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Illustrator and calligrapher Jack McMaster was a frequent contributor to Gaspereau Press productions. From the complex pochoir stencil work he did for a limited edition letterpress project to multicolored book jacket illustrations, McMaster loved a challenge. His good humour, openness and commitment to collaboration gave his association with the press a significance beyond his skill with pen, pencil and brush. McMaster died in September 2016 of complications related to cancer. This short chapbook reproduces samples of lettering and illustrations McMaster executed for Gaspereau Press between 2006 and 2016 and provides both a biographical sketch and checklist.
This book celebrates one of the great twentieth-century American private presses, Gray Zeitz’s Larkspur Press. After discovering letterpress printing under the mentorship of Carolyn Hammer at the University of Kentucky, Zeitz established his own press in the rural village of Monterey, Kentucky. Using metal type and traditional tools, he has produced finely crafted and yet wholly approachable books and broadsides, largely by and for his Kentucky community—a community which includes such authors as Wendell Berry, Guy Davenport, James Baker Hall, Bobbie Ann Mason, Richard Taylor and Maureen Morehead. Compiled by Gabrielle Fox, this book is comprised of an interview with Zeitz, tributes by friends of the press, an extensive bibliography of the press’s books and broadsides, over 80 photos, and a sampler letterpress printed by Gray Zeitz at Larkspur Press.

“Larkspur Press... would attract and deserve my admiration if I came upon it anywhere. But it is not ‘anywhere.’ It is very particularly somewhere, doing its good, beautiful, necessary work...” WENDELL BERRY

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Glenn Goluska in Toronto
ANDREW STEEVES, EDITOR

The text of this book is based on a 2011 interview given by book designer and letterpress printer Glenn Goluska (1947–2011). In his narrative, Goluska reflects on the Toronto typographic scene of the late 1970s and early 1980s. This was a period of both technological chaos and extraordinary innovation in the typographic trade, as metal type and letterpress printing equipment were discarded in favour of a succession of photo- and digital-based type composition systems. Goluska describes his immersion in Toronto’s thriving small press avant garde, from his friendships with typographers Stan Bevington, Robert MacDonald and William Rueter to his work with authors Margaret Atwood, Michael Ondaatje, bpNichol and Robert Kroetsch. Born in Chicago, Goluska studied modern languages at the University of Toronto. After establishing his reputation typesetting books at Toronto’s infamous Coach House Press in the late 1970s, Goluska went on to found his own letterpress imprints (Imprimerie Dromadaire and Nightshade Press) and to design for both the Canadian Centre for Architecture and McGill-Queen’s University Press in Montreal. In 2011, he was awarded the Alcuin Society of Canada’s Robert R. Reid Award for his outstanding contribution to the book arts in Canada.

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Through 1976–77, Soren Bondrup-Nielsen conducted a bird survey in the territory that would become Pukaskwa National Park (pronounced Puck-a-saw), a tract of wilderness on the northern shore of Lake Superior. As plans to establish the park were taking shape, Bondrup-Nielsen—together with his wife, both graduate students in the Zoology Department at the University of Toronto—won a contract to study its avian life. Fueled by youthful idealism and eager for adventure, the pair elected to live in the park for the full year, camping at various inland and coastal sites and travelling to its remote corners. Comprised of an edited selection of Bondrup-Nielsen’s diary entries, Pukaskwa offers a look at daily life in the bush: from walking transects and recording observations to whimsical projects and side excursions; from the rudimentary essentials of warmth, food and shelter to the joy of companionship and the simple comforts of camp life. As well as counting birds, Bondrup-Nielsen comments on the general ecology of the park, wrestling with the potential impact of human activity and the incursion of park infrastructure on the preservation of wilderness.


**Specifications**: Printed offset on laid paper making 224 pages trimmed to 5.3 × 8.5 inches. Bound in a paper cover and enfolded in an offset-printed jacket. Typeset in Rialto.
The Photographer’s Last Picture

The Poetic Development of Twenty Pictures from Collier’s Photographic History of the European War

SEAN HOWARD

Howard has written twenty poems inspired by photographs he discovered in a tattered copy of Collier’s Photographic History of the European War (1916). For Howard, each photograph introduces a cascade of associations and ideas about history and memory, about the events and implications of the First World War, and about our ongoing relationship with global conflict. The resulting poems have the economy and energy of a stark, high-contrast print. Howard’s prose passages chronicle the development of each photograph into a poem, like images slowly taking form in the chemistry of a darkroom tray. Following a method that is “precariously dependent on attentiveness, memory and chance encounters, personal and cultural associations followed as broadly, deeply, and unsystematically as possible,” The Photographer’s Last Picture assembles observation, description, quotation and amplification into an episodic text capable of transmitting a range of uncertain truths unavailable to conventional History.

Sean Howard is the author of two collections of poetry, Local Calls (2009) and Incitements (2011). As well as appearing in numerous literary journals, his work has been featured in The Best Canadian Poetry in English in both 2011 and 2014. Howard lives in Main-à-Dieu, Cape Breton, and is an adjunct professor of political science at Cape Breton University.

SPECIFICATIONS: Printed offset on laid paper making 384 pages trimmed to 5 x 8 inches. Bound in a paper cover and enfolded in a blue letterpress-printed jacket. Typeset in Bunyan and Colville Sans.
Harbour

Distant objects please, because, in the first place, they imply an idea of space and magnitude and because not being obtruded too close upon the eye, we clothe them with the indistinct and airy colours of fancy.

WILLIAM HAZLITT

This late, wet winter’s near-dusk,
from the Dartmouth side of the harbour, the bridge isn’t some cocktail party’s belched boast; it’s not gin-fuelled and all red-cheeked and breathless.
It’s a tongue almost held; a con’s hovering steely-squint guile; an old rumour that disappeared for a while—that once-riveting bit of now chary gossip (the mid-day, office-y stuff), let slip unintended, as end-of-break mugs slosh and spill gritty remains in the sink. We drink in, and get drunk on, this logic at play; understand it as vague—a sort of suspension—as eyes do us no favours from this spot on the shore.
But we still can’t ignore how this engineered bulk’s intermittency acts as a proxy for falsehood at times and, what’s more, often seems a tad bored with itself, too relaxed.

Given the view, we conclude it’s akin to some salacious quip we’re quite sure we’ve all heard but not one of us dares to source or repeat. Its concrete and iron? Like envy, in theory: an amorphous abstraction discretely strobe-surgeing in failing light’s fog. We blink; our minds jog. What we’re left with: what day’s faltering grasp on the view would have us believe, hands arcing and arcing, again. And again.
The exact gist of those recurring waves? Hard to fathom.
Robinson is in the best sense a poet of the domestic, his intense curiosity animating a renewed engagement with things familiar—the intellectual life of the family dog, a favourite pair of jeans, sports, local landmarks and relationships. In these poems, Robinson approaches each subject with vivid imagery and the intellectual terseness of a logical proposition, playfully reminding us of the “uneven arithmetic” that invigorates poetic language.

Matt Robinson’s previous poetry collections include Against the Hard Angle (2010), no cage contains a stare that well (2005), how we play at it: a list (2002), and A Ruckus of Awkward Stacking (2000), as well as numerous chapbooks. Robinson has won the Grain Prose Poetry Prize, the Petra Kenney Award, and The Malahat Review Long Poem Prize, among others. He lives in Halifax, Nova Scotia, with his family.

SPECIFICATIONS: Printed offset on laid paper making 48 pages trimmed to 5.3 × 8.5 inches. Bound in a paper cover and enfolded in a grey letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Zenon.
TWENTY-THREE WEEKS

Mid-sentence your mother grabs my hand, thrusts it low and fierce against her abdomen and holds it there. We stop our talk of war and politics, of the difference between poetry and rhetoric. Her blood insists beneath my fingers. *Is being ready to kill* a pre-req to enlist, hardwired into trigger fingers? I try to pull away but she pushes further, rooting out your home, *yourself*. It must hurt her some, and you. Rhetoric is your words *instead of your children*. We read the news and then press on. It must feel like your ceiling’s falling in. Finally you punch against it. My eyes flare, your mom’s hand lifts. We study one another’s faces, pushing past our surfaces to sense if, underneath, we’re ready.

*With lines from Audre Lorde*
‘The news’ can mean many things, but first and foremost in this collection the news is—We’re having a baby! Starting in the fifth week of his wife’s pregnancy, Rob Taylor wrote a poem every week as they travelled toward their child’s birth. His poems anticipate the astonishing and yet commonplace beginning of a human life, but they also explore how a baby’s arrival streams into both the incessant chatter of the world’s daily news and into that other sort of news that literature carries—what Ezra Pound called “news that stays news”.

Rob Taylor has published four poetry chapbooks, and his first full-length collection, *The Other Side of Ourselves*, won the 2010 Alfred G. Bailey Prize. In 2014 he was named one of the inaugural writers-in-residence at the Al Purdy A-frame, and in 2015 he received the City of Vancouver’s Mayor’s Arts Award for the Literary Arts as an emerging artist. Rob Taylor lives in Vancouver with his wife and son.

**SPECIFICATIONS:** Printed offset on laid paper making 64 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a green letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Electra.
LISTENING

In the morning I told him I'd liked listening to the streetcar bell, in the night. He thought that was nice; said he'd stopped noticing. "On weekdays you'll hear the kids, at the school, over there, in the yard," he said. Later I did hear them, but only once.
“Sometimes, knowing a person is / home, preparing a salad, helps.” This debut collection of poems records the unanticipated images that crystallize as we contemplate the state of our lives in the small hours of the day. Inspired by the economy of the Western ghazal form, Erin Brubacher’s sparse poems chronicle the aftermath of a marriage and the many seemingly minor encounters which bring clarity, levity and a sense of pathos to our days.

Erin Brubacher is a director and multidisciplinary artist who works with people, mostly through strategies of performance, photography and theatre. She has lived in ten cities; her peripatetic practice is now based in Toronto. You can read more about her work at www.erinbrubacher.ca

SPECIFICATIONS: Printed offset on laid paper making 64 pages trimmed to 4.25 × 6 inches. Bound in a paper cover and enfolded in a mineral-green letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Bunyan.
Upon Reading Flavia Cosma's 'Thus Spoke the Sea'

I.

28 Like theologians of flames and bones, We all read Literature badly: We think it is cabalistic Scripture, For we have heard it moaning, dying, In a professor's suffocating briefcase: All the love poems shrivelling into epitaphs.

We league together and laugh out loud: "Here is another poem that doesn't quite work, See: The light it should bring is broken like water." We diagnose the diseased morals, The Vichy-vicious visions Of politically noxious bards, And all their fossil, fussied over Poesy, Whose lines, once elastic with Music, Are long gone crusty, clunky, leaden, And decayed into dissertations— To hobble bel canto with cant— Contraband balderdash....

(They claimed they were making Art, But their clamour became hard to make out.)

Espy all those rickety typists at old typewriters! Those maimed, vengeful creatures, Whose Grace is pure sludge: May we credit their heart-felt plagiarisms With a hitherto, neglected Excellence? Cops-alone decipher and then dissect their texts— Each accurate sham, Each purveyor of perverted Originality:
Gold

GEORGE ELLIOTT CLARKE

The poems in Gold glitter. From the lush, unrestrained and unabashed tumble and thrust of his sensual lyrics (vivid expressions of love and lust which brook no admonishment) to the measured and stately resonance of his eulogies for community organizers, tributes to leaders and laureates, and contemplations on the principles for good governance, George Elliott Clarke strives to enact Robinson Jeffers’s assertion that “Beauty... is the sole business of poetry.” Whether it be in the whiskey-hue of skin or the metal of the love in one’s heart, the poems in Gold riff on the colour’s cultural and poetic properties, joining Blue, Black, and Red as the fourth volume in Clarke’s series of ‘colouring’ books.

George Elliott Clarke is an internationally-renowned poet and scholar whose books—including his highly-esteemed poetry collections Execution Poems and Whylah Falls—have won him many honours, including the Portia White Prize (1998), the Governor General’s Literary Award (2001), the Dr. Martin Luther King Jr. Achievement Award (2004), and the Pierre Elliott Trudeau Fellowship Prize (2005). Born in Windsor, Nova Scotia, Clarke presently resides in Toronto where he is E.J. Pratt Professor of Canadian Literature at the University of Toronto and Canada’s Parliamentary Poet Laureate (2016–17). His most recent book is a novel, The Motorcyclist.

Specifications: Printed offset on laid paper making 160 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a golden offset-printed jacket. Typeset in Laurentian.
"don't know gulvin or barasway (thought it was barachois), franceway, b'y, not francois.

sick for the language nan speaks,
I want to be her mother. to hear the loving lisp of other. the old dialect says
jinker brings bad luck, and luck is lolly
but then I didn't name the thing.

queen's anglais wants me to speak like puffed-up prince downing's derivative street, but my son will know what it means to be scrawny

like Lavinia, tongue-raped and cleaved with sticks for hands. oh language you shit beautiful words only to take them away, like, take them away tv dude.

like the schizophrenic of the ear
I hear dervish verbs of yesteryear,
when in wilder titivated tongues I could swig wine, traipse through leaves of grass."
“Sick for the language nan speaks,” Robin Durnford’s poems pursue the “dervish verbs” of a torquey local idiom, their punchy rhythms and visceral imagery invoking a sort of barbaric yawn for Newfoundland’s south coast. Whether she’s writing of childbirth, family lore or teenage shenanigans, her work is rooted, her “tongue still twists/in the deserted weeds of barren banks/for recitations, caribou, heroic deeds, and blessèd/fishing coast I cannot leave.”

Robin Durnford’s poetry collection *A Lovely Gutting* was short-listed for the Writers’ Alliance of Newfoundland & Labrador Heritage & History Award, and her illustrated chapbook, *Fog of the Outport* (artwork by Meagan Musseau) was the subject of a 2013 CBC *Land & Sea* documentary. Born in St. John’s and raised on the west coast of Newfoundland, Durnford currently teaches at Grenfell Campus of Memorial University in Corner Brook.

**SPECIFICATIONS:** Printed offset on laid paper making 112 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a red letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Neacademia.
MY BLACK & DECKER LH4500

is the whack job of yard tools, flies off the handle at every little thing. Unfuckingbelievable, it screams at each leaf. Are you retarded? Were you mule-kicked in the head as a kid? Surround-sound roid-rage, a ramped-up me on a rampage. The fight's unfair, everything flees.

Twigs leap clear, even the flattened grass can't come up for air. Make it stop, beg the neighbours. Blow me, I say.
In his new collection of poems, Carmine Starnino writes of mid-life within the context of family life, testing traditional views of masculinity against contemporary experience. Adopting the swagger of the “unoutshoutable big shots” of that generation of cabbies, factory-lifers and hard-ass dads that sired us, Starnino pursues the leviathan machismo that seemed to propel them. How does it square with the urbane young fathers he encounters taking their toddlers to play in the park, or the gear-obsessed quest for the perfect weed-free lawn? Moving from putting his restless child to bed to the hospital bedside of his dying father, Starnino’s poems offer an intimate if unresolved portrait of an apprenticeship into manhood.

Carmine Starnino has published four volumes of poetry. His most recent, This Way Out (2009), was nominated for the Governor General’s Literary Award. His other books include two collections of critical reviews and essays—Lazy Bastardism and A Lover’s Quarrel—and The New Canon: An Anthology of Canadian Poetry, which he edited. Starnino lives in Montreal.

Specifications: Printed offset on laid paper making 80 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Leo.
Chapel for an "enlargement of the firm's summer Toronto churches were finalized. Lifting what they saw, in March 1956 the board moved that Adamsom be asked to prepare preliminary chapel sketches for each of the sites. The plan was for a new Main Street and the Home Economics-Geology building and the Almonst Hall area."

Pursuing the latter option, Adanson's subsequent chapel plan was an exterior, monumental design that would have stood where the Conservatory of Music building and Almonst Hall are today (acquiring their eventual site), and where the current library stands (figure 5.4). Persuasive in Adanson's design was large and imposing, a feature that was not in favor for the more public and corporate structures at that time, inspired by such projects as Niemeyer's Salk Institute in La Jolla, California. Similar to St. Patrick's Church in New York. Acknowledging the school's religious roots, Adamsom's chapel would have dominated the view of the campus. The building was a Plain square tower at the front of the church with a square apse, accompanied by two smaller buildings. Enveloping another key piece of Mount Allison architecture to be planned and built by others was a tall covered colonnades between the chapel and the rest of the campus. While never built, the chapel of Adamsom's scheme would have been situated near the entrance to the campus, in the 1956 housing plant building, designed by Catherine orientations of Arthur Holmby, Architect, with large scale brick tower that stood for a different type of student life (figure 5.7). It is worth noting that the Mount Allison Faculty Association's 1956 Idea of Excellence at Mount Allison was critical of any new chapel that "symbolizes or oversights the town." Their suggestion that "its main entrance should be from the center of campus, and that the chapel should be situated as a building within the campus" contrasted with the Adanson scheme.

Ultimately, it was Brown, Bishop of Brown's chapel design that was approved. When Brown's design was presented to the student body and the proposed chapel in October 1961, the minutes record that members of the university's executive committee were very favorably impressed and unanimously supported the project. Officially opened in September 1956, the Mount Allison Chapel is not only the most beautiful Modern building in New Brunswick, but one of the most architecturally inspiring as well (figure 5.8). Its execution of detail is nothing short of immaculate, its material finish is virtually flawless. From the character and...
Founded as an academy for boys in 1839, Mount Allison University has grown into one of Canada’s most highly-revered undergraduate institutions. In A Vision in Wood and Stone, art historian and architect John Leroux collaborates with photographer Thaddeus Holownia to chronicle the story of Mount Allison’s campus, charting its development from a few wooden structures to its present diversity of building materials and architectural styles. At the heart of their lavishly illustrated study is a conversation about the nature of architectural change and its role in the formation of the campus. Whether spurred by the calamity of fire or by the visionary (or sometimes revisionary) impulses of the university’s leadership, Mount Allison’s architecture has been repeatedly transformed, each new building expressing both the localized needs and aspirations that animated its construction and aspects of the global events and aesthetic movements that informed its design. Leroux and Holownia demonstrate how architecture can record the complex story of an institution’s development and embody the hopes and dreams of a community.

John Leroux is an art historian and architect based in Fredericton, NB. He is also the author of six books on New Brunswick architecture. Thaddeus Holownia is an award-winning photographer and professor of Fine Arts at Mount Allison University.

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SEAN HOWARD
So Many Boys All Doing Right: A Tribute to Charles Sorley (1895–1915)
LETTERPRESS LIMITED EDITION

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There’s more. Stay tuned.

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NATURAL HISTORY


POETRY

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ARCHITECTURE


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Pukaskwa

A Naturalist’s Year Surveying Birds in the Lake Superior Wilderness, 1976–1977

SOREN BONDREP-NIELSEN

Through 1976–77, Soren Bondrup-Nielsen conducted a bird surveys in the territory that would become Pukaskwa National Park (pronounced Puck-a-saw), a tract of wilderness on the northern shore of Lake Superior. As plans to establish the park were taking shape, Bondrup-Nielsen—together with his wife, both graduate students in the Zoology Department at the University of Toronto—won a contract to study its avian life. Fueled by youthful idealism and eager for adventure, the pair elected to live in the park for the full year, camping at various inland and coastal sites and travelling to its remote corners. Comprised of an edited selection of Bondrup-Nielsen’s diary entries, Pukaskwa offers a look at daily life in the bush: from walking transects and recording observations to whimsical projects and side excursions; from the rudimentary essentials of warmth, food and shelter to the joy of companionship and the simple comforts of camp life. As well as counting birds, Bondrup-Nielsen comments on the general ecology of the park, wrestling with the potential impact of human activity and the incursion of park infrastructure on the preservation of wilderness.


SPECIFICATIONS: Printed offset on laid paper making 224 pages trimmed to 5.3 × 8.5 inches. Bound in a paper cover and enfolded in an offset-printed jacket. Typeset in Rialto.
Howard has written twenty poems inspired by photographs he discovered in a tattered copy of Collier’s Photographic History of the European War (1916). For Howard, each photograph introduces a cascade of associations and ideas about history and memory, about the events and implications of the First World War, and about our ongoing relationship with global conflict. The resulting poems have the economy and energy of a stark, high-contrast print. Howard’s prose passages chronicle the development of each photograph into a poem, like images slowly taking form in the chemistry of a darkroom tray. Following a method that is “precariously dependent on attentiveness, memory and chance encounters, personal and cultural associations followed as broadly, deeply, and unsystematically as possible,” The Photographer’s Last Picture assembles observation, description, quotation and amplification into an episodic text capable of transmitting a range of uncertain truths unavailable to conventional History.

Sean Howard is the author of two collections of poetry, Local Calls (2009) and Incitements (2011). As well as appearing in numerous literary journals, his work has been featured in The Best Canadian Poetry in English in both 2011 and 2014. Howard lives in Main-à-Dieu, Cape Breton, and is an adjunct professor of political science at Cape Breton University.
Some Nights It’s Entertainment; Some Other Nights Just Work

MATT ROBINSON

Robinson is in the best sense a poet of the domestic, his intense curiosity animating a renewed engagement with things familiar—the intellectual life of the family dog, a favourite pair of jeans, sports, local landmarks and relationships. In these poems, Robinson approaches each subject with vivid imagery and the intellectual terseness of a logical proposition, playfully reminding us of the “uneven arithmetic” that invigorates poetic language.

Matt Robinson’s previous poetry collections include Against the Hard Angle (2010), no cage contains a stare that well (2005), how we play at it: a list (2002), and A Ruckus of Awkward Stacking (2000), as well as numerous chapbooks. Robinson has won the Grain Prose Poetry Prize, the Petra Kenney Award, and The Malahat Review Long Poem Prize, among others. He lives in Halifax, Nova Scotia, with his family.

Specifications: Printed offset on laid paper making 48 pages trimmed to 5.3 x 8.5 inches. Bound in a paper cover and enfolded in a grey letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Zenon.
“The news’ can mean many things, but first and foremost in this collection the news is—We’re having a baby! Starting in the fifth week of his wife’s pregnancy, Rob Taylor wrote a poem every week as they travelled toward their child’s birth. His poems anticipate the astonishing and yet commonplace beginning of a human life, but they also explore how a baby’s arrival streams into both the incessant chatter of the world’s daily news and into that other sort of news that literature carries—what Ezra Pound called “news that stays news”.

Rob Taylor has published four poetry chapbooks, and his first full-length collection, *The Other Side of Ourselves*, won the 2010 Alfred G. Bailey Prize. In 2014 he was named one of the inaugural writers-in-residence at the Al Purdy A-frame, and in 2015 he received the City of Vancouver’s Mayor’s Arts Award for the Literary Arts as an emerging artist. Rob Taylor lives in Vancouver with his wife and son.

**Specifications:** Printed offset on laid paper making 64 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a green letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Electra.
“Sometimes, knowing a person is / home, preparing a salad, helps.” This debut collection of poems records the unanticipated images that crystallize as we contemplate the state of our lives in the small hours of the day. Inspired by the economy of the Western ghazal form, Erin Brubacher’s sparse poems chronicle the aftermath of a marriage and the many seemingly minor encounters which bring clarity, levity and a sense of pathos to our days.

Erin Brubacher is a director and multidisciplinary artist who works with people, mostly through strategies of performance, photography and theatre. She has lived in ten cities; her peripatetic practice is now based in Toronto. You can read more about her work at www.erinbrubacher.ca

SPECIFICATIONS: Printed offset on laid paper making 64 pages trimmed to 4.25 × 6 inches. Bound in a paper cover and enfolded in a mineral-green letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Bunyan.
The poems in *Gold* glitter. From the lush, unrestrained and unabashed tumble and thrust of his sensual lyrics (vivid expressions of love and lust which brook no admonishment) to the measured and stately resonance of his eulogies for community organizers, tributes to leaders and laureates, and contemplations on the principles for good governance, George Elliott Clarke strives to enact Robinson Jeffers’s assertion that “Beauty…is the sole business of poetry.” Whether it be in the whiskey-hue of skin or the metal of the love in one’s heart, the poems in *Gold* riff on the colour’s cultural and poetic properties, joining *Blue*, *Black*, and *Red* as the fourth volume in Clarke’s series of ‘colouring’ books.

George Elliott Clarke is an internationally-renowned poet and scholar whose books—including his highly-esteemed poetry collections *Execution Poems* and *Whylah Falls*—have won him many honours, including the Portia White Prize (1998), the Governor General’s Literary Award (2001), the Dr. Martin Luther King Jr. Achievement Award (2004), and the Pierre Elliott Trudeau Fellowship Prize (2005). Born in Windsor, Nova Scotia, Clarke presently resides in Toronto where he is E.J. Pratt Professor of Canadian Literature at the University of Toronto and Canada’s Parliamentary Poet Laureate (2016–17). His most recent book is a novel, *The Motorcyclist*.

**Specifications:** Printed offset on laid paper making 160 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a golden offset-printed jacket. Typeset in Laurentian.
“Sick for the language nan speaks,” Robin Durnford’s poems pursue the “dervish verbs” of a torquey local idiom, their punchy rhythms and visceral imagery invoking a sort of barbaric yawp for Newfoundland’s south coast. Whether she’s writing of childbirth, family lore or teenage shenanigans, her work is rooted, her “tongue still twists/in the deserted weeds of barren banks/for recitations, caribou, heroic deeds, and blessèd/fishing coast I cannot leave.”

Robin Durnford’s poetry collection A Lovely Gutting was short-listed for the Writers’ Alliance of Newfoundland & Labrador Heritage & History Award, and her illustrated chapbook, Fog of the Outport (artwork by Meagan Musseau) was the subject of a 2013 CBC Land & Sea documentary. Born in St. John’s and raised on the west coast of Newfoundland, Durnford currently teaches at Grenfell Campus of Memorial University in Corner Brook.

SPECIFICATIONS: Printed offset on laid paper making 112 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a red letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Neacademia.
In his new collection of poems, Carmine Starnino writes of mid-life within the context of family life, testing traditional views of masculinity against contemporary experience. Adopting the swagger of the “unoutshoutable big shots” of that generation of cabbies, factory-lifers and hard-ass dads that sired us, Starnino pursues the leviathan machismo that seemed to propel them. How does it square with the urbane young fathers he encounters taking their toddlers to play in the park, or the gear-obsessed quest for the perfect weed-free lawn? Moving from putting his restless child to bed to the hospital bedside of his dying father, Starnino’s poems offer an intimate if unresolved portrait of an apprenticeship into manhood.

Carmine Starnino has published four volumes of poetry. His most recent, This Way Out (2009), was nominated for the Governor General’s Literary Award. His other books include two collections of critical reviews and essays—Lazy Bastardism and A Lover’s Quarrel—and The New Canon: An Anthology of Canadian Poetry, which he edited. Starnino lives in Montreal.

Specifications: Printed offset on laid paper making 80 pages trimmed to 5 × 8 inches. Bound in a paper cover and enfolded in a letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Leo.
Founded as an academy for boys in 1839, Mount Allison University has grown into one of Canada’s most highly-revered undergraduate institutions. In A Vision in Wood and Stone, art historian and architect John Leroux collaborates with photographer Thaddeus Holownia to chronicle the story of Mount Allison’s campus, charting its development from a few wooden structures to its present diversity of building materials and architectural styles. At the heart of their lavishly illustrated study is a conversation about the nature of architectural change and its role in the formation of the campus. Whether spurred by the calamity of fire or by the visionary (or sometimes revisionary) impulses of the university’s leadership, Mount Allison’s architecture has been repeatedly transformed, each new building expressing both the localized needs and aspirations that animated its construction and aspects of the global events and aesthetic movements that informed its design. Leroux and Holownia demonstrate how architecture can record the complex story of an institution’s development and embody the hopes and dreams of a community.

John Leroux is an art historian and architect based in Fredericton, NB. He is also the author of six books on New Brunswick architecture. Thaddeus Holownia is an award-winning photographer and professor of Fine Arts at Mount Allison University.

**Specifications:** Printed offset on coated paper making 240 pages trimmed to 10.65 × 9 inches and casebound. Includes over 160 images reproduced as stochastic duotones. Typeset in Goluska and Classic Grotesque. *Printed and bound off-site.*
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