing the qin and start listening to the ruan*. Bembo type printed on Japanese handmade paper. 85 copies. 62.5 × 26.5 cm.
- 41 *Nature sets her gifts . . .* from *Rasselas*, by Samuel Johnson. 1990. Bembo type printed on Arches mould-made paper. 60 copies. 28 × 21.5 cm.
- 42 *One who is so fair and bright*, by an anonymous thirteenth-century poet, with a translation by Fred Lock. 1992. Hand-coloured woodcut. Bembo type printed on Twinrocker handmade paper. 78 copies. 53.8 × 22 cm.

- 43 *Nativity and annunciation to the shepherds*. (Luke 2.11) 1994. \* Woodcut based on Byzantine frescos. Woodcut lettering printed on Japanese handmade paper. 90 copies. 33.5 × 26.5 cm.
- 44 *On Wenlock Edge*, by A.E. Housman. 1995. Bembo type printed on Japanese handmade paper. 60 copies. 31 × 85.5 cm.
- 45 *Quotidie morimur*, from *Letter LX* by St. Jerome, with a translation by Fred Lock. 1996. \* Woodcut after Piero della Francesca's *St Jerome and a donor*. Bembo type printed on Japanese handmade paper. 68 copies. 27 × 42.8 cm, folded.
- 46 *I sing of a maiden*, by an anonymous fifteenth-century poet. 1997. Woodcut after Rogier van der Weyden's *Badelin altarpiece*. Bembo type printed on Arches BFK Rives paper. 65 copies. 27.5 × 41 cm, folded twice.
- 47 *Hymn to Hephaistos*, by an anonymous fifth-century BC poet, translated by Fred Lock. 1998. Woodcut after Piero di Cosimo's *Vulcan and Aeolus*. Bembo type printed on Arches BFK Rives paper. 65 copies. 22.8 × 47 cm, folded.



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## David Moyer

### Red Howler Press

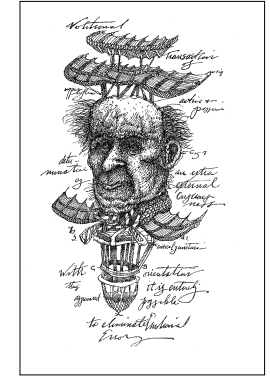
David Moyer studied at the University of Delaware where he received his BFA, and at the Maryland Institute, College of Art, in Baltimore, graduating with an MFA in 1980. He teaches graphic design at the Pennsylvania College of Technology in Williamsport, Pennsylvania. He and his wife Gretchen established his Red Howler Press in 1988. Both are artists interested in combining text and visual imagery. To date Red Howler Press has published two broadsides and fifteen books. David works as an artist, wood engraver and calligrapher. For some of his books, the text is an integral part of the illustration, as though both had been cut on the same block. His work has been included in many national and international exhibitions including: the Society of Wood Engravers, England; the International Artist Book Exhibition, Vilnius, Lithuania; the Norwegian International Print Biennale, Fredrikstad, Norway; the Minnesota Center for the Book Arts; the New York Center for the Book Arts; and the Philadelphia Print Club. The Press had a retrospective exhibition at the Bertrand Library, Special Collections, at Bucknell University in Lewisburg, Pennsylvania in 1998.

#### ARTIST'S STATEMENT

While in graduate school at the Maryland Institute, College of Art, I began to make intaglio etchings and drypoints, and for the past twenty-one years my work has focused on drawing and printmaking. The concern for the written word and a great interest in books made me look for ways to



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combine my creative energy with text. Red Howler Press was established to print handmade, limited edition books. My imagery explores visual and literary ideas through black and white media, usually wood engraving. There is a long tradition of wood engraving in the book arts, and it seemed quite natural to follow that path. I have always gravitated toward the German print tradition and have a particular fondness for the work of Dürer, Wolgemuth, Cranach, Holbein and Baldung-Grien. My technique is to employ black line engraving rather than the more traditional approach of white line engraving. Mostly, I am interested in the quality of line, and my ideas are conceived as black lines on a white ground; my interest therefore concerns the graphic quality of wood engraving rather than the tonal quality. Also, the German Renaissance artists whose woodcuts I admire employed black line technique. The book *Daniel's dream* was inspired by Albrecht Dürer's *Apocalypse*. My work also looks at technology, sometimes poking fun at it, as in *Half life*. The book *Luncheon on the grass* is a collaborative effort, with my calligraphy and hand-coloured linocuts by my wife, Gretchen Heinze. All the books from Red Howler Press carry a message, sometimes serious and at other times playful, but it is mostly the visual imagery which is the prime mover of the works from the press.

#### BOOKS

Cat. nos. 48-51 were published in Lebanon, Pennsylvania; cat. no. 52 was published at Muncy, Pennsylvania. Unless otherwise indicated, the wood engravings and calligraphy are by David Moyer.

48 *The polished arc*, by David Moyer, with a preface by Gretchen Heinze. 1996. \*

Seven wood engravings. Bodoni type and calligraphy photo-etched and printed letterpress on Rives BFK mould-made paper. Japanese-style binding with wrappers of Fabriano Murillo paper. 50 copies. 17 leaves. 19.6×31×.7 cm.

49 *Once removed*, by David Moyer. 1998.

Twenty-two illustrations and calligraphy reproduced as photo-etched plates and printed letterpress on Lana cover paper. Bound in cloth-covered boards with a paper cover label. 75 copies. 27 pages. 26 × 14.3 × 1 cm.

50 *Half life: portraits of five physicists*, by David Moyer, with a preface by Gretchen Heinze. 1998.

Five wood engravings. Optima type printed on Somerset Satin paper. Contained in a cloth-covered portfolio with ties. 30 copies. 8 leaves with 5 printed overleaves. 35.5 × 28 × 1 cm.

51 *Luncheon on the grass: a bestiary*, by Gretchen Heinze. 1999.

Eight hand-coloured linocuts by Gretchen Heinze. Calligraphy reproduced as photo-etched plates and printed letterpress on Zerkel and Fabriano papers. Japanese-style binding with cloth-covered boards and title gold stamped on the cover. 20 copies. 39 pages. 13.5 × 21.5 × 1 cm.

52 *Daniel's dream*. [Daniel, chapter 7, from the Old Testament]. 2000. Seven wood engravings. Fette Fraktur type printed on Somerset Satin paper. Case bound in cloth with title gold stamped on the cover. 75 copies. 31 pages. 35.5 × 28 × 1 cm.

#### PRINTS

The wood engravings are by David Moyer. The dimensions refer to the size of the block.

Cat. nos. 53-7 are from *Half life: portraits of five physicists*.

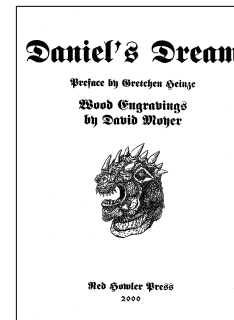
53 *Dr. Maxwell*. 9.9 × 7.5 cm.

54 *Dr. Planck*. 11.2 × 8.5 cm.

55 *Dr. Nichron*. 12.1 × 10 cm.

56 *Dr. Neutron*. 14.1 × 10.6 cm.

57 *Dr. Doppler*. 14.6 × 11.4 cm.



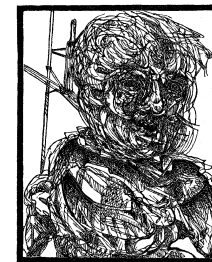
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Cat. nos. 58-63 are from *Daniel's dream*.

58 *The first beast*. 19.9 × 14.9 cm.

59 *The second beast*. 19.9 × 14.9 cm.

60 *The third beast*. 19.9 × 14.9 cm.

61 *The fourth beast*. 14.9 × 19.9 cm.

62 *The proud horn*. 19.9 × 14.9 cm.

63 *The lamb of God*. 19.9 × 14.9 cm.



## William Rueter

### The Aliquando Press

William Rueter was born in Kitchener in 1940. He studied at the City Literary Institute, London, England, and the Ontario College of Art. From 1965 to 1998 he worked as a graphic designer, including employment as senior designer at the University of Toronto Press. He established The Aliquando Press in 1963, producing 87 books and 55 broadsides to date. The Press reflects Rueter's interests in graphic design, typography, calligraphy, music, and a wide variety of poetry and literature. He has collaborated with artists such as Rosemary Kilbourn, Wesley Bates and Don Taylor, as well as producing his own linocuts and wood engravings for some Aliquando Press books, and has written and translated some texts for the Press.

Work of The Aliquando Press won an honorary diploma at the *Schönste Bücher aus aller Welt* exhibition, Leipzig, 1987, and a bronze medal at the *Internationale Buchkunstausstellung*, Leipzig, 1989. Work of the Press has been shown throughout North America and in Japan and is included in public and private North American and European collections, including the Toronto, New York, and San Francisco public libraries; the College of William and Mary, Williamsburg; the British Library; and the Museum van het Boek, the Hague.



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#### ARTIST'S STATEMENT

The Aliquando Press was founded in 1963 to give me an opportunity to perform personally all bookmaking operations: selecting (and occasionally translating) texts, editing, designing, occasionally writing and illustrating, setting type by hand, printing, and binding. For me, the making of a book is not an exercise in using craft skills but a constant attempt, through the use of materials and graphic elements, to respond to a text and to try to keep faith with the author's message. Working within the tradition of the conservative codex form, limiting myself to hand-set type and letterpress printing, frees me to experiment with letterforms, colour combinations, occasionally ornamentation or illustration, and new binding structures in the solution of each private press project. Each new work demands renewed skills and offers new discoveries and new responses to the author's words.



65



66

## BOOKS

Cat. nos. 64-7 were published in Toronto; cat. nos. 68-71 were published in Dundas.

**64** *Books books books: an anthology of quotations and epigrams on the subject of books*, compiled by William Rueter. 1986. \*

Various types, ornaments and line block illustrations printed on Canson Mi-Teintes paper. Accordion-folded spine with boards and chemise covered by Japanese patterned paper, printed spine label. 35 copies.

27 leaves. 30.8 × 15.5 × 1.8 cm.

**65** *The articulation of time: a commonplace book*, selected by William Rueter. 1993. \*

Various types and line block illustrations printed on various papers.

Bound with a cloth spine and boards covered with French hand-marbled papers. 40 copies. 83 pages. 23.5 × 15.5 cm (page).

**66** *Emblemata amatoria: amorous verses*, by Jacob Cats, translated by Josuah



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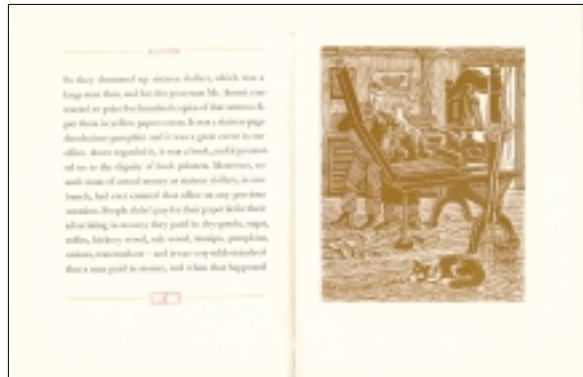
Sylvester, with an introduction by William Rueter. 1994. \*

Six wood engravings by Wesley W. Bates. Octavian type printed on Mohawk Letterpress Text paper. Bound with cloth spine and fore-edge, boards covered with French hand-marbled paper. 75 copies. 47 pages. 22.7 × 17.5 cm (page).

**67** *Half of life*, by Friedrich Hölderlin, with a translation by Jay Macpherson. 1995. \*

Four wood engravings by Wesley W. Bates. Scotch Roman, Bulmer italic and AFT Baskerville types printed on Mohawk Letterpress Text paper. Sewn into Elephant Hide paper covers. 60 copies. 31 pages. 24 × 15 cm (page).

**68** *A gathering of friends: texts on friendship*, edited by William Rueter. 2000. \*  
Various types, ornaments and decorations printed on Mohawk Superfine paper. Bound with a cloth spine and boards covered with patterned Italian or Japanese paper. 100 copies. 35 pages. 17 × 13.6 cm (page).



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69 *The apprentice's dividend*, by Mark Twain. 2001. \*

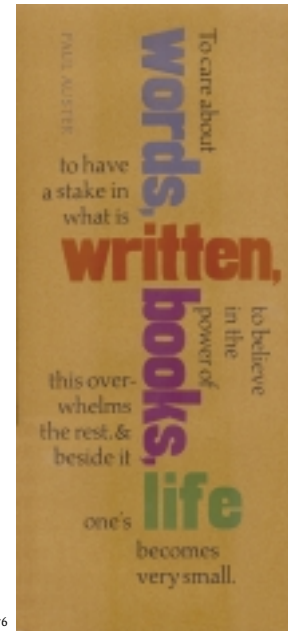
One wood engraving by Wesley W. Bates. Bulmer and various nineteenth-century wood and metal types printed on Mohawk Superfine paper. Bound into French hand-marbled paper-covered boards. 100 copies. 21 pages. 18.7 × 14 cm.

70 *Orvieto: a poem*, by Jan Schreiber. 2001. \*

Five wood engravings by William Rueter. Perpetua and Egmont Inline types printed on Fabriano Tiziano paper. Bound into Italian paper-covered boards. 60 copies. 18 accordion-fold leaves. 12.6 × 15.2 cm, expanding to 274.5 cm.

71 *Blackboard musings*, by Anonymous. 2001. \*

Three wood engravings by Maureen Steuart. Various types, ornaments and line block illustrations printed on various papers. Bound with a cloth spine and boards covered with suminagashi paper. 45 copies. 41 pages. 17.7 × 12.6 cm.



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#### BROADSIDES

72 *Reader, lover of books*, by William Blake. 1981. \*

Bembo type and Etruscan Wide Caps printed in 18 colours on handmade Japanese paper. 50 copies. 40.6 × 24 cm.

73 *Great nations write their autobiographies*, by John Ruskin. 1991.

Latin Old Style and sans serif wood types printed on Ingres Tumba paper. 40 copies. 48.2 × 24 cm.

74 *Shaking the peonies*, by Jared Carter. 1992.

Appliqué of Japanese paper. Palatino type printed on Canson Mi-Teintes paper. 40 copies. 61 × 24 cm.

75 *A book will wait*, by Garrison Keillor. 1993.

Two line blocks. ATF Baskerville and Bulmer types printed on Canson Mi-Teintes paper. 30 copies. 43.2 × 26.6 cm.

76 *Quotation about words*, by Paul Auster. 1997.

Palatino and sans serif wood types printed on Strathmore Grandee paper. 40 copies. 45.7 × 21.6 cm.

77 *Quotation about jazz*, by Doc Cheatham. 1997.

Two wood engravings by Wesley W. Bates. Trajanus italic, Palatino and sans serif wood types printed on Japanese paper. 50 copies. 43.2 × 26.6 cm.

78 *Hortulus*, by Wilfrid Strabo. 1999.

Three-colour reductive linocut by William Rueter. Goudy Thirty and Hadriano types printed on Hosho paper. 40 copies. 47 × 23.5 cm.

79 *Friday night benediction*, by Bernadette Rule. 2000.

Unciala type printed on Japanese handmade paper. 35 copies. 31 × 16.5 cm.

80 *Quotation about letterforms*, by Julius Rodenberg. 2001.

Palatino Bold, Aldine Expanded and sans serif wood types printed on Kingin Sudare paper. 40 copies. 31.7 × 24 cm.



## Alan Stein

### The Church Street Press

Alan Stein was born in Toronto in 1951. He studied fine art at Humber College, Toronto, graduating in 1973. During this time his main interest was printmaking. He worked as an apprentice in stained glass with Stephen Taylor and Yvonne Williams. In 1976, he studied with Patrick Reyntiens at Burleighfield School, England. For the next ten years he worked as a designer and craftsman in stained glass in Toronto. In 1987 he moved to Parry Sound, where he and his wife opened a bookstore and Alan started The Church Street Press. Several of the books and pamphlets published by the Press have a connection with Georgian Bay. The most recent books are collections of poetry by Douglas LePan and by Al Purdy. An earlier collaboration with Al Purdy, *In Mexico*, was the subject of an exhibition at the Metro Toronto Reference Library in 1997. This book was awarded a prize for fine printing at *The art of the book '98* exhibition. His most recent collaboration with Al Purdy, *Home country*, was awarded first prize in the limited edition category by the Alcuin Society for Excellence in Book Design in Canada in 2000. All the Press's publications are illustrated by Alan's wood engravings. He is also an accomplished painter of landscapes in watercolour. He is a member of the Canadian Society of



Painters in Water Colour, the Society of Canadian Artists and the Ontario Society of Artists.

#### ARTIST'S STATEMENT

'In architecture as in all other operative arts, the end must direct the operation. The end is to build well. Well-building hath three conditions: Commoditie, Firmerness, and Delight' (Sir Henry Wotton, *The elements of architecture*, 1642.)

I am partial to this maxim, which derives from Alberti's insistence on 'utilitas, firmitas, venustas' and ultimately from Vitruvius. Although writing about architecture, their thoughts on good design can be applied to many objects, including books. In my work I consider all three conditions essential. A book should be well designed with the typeface and the layout on the page chosen to make the text easy to read (i.e. functional and useful). It should be well made using materials which are harmonious and of high quality (i.e. solid and durable). It should be an object of beauty; the illustrations, the look and feel of the book should delight the viewer.

Each of my books is a collaboration with an author and in each book I explore the relationship between the visual and written landscape. The selected poems or prose are set in a specific landscape. The author tells us about his or her experiences, the people and the history of a place. I explore the visual landscape in which the poems are set and the symbolism of the words. The concept for the design of the book, the illustrations and the materials used to make the book come out of this exploration.

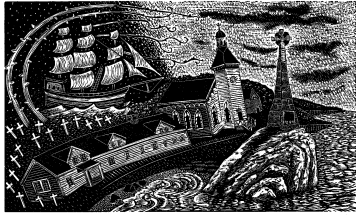


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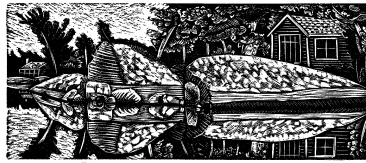


SACRED HEARTS  
THE PLEASANT  
Al Purdy Alan Stein

86



84



HOME COUNTRY  
Al Purdy Alan Stein

85

BOOKS

All the books were published in Parry Sound, Ontario. The wood engravings are by Alan Stein. The dimensions refer to the size of the page.

**81** *Islands* [quotations about Georgian Bay], compiled by Alan Stein. 1994. \*

Seventeen wood-engraved illustrations and two decorations, of which fifteen are hand-coloured. Kennerley type printed on St. Armand hand-made text paper. Case bound in linen cloth with gold-stamped front cover and spine. 25 books plus 25 folios of prints. 40 pages. 15.5 × 29.7 cm.

**82** *In Mexico*, by Al Purdy. 1996. \*

Ten wood-engraved illustrations, including a hand-coloured frontispiece with 23k gold leaf illumination, one decoration and printers' flowers. Kennerley type printed on Arches BFK Rives paper. Case bound with a gold-stamped linen spine and boards covered with paper printed with a linocut. 50 copies. 80 pages. 28 × 21.5 cm.

**83** *Towards the open*, by Douglas LePan, with an introduction by John Fraser and Elizabeth MacCallum. 1998. \*

Ten wood engravings, including a hand-coloured frontispiece with 23k



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TOWARDS THE OPEN  
Al Purdy Alan Stein

89

gold leaf illumination. Cloister Old Style type printed on Lana Verge Antique Laid paper. Case bound with a stamped linen spine, and boards covered with Thai leaf paper, paper label on front cover; cloth-covered slipcase. 75 copies. 62 pages. 28 × 20.5 cm.

**84** *Home country: selected poems*, by Al Purdy. 2000. \*

Thirteen wood engravings including a hand-coloured frontispiece printed on Iwami white and Gampi Torinoko Japanese handmade paper. Cloister Old Style type printed on Nideggen paper. Case bound with a Japanese linen spine and boards covered with paste paper made by Don Taylor. Bound by Don Taylor and Kate Murdoch. 105 copies. 101 pages. 26.7 × 30.5 cm.

PRINTS AND BROADSIDES

The wood engravings are by Alan Stein. Unless otherwise indicated, the dimensions refer to the size of the block.

**85** *Reflections*, from *Islands*. 1994. 7.7 × 17.6 cm.

**86** *Sacred hearts*, from *In Mexico*. 1996. 17.8 × 12.6 cm.

**87** *Poole Hall 25th anniversary broadside*. 1997.

Assorted wood and metal types printed in two colours. 25 copies. 50 × 20 cm (sheet).

**88** *Towards the open*, frontispiece. 1998.

Hand-coloured wood engraving with 23k gold leaf illumination. 15.4 × 10.2 cm.

**89** *Endymion*, from *Towards the open*. 1998. 15.4 × 10.3 cm.

**90** *One night in Parry Sound*. 1998. Hand-coloured wood engraving. 75 copies. 13 × 16 cm.





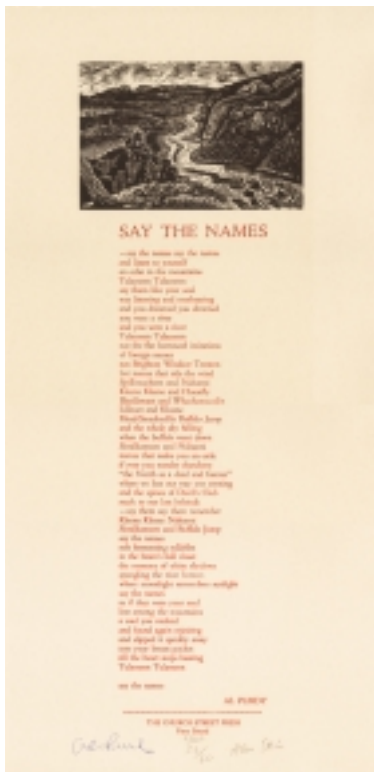
90

90 *Petra*, for broadside which reprints the poem "Petra" by J.W. Burgon, from the *Wayzgoose '99 anthology*. 1999.



94

94 *Lament for the Dorsets*, from *Home country*. 2000. 12.1 x 20.3 cm.



92

91 *Petra*, for broadside which reprints the poem "Petra" by J.W. Burgon, from the *Wayzgoose '99 anthology*. 1999.

Hand-coloured wood engraving. 12.6 x 17.5 cm.

92 *Say the names*, by Al Purdy. Revised version of the broadside which appeared in the *Wayzgoose 2000 anthology*. 2000. \*

Wood engraving printed in 2 colours. 60 copies. 10.1 x 15.2 cm (block), 53 x 25 cm (sheet).

93 *Transient*, frontispiece from *Home country*. 2000.

Hand-coloured wood engraving. 12.1 x 20.1 cm.

94 *Lament for the Dorsets*, from *Home country*. 2000. 12.1 x 20.3 cm.

95 *Map of Canada*, from *Home country*. 2000. 5 x 7.5 cm.



## Don Taylor

Hand bookbinder

Don Taylor has a degree from the University of Windsor. He trained as a designer and bookbinder at Sheridan College, the Three Schools of Art and with Betsy Palmer Eldridge. He has taught bookbinding for CBBAG, the Haliburton School of Art and The Japanese Paper Place. He makes decorative papers and is also interested in conservation methods, innovative book structures and boxes. His fine bindings and one-of-a-kind books are occasionally humorous, always imaginative and expressive.

### ARTIST'S STATEMENT

For this exhibition I chose mainly bindings done on books printed by my esteemed colleagues in The Loving Society. The one exception, *The book of Esther*, has never been shown anywhere so I thought I would take this opportunity to place it in a supportive environment. I like to do bindings that use primarily traditional techniques and materials. The designs are inspired by the text and the way the printer has handled the production (format, illustrations, typefaces, etc). I must also confess to a liking for my decorative papers as an expressive medium and hence I employ them somehow in most of my bindings. So there.

### BOOKS

96 *The book of Esther*, illustrated by Arthur Szyk. Bilingual text (Hebrew and English); accordion-fold text block, printed both sides, which can be



98



100

read from either cover. American Israel Publishing Co., 1950. Bound 1996.  
 Designer binding: full calf, dyed and gold tooled. Box covered with leather and decorated paper with gold-tooled title. 27.3 × 21.1 × 2 cm (book), 29.4 × 28 × 3 cm (box).

**97** *An ancient manuscript*, by Franz Kafka, translated by William Rueter. With eight illustrations by Don Taylor and hand colouring of text pages by Don Taylor and Will Rueter. Toronto: The Aliquando Press, 1997. Bound 1997.

Edition binding: gold-stamped vellum spine and boards covered with paste paper. 29.5 × 20 × 1 cm.

**98** *Emblemata amatoria: amorous verses*, by Jacob Cats, translated by Josuah Sylvester. With wood engravings by Wesley W. Bates. Toronto: The Aliquando Press, 1994. Bound 1999.

Designer binding: full calf with brass keyhole and debossing from found objects; endpapers of Japanese paper decorated by the binder.

25 × 18 × 1.5 cm.

**99** *Towards the open*, by Douglas LePan. With wood engravings by Alan Stein. Parry Sound: Church Street Press, 1998. Bound 2000.

Case binding with leather spine and boards covered with decorated paper. 28 × 21 × 1.5 cm.

**100** *The articulation of time: a commonplace book*, compiled by William Rueter. Toronto: The Aliquando Press, 1993. Bound 2001.

Designer binding: full goat with sculptured boards and tooling.

23.5 × 15.5 × 1.5 cm.



103



96



97



**101** *Cantigas de amigo*, by Martim Codax, with translation and wood engravings by William Rueter. Toronto: The Aliquando Press, 1996. Bound 2001.

Designer binding: Japanese paper over painted boards. 23 × 14 × 1 cm.

**102** *Alice's adventures in wonderland*, by Lewis Carroll. With wood engravings by George Walker. Toronto: The Cheshire Cat Press, 1988. Bound 2001.

Designer binding: goatskin spine, with boards covered with embossed, dyed, handmade paper. 30 × 27 × 3 cm.

**103** *Through the looking-glass and what Alice found there*, by Lewis Carroll. With wood engravings by George Walker. Toronto: The Cheshire Cat Press, 1998.

Bound 2001.

Designer binding: box binding with leather spine, painted covers and chess set. 32.5 × 32.5 × 4 cm.

**104** *The legend of Saint Laura*, by Thomas Love Peacock. With woodcuts by Margaret Lock. Kingston: Locks' Press, 2001. Bound 2001.

Designer binding: full calf with tooling and debossed image; endpapers of silver leaf paper. 23 × 16 × 1 cm.



## George Walker

Various imprints: The Columbus Street Press (cat. no. 105); George Walker Editions (cat. no. 107); Biting Dog Press (cat. no. 109); in partnership with Roger Burford Mason as Wind of Change Press; and in partnership with Joseph A. Brabant and William Poole as The Cheshire Cat Press (cat. no. 108).

George Walker studied at the Dundas Valley School of Art, the Ontario College of Art and Brock University where he graduated with a B Ed in 1996. Since 1990 he has taught printmaking and book arts at the Ontario College of Art and Design. He currently works as a book designer for Firefly Books in Willowdale. He and his wife founded their Columbus Street Press in 1985. Their most recent imprint, Biting Dog Press, was established to publish some of the works of Neil Gaiman with Walker's illustrations. The first of the series is *Murder mysteries: a play for voices*. He also produces experimental work, such as *Acrophony*, which juxtaposes sound effects with graphic and sculptural elements. As well, he creates several one-of-a-kind artist's books every year. His wood engravings are wide-ranging in mood and subject matter. He is best known for his light-hearted illustrations for The Cheshire Cat Press. He was the first Canadian to illustrate both *Alice's adventures in wonderland* and *Through the looking-glass*. However, some of his prints depict the darker side of the human psyche and are influenced by his interest in Jungian dream interpretation. A book of his wood engravings, *The inverted line*, was published by The Porcupine's Quill in 2000.



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106

### ARTIST'S STATEMENT

As a printmaker, I create using the processes of hand manipulating plates to produce original work in multiples. However, it is more in the way a painter uses paint that I use the media of print to create art. I make prints of all sorts, from very contemporary pieces that challenge the concept of the print (or the concept of 'book') to the more traditional formats we are all familiar with. I will often integrate printmaking with other technology to communicate my experiences into visual art. I find intriguing the interconnectedness possible between elements of the computer and printmaking. The visual aspects possible with works on paper, the character of paper and the use of experimental printmaking techniques are things I naturally want to explore: I like the tactile qualities of print and want others to experience it too. I am continuing to expand the possibilities of printmaking and its expressive qualities beyond the framed artwork on the wall, as can be seen in my artist's books. During the past years my work has evolved toward a larger encompassment of new media. Sound has added itself to my work as I probe the ways an audible environment influences perception. My work encompasses all forms of printmaking, sculpture, bookbinding, experimental and traditional wood engraving, computer art, painting, drawing and music. I continue to explore and create.

### BOOKS

All the books were published in Toronto. The illustrations are by George Walker.



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108

**105** *Acrophony: symbol and sound*, by George Walker, with a CD of music by Nicholas Stirling and George Walker. 1991. \*

Twelve linocuts, wood engravings and woodcuts. Baskerville and Bodoni Book hand-set type and Linotype printed on St. Armand handmade paper. Sheets assembled on five wooden sticks (by the piano hinge method), and contained in a box with the CD. Box covered with Elephant Hide paper with a printed paper label; vacuum-formed and painted plastic mount for CD. Box designed by George Walker, made by Don Taylor and Kate Murdoch. 50 copies (300 copies of the CD). 16 pages. 26.5 × 27.8 cm (page), 32 × 32 cm (box).

**106** *Walker's collection of unusual beasts*, by George Walker. 1997.

Thirty-two illustrations: woodcuts, computer-assisted imagery, pencil crayon and transfers, with calligraphy by the artist. Garamond type printed on St. Armand handmade paper. Coptic binding with printed wood covers. One-of-a-kind bookwork. 64 pages. 18 × 12 × 3 cm.

**107** *In the valley of the shadow*, by Bram Stoker, with an introduction by George Walker. 1997. \*

Ten wood engravings. Garamond type printed on Strathmore paper. Edition sewn into handmade paper covers. One-of-a-kind binding, contained in a hand-carved wooden case. 35 copies. 21 pages. 26 × 17 × 2 cm.

**108** *Through the looking-glass and what Alice found there*, by Lewis Carroll, with an introduction by Andy Malcolm. 1998. \*

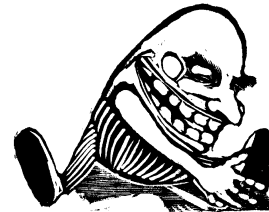
Ninety-four wood engravings printed in colour by William Poole, with a hand-coloured frontispiece. Century Schoolbook type hand set and printed by William Poole, at Poole Hall Press, Grimsby, on Mohawk Letterpress paper plus 14 copies on handmade paper. Various bindings. 177 copies. 135 pages plus a tip-in. 29.4 × 21.8 cm (page).



111



116



118



122

**109** *Murder mysteries: a play for voices*, by Neil Gaiman, with an introduction by Brian Smith. 2001. \*

Twelve wood engravings printed on Japanese paper. Goudy type computer set and printed photo-offset on Zephyr Laid paper at the Coach House Printing Company, Toronto. Case bound in cloth with paper labels and contained in a foil-stamped slipcase. 250 copies. 93 pages. 21.4 × 17.5 cm (page).

#### PRINTS

The wood engravings are by George Walker. They are printed on handmade Japanese paper or a good quality acid-free paper. The edition size refers to the number of copies printed as a separate sheet, beyond those used in the book. Unless otherwise indicated, the dimensions refer to the size of the block.

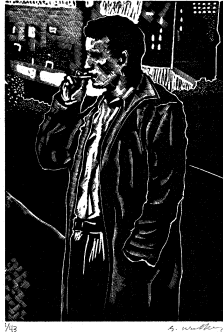
**110** *Duke of flies*. 1988. Artist's proof. 3.5 × 6 cm.

**111** *The wedding*, from *A light for the Birkenkopf: poems* by John Gohorry, published by Wind of Change Press. 1989. \* Artist's proof. 7.7 × 5 cm.

**112** *Flying dream*, from *In the valley of the shadow*. 1997. 16 copies. 9.9 × 4.3 cm.



123



124



127

- 113 *Sleep*, from *When asleep I dream*, from the *Wayzgoose '98* anthology. 1998. 30 copies. 8.9 × 6.2 cm.
- 114 *Curiosity*. 1998. Revised version; the first version, from *When asleep I dream*, appeared in the *Wayzgoose '98* anthology. 53 copies. 6.9 × 7.7 cm.
- 115 *The flea*, from *Sonnet: a knight and a virgin*, a broadsheet published by Bullnettle Press, Los Angeles, 1998. 20 copies. 3 × 3 cm. Cat. nos. 116-120 are from *Through the looking-glass*. 1998.
- 116 *Tweedledum*. 15 copies. 6.9 × 4.1 cm.
- 117 *S*, initial letter for chapter 5. Artist's proof. 2.5 × 2.5 cm.
- 118 *Humpty Dumpty*. 39 copies. 6.4 × 5.1 cm.
- 119 *Alice with the Anglo-Saxon messenger in the distance*. 21 copies. 4.3 × 12.9 cm.
- 120 *Cat*, tailpiece to chapter 12. 30 copies. 5.5 × 14 cm.
- 121 *Cat and mouse*. 1999. 50 copies. 3 × 3.5 cm.
- 122 *Anima/animus circus*, from *Dreams are the bones of the psyche*, from the *Wayzgoose 2000* anthology. 2000. \* 20 copies. 10.2 × 7.7 cm.
- 123 *A Writer's prayer*, a Christmas broadside commissioned by Neil Gaiman. 2000. 150 copies. 43 × 22 cm (sheet). Cat. nos. 124-8 are from *Murder mysteries: a play for voices*. 2001.
- 124 *Smoking*. Artist's proof. 12.9 × 8.8 cm.
- 125 *Lucifer, captain of the host*. 10 copies. 12.9 × 8.8 cm.
- 126 *Spinning the thread of being*. Artist's proof. 12.9 × 8.9 cm.
- 127 *Aspects of assembly*. Artist's proof. 12.9 × 7.4 cm.
- 128 *Soaring*. 25 copies. 10.2 × 7.7 cm.
- 129 *Crossed*, from the *Wayzgoose '01* anthology. 2001. Artist's proof. 10.3 × 7.7 cm.



## Shaunie and Brian Young

### Pepper's Press

Shaunie Young was born in Montréal in 1946. She studied English at the University of Toronto and music at the Royal Conservatory. After training as a weaver in the 1970s, she taught, co-founded a studio and concentrated on tapestries. From 1978 to 1997 she was the Toronto manager for a furniture design and manufacturing company, while maintaining an active interest in art and music. In 1995 she was lured by the call of letterpress printing, as well as bookbinding and box-making. She and her husband Brian now operate Pepper's Press, printing invitations, business cards and letterhead and, in the odd spare moment, printing the work which interests them most, namely books and short stories.

Born in Montréal in 1945, Brian Young studied classics at the University of Toronto. This was the start of his interest in text and book arts. His first career was in education where he did much innovative work in the field of teaching filmmaking, media studies and computers. Since retiring, Brian has been able to participate on a more regular basis in the work done by Pepper's Press. His computer skills allow him to make use of new technology in the medium of letterpress printing. A translation of some of the poems of Catullus for a future publication of the press is one of his current projects.

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#### ARTIST'S STATEMENT

When our press was founded in the mid 1990s, it was specifically because of our interest in book arts. Pepper's Press gave us an opportunity to combine a variety of the book arts techniques which we enjoyed: typesetting by hand (most of which is done by my husband, Brian), printing, binding, writing, illustrating and box-making.

Early years of working in batik and tapestry weaving gave me an appreciation of form and texture which easily translated into working in letterpress. The imprint of text and image on handmade and fine papers allowed a new kind of interplay between these elements, both graphic and sculptural.

We are relative newcomers in a field rich with experienced printers, bookbinders, and masters of woodcut and engraving techniques. Our aim is to bring a modern sensibility to traditional forms and materials, using the simple methods we have learned. Our press is used for the design and printing of invitations, business cards and letterhead, but its underlying purpose is to enable us to concentrate on projects which are of artistic and personal interest.

#### BOOKS

All the books were published in Toronto.

**130** *Violet's Christmas dinner*, by Shaunie Young. 1996.

Eleven photographic illustrations and letterpress printing by Baby Bird Press. Goudy Hand-tooled type printed on machine-made paper. Bound



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in boards covered with Japanese paper with visible side-stabbed stitching. 50 copies. 28 pages. 19.4 × 22.2 × 1 cm.

**131** *Life of Pepper: a true story*, by Shaunie Young. 1997.

Thirteen linocuts by Shaunie Young. Bernhard Fashion type printed in white on black card. Contained in a box covered with Japanese paper, with chinchilla food pellets and sunflower seeds in a poly bag. 40 copies. 28 pages. 7.6 × 7.6 cm (page); 10.2 × 10.2 × 3.8 cm (box).

**132** *Ketchup & perch*, by Shaunie Young. 2001. \*

Fourteen illustrations by Shaunie Young printed from polymer plates. Ludlow Stellar bold type on Fraser Genesis text paper. Sewn into covers of 80 lb. Neenah Classic Columns paper, printed in colour. 50 copies. 28 pages. 19.7 × 13.3 × 1 cm.

**133** *Old folk songs of French Canada*, with an introduction by Shaunie Young. 2002.

Twelve illustrations (wood engravings and lino cuts) by Janet McPhee. Music printed from polymer plates. Bilingual text printed on Hahnemühle Biblio paper. Contained in a box covered with Japanese handmade paper. 50 copies.

15 leaves of 25.5 × 61 cm, folded twice to 25.5 × 20.5 cm.

#### PRINTS

Cat. nos. 134-7 are proofs from *Old folk songs of French Canada*. The prints were done by Janet McPhee c.1930. Because the original blocks proved difficult to print properly they have been reproduced from polymer plates made from the original artist's proofs. The dimensions refer to the size of the block.



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135



134

- 134 *La poulette grise*. Wood engraving, 8.5 × 14.3 cm.  
 135 *C'est l'aviron*. Linocut, 15.3 × 10.2 cm.  
 136 *V'la l'bon vent!* Wood engraving, 8.3 × 13 cm.  
 137 Tailpiece for *J'ai tant dansé*. Wood engraving, 3 × 8 cm.

## Further Information

### SELECTED REFERENCES

Bates, Wesley W. *The point of the graver*, with an introduction by William Rueter. Erin: The Porcupine's Quill, 1994.

Brender à Brandis, Gerard. *The white line: wood engraving in Canada since 1945: a selection from a retrospective exhibition at the Carnegie Gallery, Dundas, October 1990*, with artist biographies by Danuta M.A.K. Kamocki. Erin: The Porcupine's Quill, 1990.

Canadian Bookbinders and Book Artists Guild. *The art of the book 1988: a juried exhibition celebrating the fifth anniversary of the Canadian Bookbinders and Book Artists Guild*, curated by Shelagh Smith and Susan V. Corrigan, with a foreword by Adam Smith and essays by Betsy Palmer Eldridge and Gloria Hickey. Toronto: CBBAG, 1988.

— *The art of the book '93: a juried exhibition celebrating the tenth anniversary of the Canadian Bookbinders and Book Artists Guild*, curated by Shelagh Smith and Susan V. Corrigan, with a foreword by Alan Horne and essays by Diana Patterson and Mary K. McIntyre. Toronto: CBBAG, 1993.

— *Contemporary Canadian bookworks: an exhibition at the Embassy of Canada, Tokyo, 25 April to 9 June 1995*, with a foreword by Alan Horne and an introduction by Susan V. Corrigan and Shelagh Smith. Toronto: CBBAG, 1995.

— *The art of the book '98: a juried exhibition celebrating the fifteenth anniversary of the Canadian Bookbinders and Book Artists Guild*, curated by Shelagh Smith and Susan V. Corrigan, with a foreword by Ann Douglas and essays by the curators and Susan Warner Keene. Toronto: CBBAG, 1998.

Horne, Alan, and Guy Upjohn. *Fine printing: the private press in Canada: a travelling exhibition*, with an essay by William Rueter. Toronto: CBBAG and the Friends of the Thomas Fisher Rare Book Library, 1995.

Kotin, David B., compiler. *Reader, lover of books, lover of heaven: a catalogue based on an exhibition of the book arts in Ontario*, with a checklist of Ontario private presses by Marilyn Rueter and an introduction by Douglas Lochhead. Willowdale: North York Public Library, 1978.

Kotin, David B., and Marilyn Rueter. *Reader, lover of books, volume 2: the book arts in Ontario*. Willowdale: North York Public Library, 1981.

Lock, Margaret. *Locks' Press 1979-2000: a bibliography*. Kingston: Locks' Press, 2001.

McKnight, David. *New wave Canada: the Coach House Press and the small press movement in English Canada in the 1960s: an exhibition held at the National Library of Canada from June 21 1996 to February 20 1997*. Ottawa: NLC, 1996.

Rueter, William. *The Aliquando Press: three decades of private printing: an exhibition of letterpress books, broadsides, and ephemera from Will Rueter's private press, at the Far Fifty, Toronto, 30 October-19 November 1993*. Toronto: The Aliquando Press, 1993.

Schweitzer, Thomas T. "The Aliquando Press of William Rueter". *Canadian Notes and Queries* 53, 1998:1, pp. 3-11.

Speller, Randall. " 'Betwixen Adamauntes Two': The Locks' Press in Kingston". *Canadian Notes and Queries* 58, 2000, pp. 3-11.

Walker, George A. *The inverted line*. Erin: The Porcupine's Quill, 2000.

#### ANNUAL BOOK ARTS EVENTS

Wayzgoose, held the last Saturday in April at the Grimsby Public Art Gallery, 25 Adelaide Street, Grimsby, Ontario L3M 1X2.

Book Arts Fair held the first Sunday of December by the Printmaking department at the Ontario College of Art and Design, 100 McCaul Street, Toronto, Ontario M5T 1W1.

#### UPCOMING EXHIBITIONS

*Ink paper lead, board leather thread*. W.D. Jordan Special Collections and Music Library, Douglas Library, Queen's University, Kingston, Ontario, 22 March-30 April 2002.

*Books made by hand: ink paper lead, board leather thread*. Macdonald Stewart Art Centre, Guelph, Ontario, 16 January - 16 March 2003.

*The art of the book 2003*: a juried exhibition of work by CBBAG members. The tentative schedule is as follows:  
York Quay Gallery, Toronto, Ontario, 19 September - 2 November, 2003;  
Centre Culturel Franco-Manitoban, Winnipeg, November 2003-mid January 2004;  
Saskatchewan Craft Council, Saskatoon, March - April 2004;  
Alberta Craft Council, Edmonton, September - October 2004;  
Medicine Hat Museum and Art Gallery, Alberta, November-December 2004.

#### ADDRESSES FOR THOSE INTERESTED IN THE BOOK ARTS IN ONTARIO

Canadian Bookbinders and Book Artists Guild, 176 John Street, suite 309, Toronto, Ontario M5T 1X5. Tel. (416) 581-1071. Website: [www.cbbag.ca](http://www.cbbag.ca)  
— Workshops , information, exhibition catalogues

Thomas Fisher Rare Book Library, Robarts Library, 120 St. George Street, University of Toronto, Ontario M5S 1A5 and the Robertson Davies Library at Massey College, 4 Devonshire Place, University of Toronto, Ontario M5S 2E1.  
— Book arts collection

National Library of Canada, 395 Wellington St., Ottawa, Ontario K1A 0N4  
Home page and web site: [www.nlc-bnc.ca](http://www.nlc-bnc.ca); click on Press books  
— Book arts collection

Toronto Reference Library, 789 Yonge Street, Toronto, Ontario M4W 2G8. Tel. (416) 393-7131; Special Collections Centre on the fourth floor.  
— Book arts collection



Wood Engravers' Network. c/o Jim Horton, 3999 Waters Road, Ann Arbor, Michigan 48103. Tel. (734) 665-6044; JiHorton.aol.com  
—Summer workshop, information

#### SELECTED COMMERCIAL ADDRESSES

Aboveground Art Supplies, 47 McCaul Street, Toronto, Ontario M5T 3K2.  
Tel. (416) 591-1601.  
— Paper

Don K. Black Linecasting Service Ltd., 120 Midwest Rd., unit 5, Scarborough, Ontario M1P 3B2. Tel. (416) 751-5944.  
—Presses, type

Carr McLean, 461 Horner Ave., Toronto, Ontario M8W 4X2.  
Tel. (416) 252-3371.  
— archival materials (paper)

Felton Bookbinding Ltd., 348 Guelph St., unit 12, Georgetown, Ontario L7G 4B5. Tel. (905) 873-2665.  
— Bookbinding equipment and supplies

The Japanese Paper Place, 887 Queen Street West, Toronto, Ontario M6J 1G5. Tel. (416) 703-0089.  
— Japanese paper, bookbinding supplies, books

The Porcupine's Quill Inc., 68 Main Street, Erin, Ontario N0B 1T0.  
Tel (519) 833-9158.  
— Books by Wesley W. Bates and George Walker, *Canadian notes and queries*, *DA/The Devils Artisan*

St. Armand Paper, 3700 St. Patrick, Montreal, Quebec H4E 1A2.  
Tel. (514) 931-8338.  
— Handmade paper

#### GLOSSARY

**accordion-fold book:** a book structure in which paper is folded zigzag to create a number of panels which open into a single continuous sheet. Unlike a flutter book, the covers are attached only to the text block, not to each other.

**adhesive:** the generic term for glue and paste.

**adhesive binding:** the sections of the text block are clamped, cut at the fold and glued in a machine instead of sewn; the method is now used for most commercially printed books, particularly paperbacks.

**artist's book:** a book in which the artist's creative expression of a text or image dominates the concept of the book. These range from commercially printed photo-offset books that were designed by the artist to metal sculpture. Artists' books can be very imaginative, extending our perception of book forms.

**artist's proof:** an impression taken while the artist is still working on the print or on completion, in addition to the numbered edition, to be kept by the artist.

**bed:** the flat surface of the press on which the type rests.

**board:** the stiff protective cover on each side of a bound book.

**book cloth:** stiff, dyed and coated cotton, linen or other material, manufactured for bookbinding. There are also non-woven book covering materials such as Linson (embossed paper) and Skivex (reconstituted leather).

**broadside, broadsheet:** a sheet of unfolded paper, usually printed on one side, containing text and sometimes illustration. Early broadsides were often printed for polemical reasons or to make public a poem or text in ephemeral form; they include government proclamations, political propaganda and ballads.

**calligraphy:** the art of beautiful writing. Modern calligraphy has a close association with the writing of historical manuscripts and books.

**case binding:** a hand or machine-made binding comprising a spine and two boards attached to the outside of a text block.

**codex:** the common book form of folded text sections sewn onto tapes

or cords and bound into boards. This form originated about the fourth century CE.

**colophon:** a note at the end of a book describing details of its production.

**composing stick:** an adjustable metal tray held by hand into which characters of type are set.

**computer typesetting:** typesetting using computer technology.

**cylinder press:** a flatbed press originally used for taking reproduction proofs. The type or block is placed on the bed of the press and inked, and the paper is fed onto a large cylinder that is rolled over the bed, producing an impression.

**designer binding:** binding which extends the creative imagination of the binder to interpret the text of the book being bound. Designer bindings can reflect a traditional style or be highly creative and contemporary.

**edition:** the number of copies of a work printed from the same setting of type.

**endpaper:** the paper attached to the first and last pages of a text block; in a case binding, the outer leaf of the endpaper is pasted to the inside of the board.

**ephemera:** printed pieces such as invitations and cards not intended to be kept permanently. These materials often reveal the informal graphic styles of a period.

**fine binder:** a hand binder who uses pride and skill to produce work well, using best quality materials.

**fine press:** a press operated to create quality printing and maintain high standards. Work may be commissioned and some aspects of manufacture hired out.

**flag leaf book:** a book in which sheets are attached to a folded spine so that when opened the book seems to contain waving flags.

**flutter book:** an accordion-fold book in which the covers at either end are attached to one another.

**fore-edge:** the edge of a book opposite the spine.

**foundry type:** type carefully cast from the hardest hot metal by a specific type foundry.

**fount:** a complete set of type characters of one particular size and design, including upper and lower case letters, figures and punctuation marks.

**frontispiece:** the opening illustration of a book, usually facing the title page.

**full binding:** a binding style in which spine and boards are covered with a single material, usually cloth or leather.

**half binding:** a binding style in which the spine and corners are covered with a different material from that used on the boards.

**headpiece:** a decoration at the beginning of a chapter.

**label:** a printed paper sheet containing the title and author's name, pasted on the spine or the front cover of a book. Sometimes a binder's label containing information about the binder is pasted onto the endpaper.

**laid paper:** paper showing parallel wire marks from the paper mould. Some machine-made papers imitate this feature.

**laminare:** attaching two thicknesses together; covering a board or cover with a clear protective coating.

**leading:** thin metal strips inserted between lines of type.

**letterpress:** printing from raised type or blocks. The surface is inked and impressed into the paper.

**line block:** a printing surface with an image etched or photo-engraved on a zinc, steel or copper plate.

**linocut, linoleum cut:** a relief block in which the text or image is cut into a piece of mounted linoleum.

**Linotype:** a composing machine that sets text in solid lines or slugs.

**lithography:** a printing technique in which a plate or stone is treated so that some areas on the surface hold a thin film of water (which repels oil-based ink) and other areas attract ink.

**'livre d'artiste':** traditionally, a book in which the artist creates original prints (etchings, lithographs, etc.) to complement a separately printed text; the illustrations and text are issued in a box or portfolio. This term is sometimes used erroneously for an artist's book.

**marbled paper:** paper decorated with swirls of pigment which have floated on the surface of water.

**Monotype:** a machine that casts single characters of type.

**offset:** in lithography, the use of a rubber roller to pick up the inked image from the plate or stone in order to transfer it to paper. Also, a generic term for the lithographic printing process used by many commercial presses today.

**onlay:** a thin layer of leather or other material which is pasted onto a larger piece of leather; the latter is pared from behind so that all surfaces are flush. This is a skilled form of binding decoration.

**ornament:** a decorative motif (originally a flower) cast as printing type. Ornaments can be combined to add pattern and decoration to printed books.

**point:** a unit of type measurement; there are approximately 72 points in an inch.

**photo-etching:** a relief printing surface prepared by photographic, chemical or mechanical means.

**photocomposition:** typesetting by photographic means, a method that predates digital or computer typesetting.

**polymer plate:** a plastic relief plate, made photographically, for printing by letterpress.

**portfolio:** a folder with covers and enclosing flaps for protecting and storing books or prints.

**printers' flower:** see ornament.

**private press:** a press in which the proprietor creates printed work primarily for pleasure and personally performs most bookmaking operations.

**proof press:** see cylinder press.

**quarter binding:** a binding style in which the spine and boards are covered with different materials.

**sans serif:** a monotone letterform design without serifs.

**serif:** the finishing stroke at the top and bottom of a letter.

**sewn binding:** one in which the text block sections are sewn together at the fold; in traditional hand binding, this is done with a needle and linen thread on a sewing frame.

**signature:** the folded printed section of a book containing pages in correct sequence. Signatures usually comprise 16 or 32 pages.

**spacing:** metal pieces used to fill the spaces between and around words in a composing stick.

**spine:** the back of the binding case of a book, visible on a bookshelf.

**stamping:** blocking a design from a previously made relief metal block onto a book cover either in blind or using gold leaf or metallic foil.

**tooling:** impressing a design or letters onto a book by hand using individual finishing tools.

**typeface:** the family name for a design of type. The face may appear in roman and italic (with style variations) and in several weights (light, regular, bold).

**text block:** a set of signatures which make up the inside of the book.

**Wayzgoose:** a printers' celebration, traditionally on Bartholomew's Day (24 August), when printers returned to working long hours by candlelight, when paper windows were replaced and the master printer produced a feast for his employees. Nowadays (as with the Grimsby Wayzgoose) such a gathering celebrates the printing and binding arts with the public.

**wood engraving:** a design or illustration cut with a graver on the end-grain surface of wood.

**wood type:** type created mechanically in the nineteenth century in large sizes from blocks of wood, since wood was lighter than metal to carry and handle for newspaper headlines and posters.

**woodcut:** a design or illustration cut with a knife on the side grain surface of wood.

**wove paper:** paper which has less distinct texture than laid paper.

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Don Taylor designed and produced the display at the exhibition entrance and the panels advertising the exhibition in the Library.

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## COLOPHON

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### Photographic credits

Most of the illustrations were scanned directly. Peter Jones took the photographs for cat. nos. 22, 23, 64, 96 & 100; Brian Young took the photographs of cat. nos. 130 & 131. The photos of the exhibitors were taken by Lynn Ross, p. 20; Sally Raintree, p. 24; Rick/Simon, p. 26; Wesley W. Bates, pp. 29 & 38; Gretchen Heinze, p. 34; Julian Stein, p. 44; Mary K. McIntyre, p. 49; Dylan J.M. Walker, p. 52; Cybèle Young, p. 57.