

*Lucie Lambert, showing pages from her first book mounted on the walls of the Simon Fraser Gallery.*



wonderfully illustrate the various models, with very few photographs being used. And the overall design of the ads was very sophisticated, with asymmetry quite common along with strong Art Deco influences. An excellent book was published in 1988 by Chronicle Books, *The American Automobile*, showing advertising from the antique and classic eras. It was put together by a Japanese collector and this is a reprint of the Japanese edition, in English of course.

It was this book that started me collecting. I thought, why not try and collect all the ads shown, since I was haunting paper ephemera shows anyway. I got over half of them, along with a lot of others not shown. At that time collecting car ads was big, and prices kept mounting, but now the market is saturated and prices have declined, so now is a good time to jump in. *Robert Reid*

## EXHIBITS

### *Le livre d'artiste*

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*The Books of Lucie Lambert, a Retrospective Exhibition on the occasion of the 25th anniversary of Les Editions Lucie Lambert. Teck Gallery, Simon Fraser University, Harbour Centre, Vancouver. January 28th to March 8th, 2002.*

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*Le livre d'artiste* originated in Paris and comes with a rigorous set of parameters. It must be a collaboration between a poet and an artist and the graphics must be original prints, as opposed to reproductions. Ideally the paper should be handmade, the type handset, and the printing and binding done by hand.

TWENTY-FIVE years of unique fine press publishing were celebrated recently by Simon Fraser University at its gallery in Harbour Centre. An exhibition was mounted showing the productions of the printmaker Lucie Lambert.

The nine books and portfolios she has published are known as *livres d'artistes*, a traditional form of French bookmaking that combines the works of two people — a poet and printmaker — in a close collaboration to achieve a common creation.

After this initial fertilization, Ms. Lambert then produces a finely printed limited edition to consummate this union of two creative artists. There then follows a further union of the work of at least three craftsmen: the papermaker, the printer, and the binder, working under her to bring to life her concept for each book.

Ms Lambert's first book was a large folio portfolio of black and white silkscreen prints facing the poems set in 48 pt. Caslon and printed by the Montreal printer, Pierre Guillaume. For the exhibition each of these leaves was framed and mounted on the walls surrounding the glass cases in which the rest of the books were displayed.

Over the years she has used the best craftsmen in Canada and France to produce her books, from the famous Quebec bookbinder Pierre Ouvrard to the exacting presswork of Barbarian Press. For her latest book, *Terre d'Or*, she went to Paris where she prevailed on Michael Caine to

do the fine letterpress printing she required. One of the few fine press printers left in France, he is currently engaged in a brave attempt to save the 450-year-old Imprimerie Nationale, one of the most famous printers in history, from total extinction by the “private” owners to whom the French government sold it in a moment of madness. *Terre d’Or* is based on *sumi* drawings by Ms Lambert that were translated into woodcuts and laboriously printed by hand by the Japanese woodcut artist Masato Arikushi at his studio in Vancouver. The binding is done by Pierre Ouvrard in Japanese silk.

Such dedication to excellence on a world-class level makes her books necessarily expensive, and are collected primarily by major museums and libraries in Europe and North America. It was therefore a happy circumstance that Simon Fraser arranged this excellent exhibit of her works for all to see and admire. *Robert Reid*

## BOOK REVIEWS

### *Letterpress Printing Triumphant*

*Hatch Show Print. The History of a Great American Poster Shop.* Sherraden, Horvath, and Kingsbury. Chronicle Books, San Francisco, 2001. Distributed in Canada by Raincoast Books, Vancouver.

**H**ATCH SHOW PRINT is an old-fashioned letterpress shop that has been making entertainment posters in Nashville, Tennessee since 1879. Operated by the Country Music Hall of Fame and Museum since 1986. Hatch is



**HATCH SHOW PRINT**  
**316 BROADWAY**  
 NASHVILLE TENNESSEE  
**Since 1879**

still an active business doing printing for many faithful country music stars. Over the years they have produced posters advertising boxing matches, football games, country fairs, carnivals, circuses, and the country music performers that have made them famous.

Combining crude woodcut illustrations with huge wood type and a mixed bag of other type faces, all printed in primary colours, the posters are a form of printing that only a printer could love. Luckily, beauty is in the eye of the beholder, and an old-time printer could appreciate the work that goes into them and the imaginative use of wood type that tells the world about coming attractions.

And what attractions they were. Elvis’s first poster; Hank Williams, Hank Snow, Eddy Arnold, Bill Munroe, Dolly Parton, Flatt & Scruggs, Johnny Cash, Charley Pride, to name a few, are all represented on the posters shown in this book. Lavishly produced all in colour, the book tells a wonderful story of the hey-day of letterpress