

Recent Offerings Poetic, Typographic and Golden

ONE REASON FOR looking forward to December is the OCAD (now OCAD U) book fair in Toronto. This long-running event organized by the Ontario College of Art and Design University provides a gathering of fine printers that complements the gathering of printers at the Grimsby Wayzgoose in April of each year.

FELINE & DELUXE POETRY FROM THE ALIQUANDO PRESS

Will Rueter with books from the Aliquando Press was at the most recent gathering in December 2015. The only way to know what Rueter is up to is to meet him at an event like this and examine what he has set out on his table. His newest offering is *Cats' Dream/Sueño De Gatos* by Pablo Neruda, in an edition of 30 copies. This is a book dedicated to three of the cats in Rueter's life. It consists of 20 pages containing Neruda's poem in Spanish and English on facing pages. The types used are Pegasus for the English text, Garamont for the Spanish text and Egmont Inline on the title page.

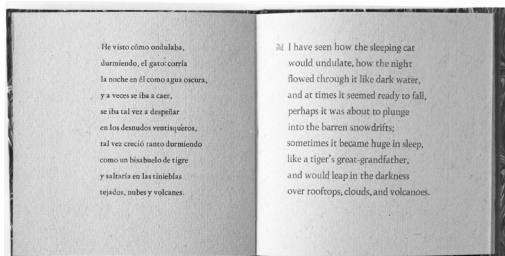
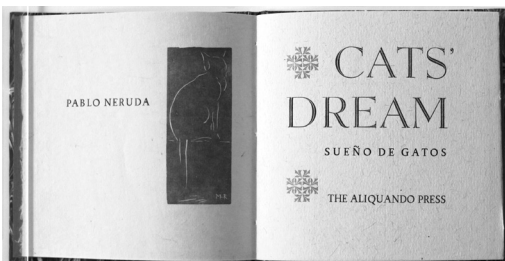
The book is illustrated with two wood engravings by Maria Hofker-Rueter. The colophon does not note that Rueter previously used these

wood engravings in an earlier book from his press. Fifty-one years ago, in 1964, the engravings appeared as illustrations in *Poes*, by Maria Hofker-Rueter. Rueter isn't known for repeating himself, but these wood engravings of cats cried out to be shown in a new work, and Neruda's poem about cats is the perfect opportunity.

Poes was the fourth book from the press, and *Cats' Dream* being the press's 113th book, Rueter can be forgiven. (When I mentioned this to Rueter, he told me that he regarded this book as "far too slight." He did it because he wanted to do *something* on the press in 2015, a year when other matters took priority.)

Rueter also had available one of the five copies of the deluxe edition of *Felicity*, poems by Thomas Traherne, a 2014 publication of the Aliquando Press and recipient of an Alcuin Award for Excellence in Book Design in Canada. Rueter sometimes has two issues of the same work. The main difference is the binding, and sometimes also the paper used. Both issues are treasures.

This book has paper over boards with a slipcase and a separate portfolio of the linocuts. The colophon states that the book is bound in Zanders Elephant Hide paper, but that refers to the regular issue. The portfolio housing the extra suite of prints here uses the Zanders Elephant Hide paper. For binding the book, Rueter has used a pattern paper of green, white and gold that is not identified in the colophon, but which Rueter tells me is a Japanese pattern paper. It might be anachronistic for a book of 17th-century poetry, but it harmonizes with both the content and Rueter's coloured linocuts.



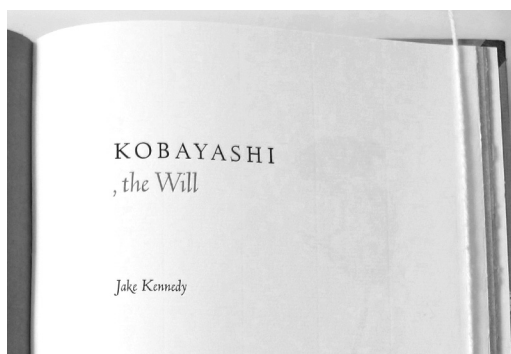
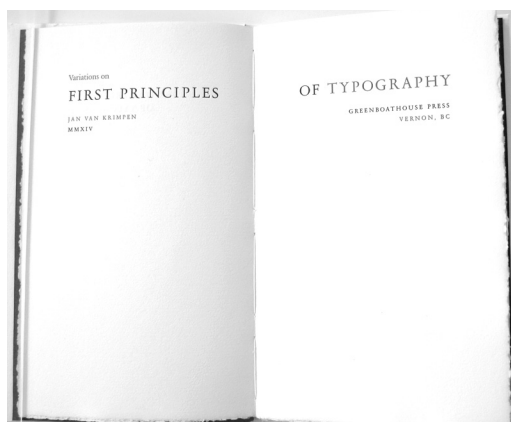
TYPOGRAPHIC VARIATIONS FROM GREENBOATHOUSE PRESS

This past fall brought two new books from Greenboathouse Press in Vernon, B.C.: an important document on book design and a book of poetry. Jason Dewinetz must be thanked for providing those who are fluent in English

but whose Dutch is miserable with access to the former text, *Variations on First Principles of Typography*, by Jan Van Krimpen. The title page gives the year of publication as 2014, but copies were not available until fall 2015.

The text is Van Krimpen's comments on Stanley Morison's *First Principles of Typography*. Van Krimpen's essay was originally published in 1955 in Holland in the collection *Bont-Boek over Bond en Boek*. This is the first English translation.

A manuscript of the essay was found by Dewinetz and John Friedrichs while examining files on Van Krimpen at Meermanno Museum of the Book in The Hague. The translation is by John Friedrichs. This is a companion publication to Greenboathouse's 2012 publication of Morison's *First Principles of Typography*. The wrapper, half-title and colophon of both volumes are hand-set in Van Krimpen's Romanée, cast by the House of Enschedé in 1928. The remainder of the books are set in digital versions of Romanée. For Van Krimpen's *Variations*, Dewinetz has updated the previous digital version of Romanée, basing his version on Van Krimpen's original drawings rather than on printed samples of the metal type.



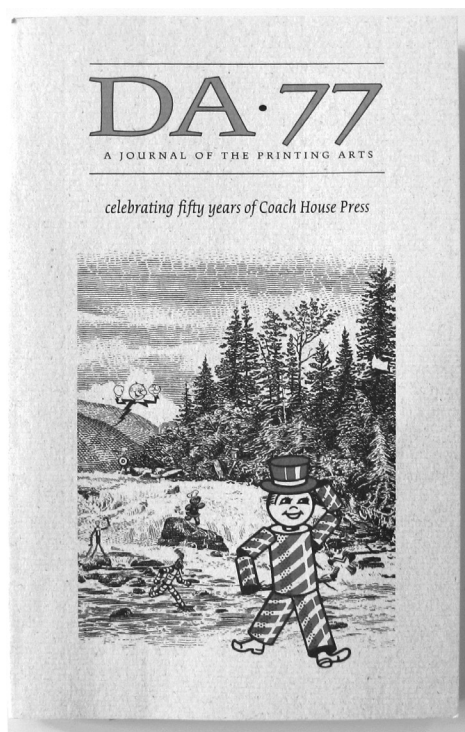
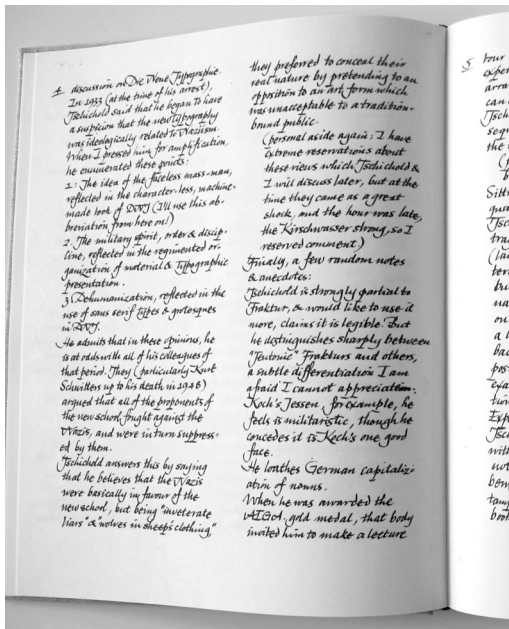
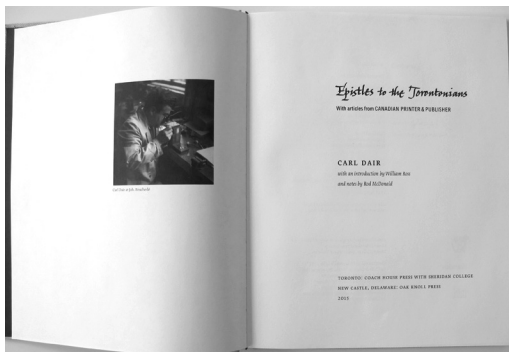
Together both books provide an excellent opportunity to compare the foundry types with two digital versions of Romanée. The presentation will not interfere with the comparison. Both books have the same dimensions (24.6 × 15.3 cm) and use the same paper, a handmade Magnani Velata. However, it will take an eye better trained than my own in the subtleties of type design to note and comment on the differences to be found.

The second book from the Greenboathouse Press is by Jake Kennedy. The title, as shown on the copyright page, is *Kobayashi: the will*. On the title page we see Kobayashi and then, on the next line “, the Will.” The half-title just has *Kobayashi*. In his letter announcing his 2015 publications, Dewinetz gives the title in a single line as *Kobayashi, the Will*. In the prospectus, Darren Bifford describes this as “a virtuosic fifteen poem sequence, anchored in Masaki Kobayashi's obliterating film ‘*Harakari*’ (1962).” Also in the prospectus, Jan Zwicky describes it as “a passionate and exacting meditation on the quest for spiritual emptiness and the beauty of integrity in a time of moral destruction.”

This book is set in Monotype Deepdene. There is a human quality to this typeface that I think works well with the deep personal reflections that constitute the text. However, Dewinetz has used seven shades of Zerkall Ingres paper for the endpapers, half-title, title, text and colophon. The reason for doing so escapes me. Dewinetz has not provided an explanation. Any one of the seven would have worked and I think would have been a better decision. The multiplicity of colours distracts the eye from the text.

EPISTLES FROM OAK KNOLL & COACH HOUSE PRESS AT 50

Two other recent items worth noting are DA 77 and *Epistles to the Torontonians: With Articles from Canadian Printer and Publisher* (Oak Knoll Press). The *Epistles* are a series of letters written by Carl Dair in 1956 and 1957 to friends in Toronto when he went to Holland to acquire at Enschedé the technical knowledge necessary to design a typeface. The letters ultimately found their way back to Dair and are now part of the archive of Dair papers at Massey College in Toronto. This book reprints the letters in facsimile, permitting



Although there are written descriptions of Rädisch cutting punches, this may be the only film record. The book is designed by Stan Bevington and is co-published by Coach House Press with Sheridan College and Oak Knoll Press in an edition of 500 copies. The DVD is a co-production of Sheridan College and Massey College. A nice little touch is that the binding design of the book takes its inspiration from the binding design by Dair for a book entitled *Brass Tacks*.

DA 77 is the other item not to be overlooked. *The Devil's Artisan* issue is devoted to the 50th anniversary of Coach House Press. It has articles on the history of Coach House Press by Dennis Reid, John Maxwell, Tim Inkster and others. Editor Don McLeod's *Kandid Kamera* provides photographs of the Coach House wayzgoose on August 27, 2015, which celebrated the anniversary. A keepsake included with the issue is a photograph taken by Stan Bevington in 1965 of the interior of the original Coach House Press premises.

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one to read Dair's letters in his own handwriting. The letters have not been published before.

At the same time, Dair was also writing articles for *Canadian Printer and Publisher* about his experiences in Europe. These articles, not reprinted since the original publication, are also included in this volume. An added bonus is a DVD, *Carl Dair at Enschedé: The Last Days of Metal Type*. This DVD reproduces a film Dair made in 1957 at Joh. Enschedé Foundry in Haarlem, the Netherlands. Dair makes a film record of Paul Rädisch cutting by hand the steel punches for a typeface he is working on for Enschedé. The context is set by an introduction by the contemporary Canadian type designer Rod McDonald. Mathew Carter, another type designer, who was at Joh. Enschedé Foundry just prior to Dair's arrival, provides the voice-over that explains what we see Rädisch doing.