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Jack McMaster at Gaspereau Press

FALL 2016

Devil's Whim Chapbook No. 32

ANDREW STEEVES

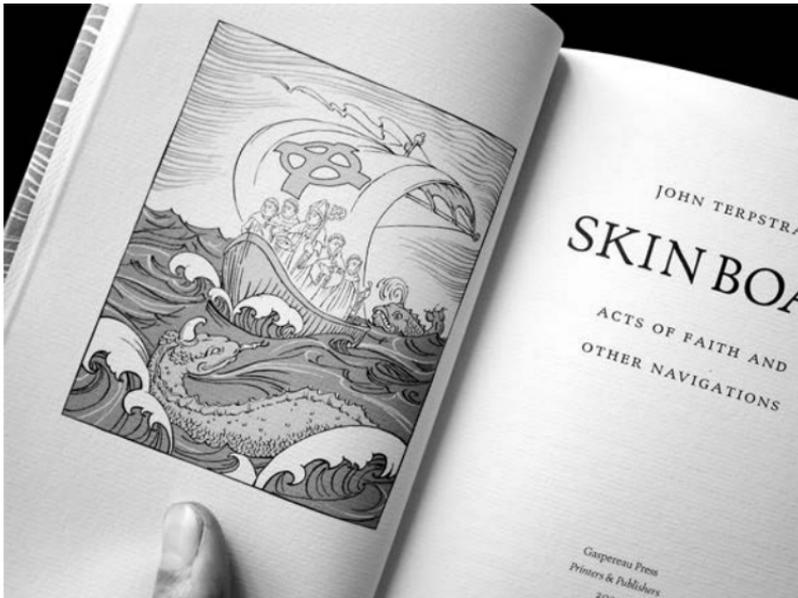
Illustrator and calligrapher Jack McMaster was a frequent contributor to Gaspereau Press productions. From the complex pochoir stencil work he did for a limited edition letterpress project to multicolored book jacket illustrations, McMaster loved a challenge. His good humour, openness and commitment 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.

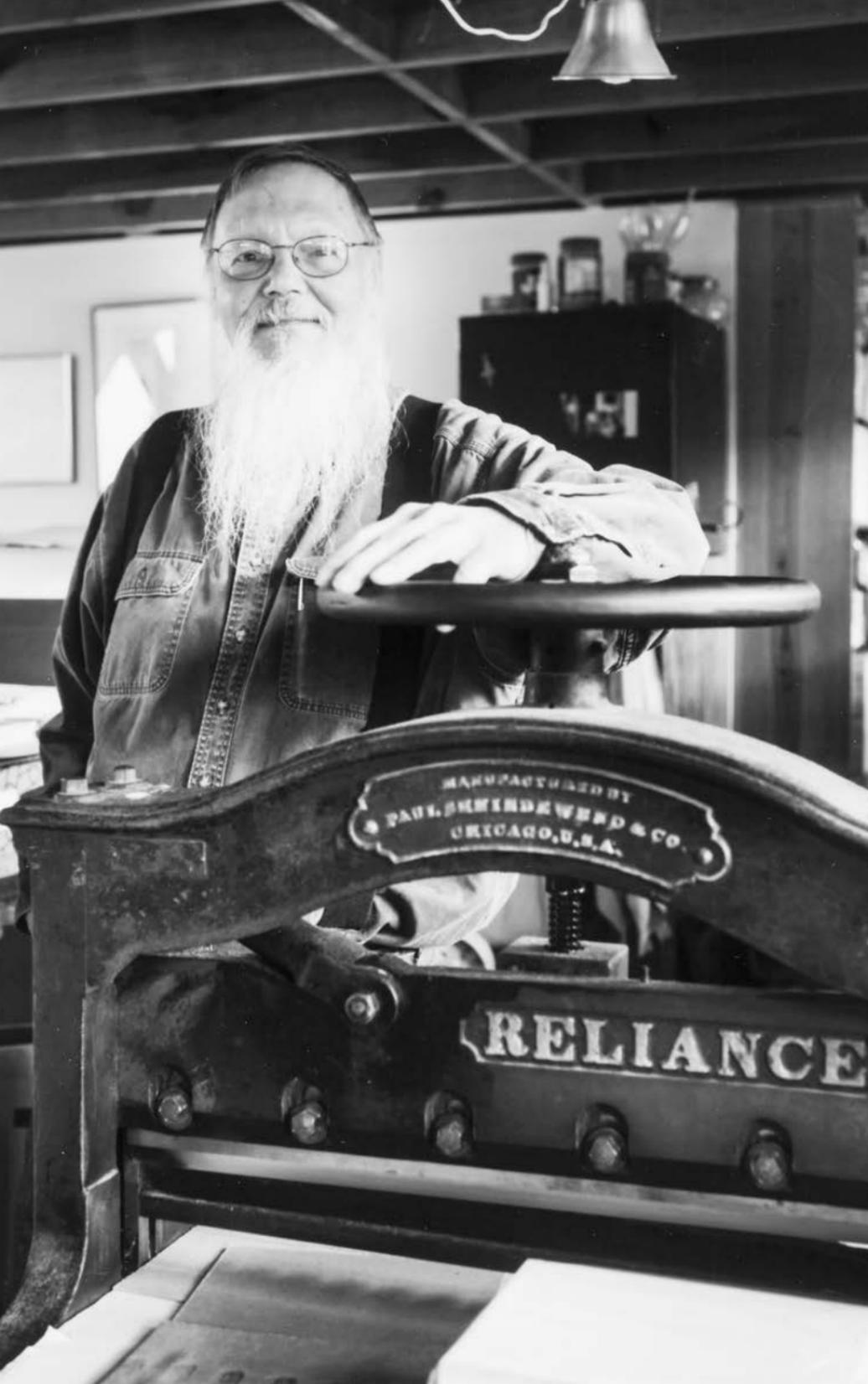
**Biography
Publishing History**
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LAN027000

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chapbook

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*Rod McDonald at
Gaspereau Press*
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RELIANCE

Larkspur Press

FALL 2016

*Forty Years of Making Letterpress Books
in a Rural Kentucky Community, 1974–2014,
Comprised of Interviews, Tributes and An
Annotated Bibliography, Compiled by Gabrielle
Fox with Contributions by Many Hands*

¶ 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.

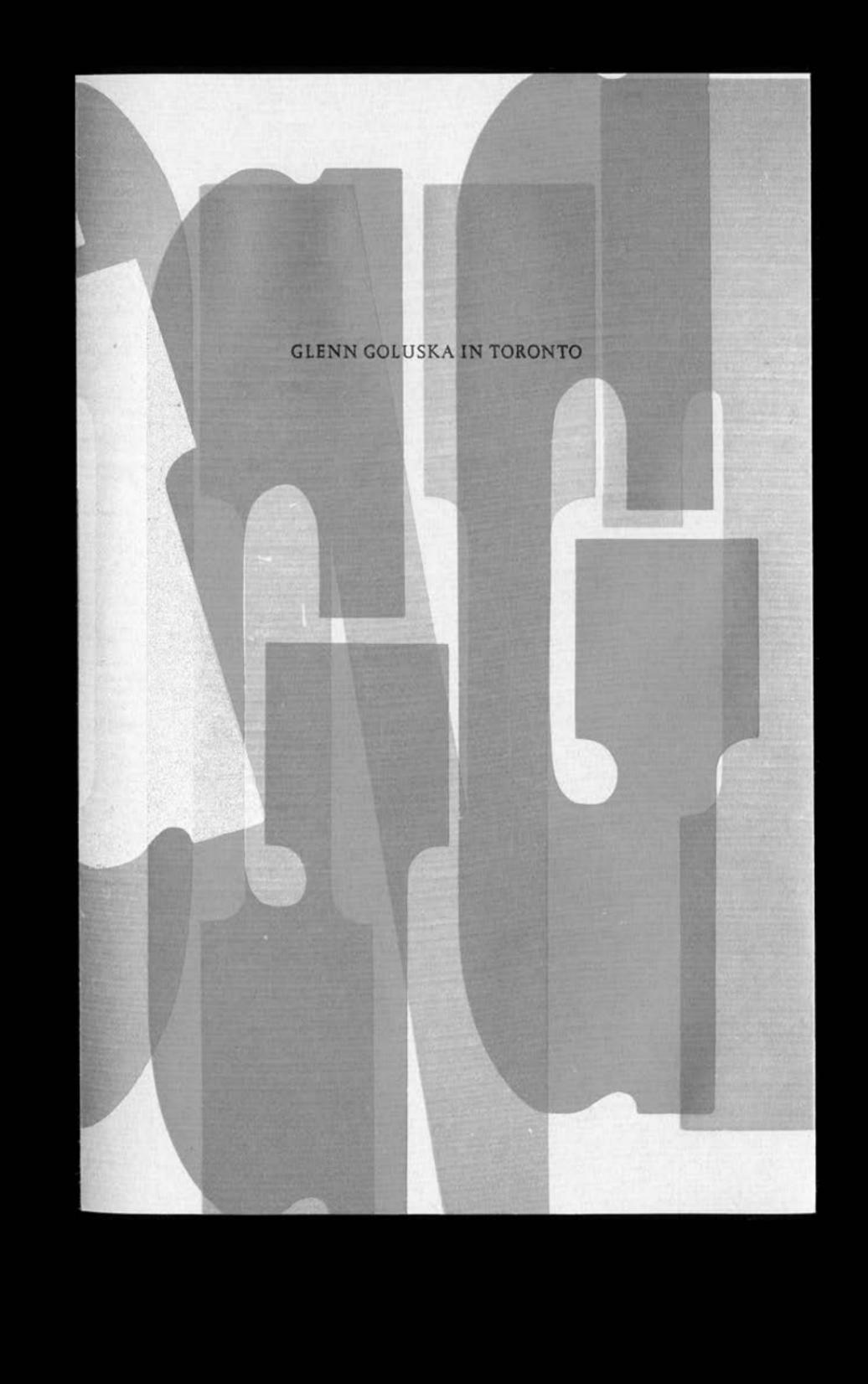
“Larkspur Press ... would attract and deserve my admiration if I came upon it anywhere. But it is not ‘anywhere.’ It is very particularly somewhere, doing its good, beautiful, necessary work...” WENDELL BERRY

SPECIFICATIONS: Printed offset on laid paper making 320 pages trimmed to 5.3 × 8.5 inches. Includes a 16-page letterpress section and a 16-page colour section. Bound in a paper cover and enfolded in a tan letterpress-printed jacket. The jacket paper is made by the Saint Armand paper mill in Montreal. Typeset in Emerson.

**Biography
Publishing History**

B10025000
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The image features a complex, layered abstract composition. It consists of numerous overlapping shapes, including rectangles, circles, and irregular polygons, in various shades of gray and white. The shapes are arranged in a way that creates a sense of depth and movement, with some elements appearing to be in front of others. The overall effect is a dense, textured visual field.

GLENN GOLUSKA IN TORONTO

Glenn Goluska in Toronto

ANDREW STEEVES, EDITOR

FALL 2016

¶ 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 guard, 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.

**Biography
Printing History**
B10025000

\$75
9781554471591
24-page sewn
chapbook with jacket

Letterpress-printed
limited edition

SPECIFICATION: Composed in Linotype Juliana and wood type and printed on handmade paper from the Imago Paper Mill, California, making 24 pages. Hand sewn into a black card stock cover and enfolded in a grey text-weight paper made in Germany by Zerkall. The jacket was printed in four colours using wood and metal type. All of these tasks were personally carried out by Andrew Steeves at Gaspereau Press. The edition was limited to 100 numbered copies.



Pukaskwa

FALL 2016

*A Naturalist's Year Surveying Birds in the
Lake Superior Wilderness, 1976-1977*

SOREN BONDRUP-NIELSEN

¶ 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.

Soren Bondrup-Nielsen is the author of three previous books, *Winter On Diamond*, *A Sound Like Water Dripping: In Search of the Boreal Owl*, and *Merging: Contemplations on Farming & Ecology from Horseback*.

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.

Biography
Nature, Ecology
B10030000
NATO10000

\$28.95
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*A Sound Like Water
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of the Boreal Owl*
\$26.95 (2009)
9781554470747



The Photographer's Last Picture

FALL 2016

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 × 8 inches. Bound in a paper cover and enfolded in a blue letterpress-printed jacket. Typeset in Bunyan and Colville Sans.

**Poetry
History, World War I**
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HISO27090

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ALSO AVAILABLE:

Incitements
\$19.95 (2011)
9781554470969

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-surfing 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.

Some Nights It's Entertainment; Some Other Nights Just Work

MATT ROBINSON

FALL 2016

¶ 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.

Poetry

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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.

ALSO AVAILABLE:

a fist made and then

un-made (chapbook)

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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

FALL 2016

ROB TAYLOR

¶ “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”.

Poetry

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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.

In the Small Hours

ERIN BRUBACHER

SPRING 2016

“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.

Poetry

POE011000

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64-page small 8vo
paperback with jacket

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, fussed 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

SPRING 2016

¶ 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.

Poetry

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Trudeau

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Quebecite

\$18.95 (2003)

9781894031745

FLOATER

“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.”

Half Rock

SPRING 2016

ROBIN DURNFORD

“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 blessed/fishing coast I cannot leave.”

Poetry

POE011000

\$19.95

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112-page 8vo

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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.

Leviathan

CARMINE STARNINO

¶ 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.

SPRING 2016

Poetry

POE011000

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*Lazy Bastardism:
Essays & Reviews on
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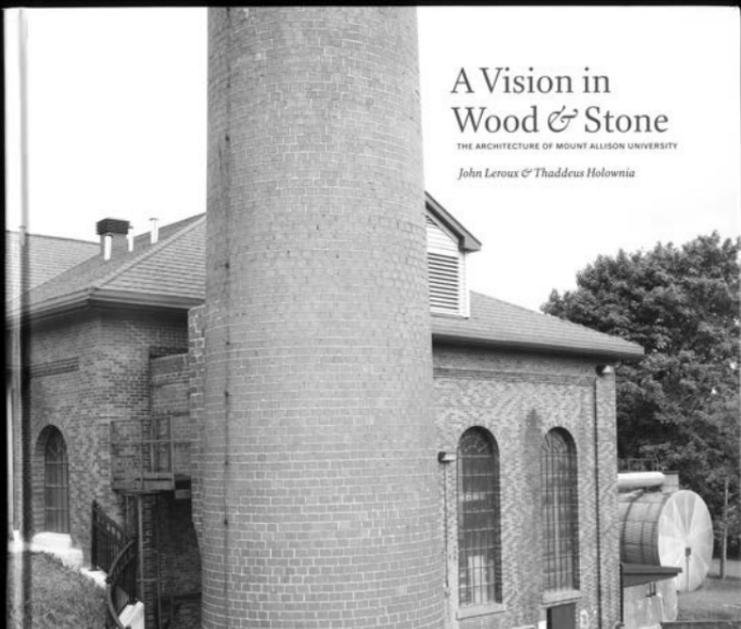
This Way Out
\$18.95 (2009)
9781554470518

With English Subtitles
\$18.95 (2004)
9781894031899

A Vision in Wood & Stone

THE ARCHITECTURE OF MOUNT ALLISON UNIVERSITY

John Leroux & Thaddeus Holownia



160

10. Mount Allison University Executive Committee Minutes (January 15, 1963), p. 4 [text]

11. Mount Allison University Executive Committee Minutes (March 21, 1963), p. 4 [text]

12. *The Idea of Excellence at Mount Allison University* (1963), p. 37

13. Mount Allison University Executive Committee Minutes (October 1, 1963), p. 1 [text]

Chapel for us,"¹⁰ and several of the firm's recent Toronto churches were scrutinized. Liking what they saw, in March 1961 the board moved that Adamson "be asked to prepare preliminary [chapel] sketches for each of the sites, i.e. The area near Main Street and the Home Economics-Geology Building and the Allison Hall area."¹¹ Pursuing the latter option, Adamson's subsequent chapel plan was an assertive, monumental design that would have stood where the Conservatory of Music building and Allison Hall sat previously (requiring their demolition), and where the current library stands (Figure 5.6). Pervasive in Adamson's design were large hard-surfaced plazas which were in vogue for the front of public and corporate structures at that time, inspired by such projects as Mies van de Rohe's 1958 Seagram Building in New York. Acknowledging the school's religious roots, Adamson's chapel would have dominated the crest of the hill like a figurehead overlooking Sackville below. Similar to Saarinen's Christ Church Lutheran, Adamson placed a tall squared tower as the focal point with a rectangular church volume alongside, accompanied by several new and related buildings. Foreshadowing another key piece of Mount Allison architecture (to be planned and built by others) was a tall covered colonnade between the chapel and the rest of the campus. While never built, the spirit of Adamson's scheme found expression nearby at the Université de Moncton in its 1963 hearing plant building, designed by Charlottetown's Alfred Hennessey Architect, with its tall buff brick mast that stood for a different type of power (Figure 5.7). It is worth noting that the Mount Allison Faculty Association's 1964 *Idea of Excellence at Mount Allison* report was critical of any new chapel that "commands or overlooks the town." Their suggestion that "its main entrance should be from the centre of campus, and that the chapel should be conceived as a building within the campus"¹² contrasted with the Adamson scheme.

Ultimately, it was Brown, Brisley & Brown's chapel design that won approval. When Bruce Brown first presented a model and drawings of the proposed chapel in October 1963, the minutes record that members of the university's executive committee "were very favourably impressed" and unanimously supported the project.¹³ Officially opened in September 1965, the Mount Allison Chapel is not only the most beautiful Modern building in New Brunswick, but one of the most architecturally inspirational as well (Figure 5.8). Its execution of detail is nothing short of immaculate, its material quality virtually flawless. From the character and



5.7 Université de Moncton hearing plant (Alfred Hennessey Architect, 1963)



A Vision in Wood & Stone

SPRING 2016

The Architecture of Mount Allison University

JOHN LEROUX & THADDEUS HOLOWNIA

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.

Architecture

ARCO11000

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*St. Andrews
Architecture,
1604–1966*

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9781554470945

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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Jack McMaster at Gaspereau Press

FALL 2016

Devil's Whim Chapbook No. 32

ANDREW STEEVES

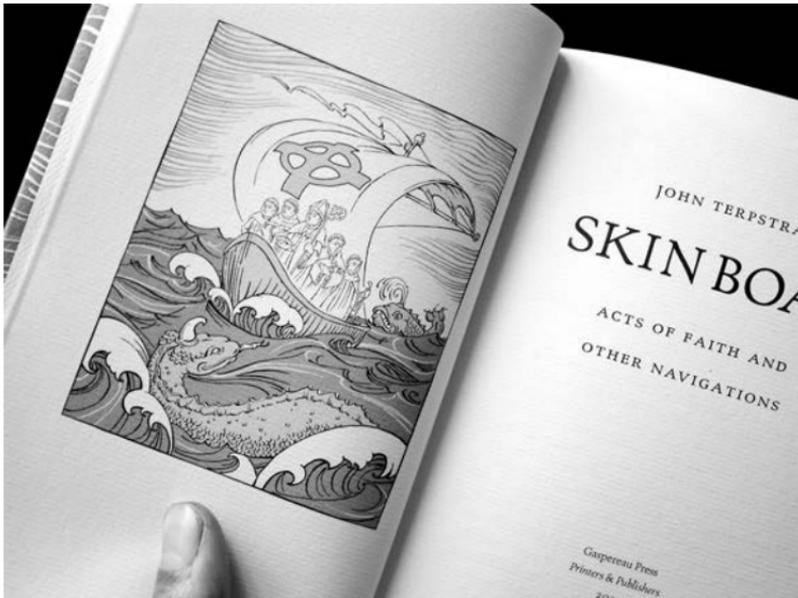
Illustrator and calligrapher Jack McMaster was a frequent contributor to Gaspereau Press productions. From the complex pochoir stencil work he did for a limited edition letterpress project to multicolored book jacket illustrations, McMaster loved a challenge. His good humour, openness and commitment 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.

**Biography
Publishing History**
B10025000
LAN027000

\$2.95
9781554471652
16-page 8vo
chapbook

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*Rod McDonald at
Gaspereau Press*
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9781554471478



Larkspur Press

FALL 2016

*Forty Years of Making Letterpress Books
in a Rural Kentucky Community, 1974–2014,
Comprised of Interviews, Tributes and An
Annotated Bibliography, Compiled by Gabrielle
Fox with Contributions by Many Hands*

¶ 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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Publishing History**

B10025000
LAN027000

\$41.95
9781554471621
320-page 8vo
paperback with jacket

Glenn Goluska in Toronto

ANDREW STEEVES, EDITOR

FALL 2016

¶ 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 guard, 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.

**Biography
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B10025000

\$75
9781554471591
24-page sewn
chapbook with jacket

Letterpress-printed
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SPECIFICATION: Composed in Linotype Juliana and wood type and printed on handmade paper from the Imago Paper Mill, California, making 24 pages. Hand sewn into a black card stock cover and enfolded in a grey text-weight paper made in Germany by Zerkall. The jacket was printed in four colours using wood and metal type. All of these tasks were personally carried out by Andrew Steeves at Gaspereau Press. The edition was limited to 100 numbered copies.

Pukaskwa

FALL 2016

*A Naturalist's Year Surveying Birds in the
Lake Superior Wilderness, 1976-1977*

SOREN BONDRUP-NIELSEN

¶ 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.

Soren Bondrup-Nielsen is the author of three previous books, *Winter On Diamond*, *A Sound Like Water Dripping: In Search of the Boreal Owl*, and *Merging: Contemplations on Farming & Ecology from Horseback*.

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.

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B10030000
NATO10000

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224-page 8vo
paperback with jacket

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\$26.95 (2009)
9781554470747

The Photographer's Last Picture

FALL 2016

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 × 8 inches. Bound in a paper cover and enfolded in a blue letterpress-printed jacket. Typeset in Bunyan and Colville Sans.

**Poetry
History, World War I**
POE011000
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\$19.95 (2011)
9781554470969

Some Nights It's Entertainment; Some Other Nights Just Work

MATT ROBINSON

FALL 2016

¶ 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.

Poetry

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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.

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a fist made and then

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The News

FALL 2016

ROB TAYLOR

¶ “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”.

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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.

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In the Small Hours

ERIN BRUBACHER

SPRING 2016

“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.

Poetry

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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.

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*.

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ROBIN DURNFORD

“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 blessed/fishing coast I cannot leave.”

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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.

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Leviathan

CARMINE STARNINO

¶ 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.

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A Vision in Wood & Stone

SPRING 2016

The Architecture of Mount Allison University

JOHN LEROUX & THADDEUS HOLOWNIA

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.

Architecture

ARCO11000

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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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