

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.

HATCH 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

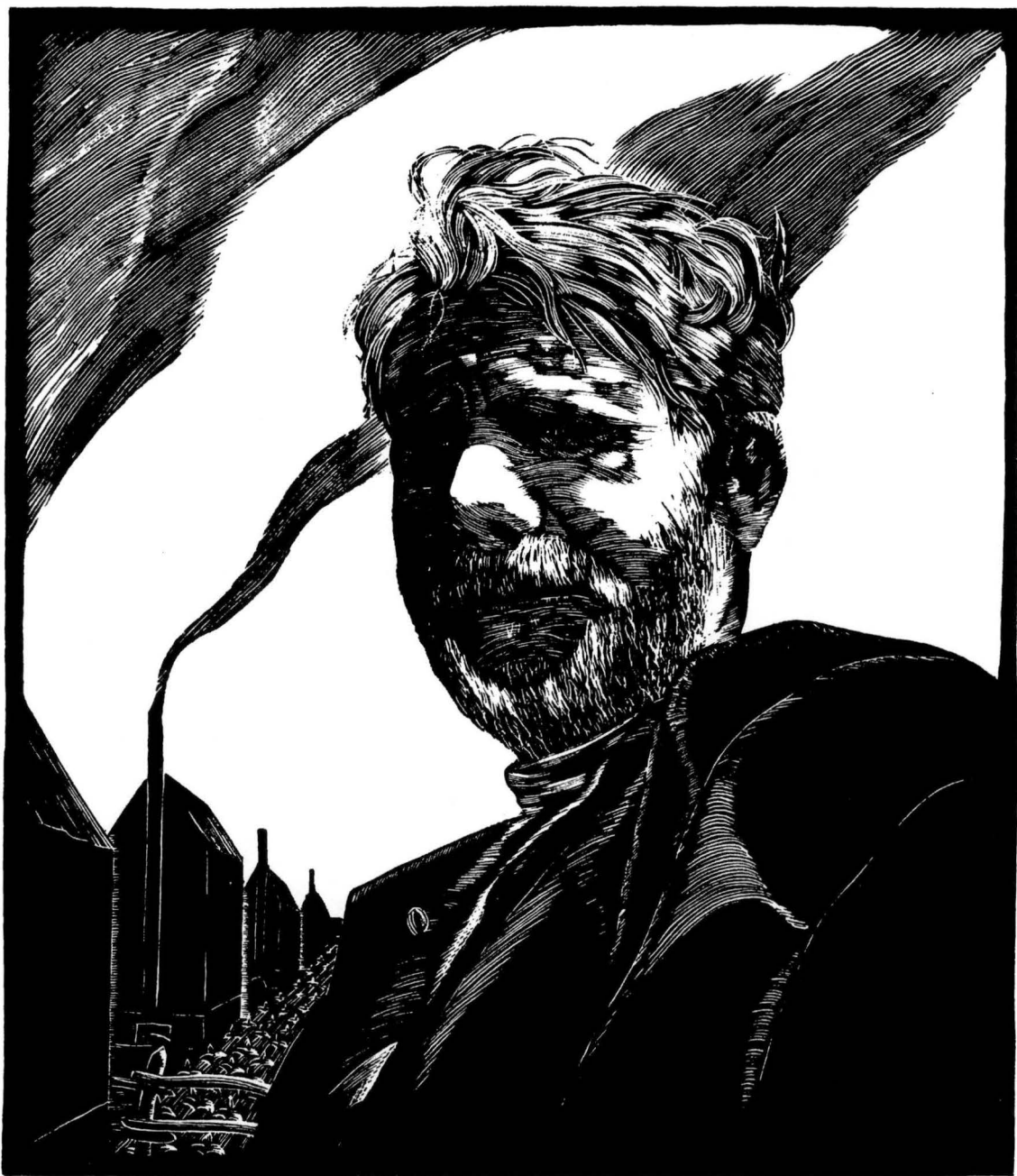


HATCH SHOW PRINT
316 BROADWAY
 NASHVILLE TENNESSEE
Since 1879

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



Tobacco Worker; Woodcut by Leonard Hutchinson

printing that was never meant to demonstrate the printer's art. It was totally functional advertising printing that did its job magnificently by packing in the crowds.

We can look on such work now as something quaint from another era, but the wonderful thing is that Hatch is alive and well and still producing printing from wood type, all by letterpress. *Robert Reid*

THE ARTIST

ORIGINALLY a painter in oil and watercolour, Leonard Hutchinson turned to making wood block prints in the late 1920s. He was a social activist whose sympathies lay with the working class, and prints suited his purpose as they could be acquired much cheaper than paintings.

When the Depression came along, he was in his element, depicting desperation wherever he found it. American artists who performed the same service have become justly famous, whereas in Canada Hutchinson has remained a well-hidden secret from most people.

He organized and participated in exhibitions to raise funds for the Republicans in the Spanish Civil War, a *cause célèbre* during the '30s. Canadians who went returned home to find themselves criminalized by the government of the day.

Social Realism, a style of art that grew out of the struggle for social change, and reappeared under the Chinese and Soviet regimes, was used by Hutchinson to great effect. It puts subject matter first, wherever it is found among the working classes.

He was also interested in whatever he could find to draw around southwestern

Ontario—farms, fishing villages, factories, and towns. In the prints reproduced in this issue we see both aspects of his interests, and pay homage to a man of conviction and social conscience who should be better known as a true Canadian artist.

We wish to acknowledge an excellent book from whence we have derived this information about him and from which we have reproduced his prints: *Leonard Hutchinson, People's Artist: Ten Years of Struggle, 1930–1940*, by Lynn Hutchinson-Brown, NC Press, Toronto, 1975.

In the last issue we thanked Don Atkins for the use of his print collection, but failed to mention another longtime friend and member of the Society who co-owns the collection, Bob Doul. Thanks Bob, for your continued support of the Society and for use of your wonderful print collection for Amphora.

MANUSCRIPTS
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BOOK REVIEWS
BOOK EVENTS, ETC.

are welcome



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