

The relationship between an archive and a living creator is an ongoing one, and UBC Library looks forward to future additions to this important collection. In addition to print, photographic and audiovisual material, we anticipate the acquisition of digital records. Just as e-books have become a factor in the book market, the documents and records that were created in the course of publishing and promoting books have also become digital.

Documents born digital are difficult to preserve and provide access to in the long term, and there is no one preservation software or system that can currently meet this challenge. Those more familiar with printed documents and records may ask, “Why not print the documents to paper?” While paper is still a key element in preservation activities, digital records may only be authentically preserved and understood if preserved in their digital format, especially when considering the interdisciplinary work of someone like Douglas Coupland. For example, if we do not preserve the *Speaking to the Past* project in its original digital form, will the intended experience for the user remain the same? Fortunately there are promising digital preservation research projects and models emerging, such as the recent acquisition of Salman Rushdie’s digital archive by Emory University.

In the meantime, much of the documentation that has resulted from Coupland’s work over the past 30 years is available for consultation at UBC Library. The possibilities for research and understanding of this important Canadian figure are vast, and we at the library keenly anticipate the resulting scholarship. 🐾

~ Sarah Romkey is Rare Books and Special Collections Archivist with UBC Library.



Grimsby Soars

At the yearly spring showcase for handmade books, CHESTER GRYSKI finds a paper goose, plenty of small signatures and another ample anthology.

THE 32ND ANNUAL WAYZGOOSE took place in Grimsby, Ontario, April 24 at the Grimsby Public Art Gallery. By my count there were about 35 exhibitors from across Ontario, coming from as far away as Ottawa, plus a few from across the border in New York and Pennsylvania.

Alan Stein of the Church Street Press, book artists George and Michelle Walker, Larry Thompson and Holly Dean of Greyweathers Press, Hugh Barclay of Thee Hellbox Press, Gregory Smith of the Blind Pig Press, the Ottawa Press Gang and members of the Book Arts Guild of Richmond Hill, to name just a few, were there showing off their work. This may have been the first time in 32 years that Will Rueter of the Aliquando Press was not exhibiting. A volcano with an unpronounceable name kept him in Europe beyond his planned departure date.

Alan Stein brought copies of his recent publications *The Golden Lilies*, *In Venice* and *Home Country*. George Walker had copies of his wordless novel, *The Book of Hours* (2007), *The Raven* (2005) and *In the Valley of the Shadow* (1997) as well as copies of his work with trade publishers on wood engraving and wordless novels. Greyweathers had copies of *The Vampire and the Seventh Daughter* (2008).

Ink Petals Press, of Woodbridge, Ontario, had designed and printed a sheet with instructions for cutting from the sheet and assembling a goose. The sheet also came with instructions to assemble a printer’s hat. Their table had some successfully constructed examples.

Like all good family parties, the whole range of relatives was there. People had an opportunity to meet and see the work of Papeterie Saint-Armand, Van Huizen Bookbinding & Finishing,

Don Black Linecasting, P22 Type Foundry, the CBBAG (Canadian Bookbinders and Book Artists Guild), the Mackenzie Printery and Newspaper Mueum, and the Porcupine's Quill.

I travelled from Toronto, about 1 hour 15 minutes away, and I saw other visitors who made a similar journey, but there were also many families from Grimsby who extended their Saturday trip to the adjacent library and dropped in and toured the exhibits and met the exhibitors. Everyone was having a good time.

As has been the case since 1981, a *Wayzgoose Anthology* was produced in conjunction with the wayzgoose. It was bound by Van Huizen Bookbinding & Finishing and contains signatures contributed by 28 private press printers, book artists and papermakers. Many of the contributors were in attendance and had copies of their contribution available for purchase by those who did not want to buy the anthology or wanted an extra copy of an item that was in it.

There were substantial undertakings by Alan Stein of the Church Street Press and also by George Walker. Beyond that, I most often saw small signatures being exhibited and no ambitious or substantial books being undertaken by the younger printers. I wonder about the reasons for this. Was this because of their skill level? Was it the inability to finance the costs of a more substantial publication? Is it a view that people will not buy highly priced books if they are produced?

I contrast this with what, from my vantage point, appears to be the vigorous private press community on the West Coast. Maybe distance colours this view, because I cannot compare this wayzgoose with the one the Alcuin Society organized in Vancouver last fall. Maybe we need to figure out how to have a national wayzgoose.

ANTHOLOGY CELEBRATES PRIVATE PRESS ACTIVITY

The day of the annual wayzgoose at the Grimsby art gallery also marks the publication of the *Wayzgoose Anthology*. The gallery is the publisher of the anthology, but it would not happen without the creative energies of each of the contributors, who design and print their own contribution. Congratulations to the

Grimsby Public Art Gallery and the contributors for 30 years of the *Wayzgoose Anthology*.

This year's anthology is limited to 115 copies. It has 28 contributors of printed matter, mostly from Ontario. This year also has a contribution from the Turtle Press of Vancouver and Richard Kegler of the Western New York Book Arts Collective (and P22 Type Foundry) of Buffalo, New York. While many of the contributors come to Grimsby for the wayzgoose, some cannot. For example, the Turtle Press was not present. In this way the *Wayzgoose Anthology* stands on its own as a celebration of private press activity.

The Greyweathers Press gave us a poem, "A Meditation on a Mattress on the floor again," and linocut—a single sheet that folded out. Again, while not a signature, this worked as a small broadside. Many of the contributors are better described as book artists or designers rather than private press printers. I was puzzled by some contributions and did not react positively to all of them.

The Turtle Press, Richard Kegler and AmpersandAmpersand remembered the late Jim Rimmer in their contributions, with the latter two giving us specimens of his types. The Turtle Press set its contribution in 14-point Cartier and Garamont Italic, both cast by Rimmer. These are well designed and well printed.

Other highlights in this anthology are as follows:

- *The Mysterious Death of Tom Thomson*, by George Walker. This contains five wood engravings printed from the block by Walker, who is working on a wordless novel about the Canadian painter.
- *Connect the t. dots. Five fragments by motion*. This is the contribution of Thomas Danneberg, someone previously not known to me. The subject matter, including Dannenberg's linocuts, caught my eye. The text is important. Too often the text is something that does not deserve publication. This is not the case here. The fragments are part of a larger poem that won the CBC Poetry Faceoff. We are promised the complete poem hand printed and hand bound and illustrated with linocuts. Based on this sample, I look forward to seeing this book.

- *Happy St Crispin's Day*, from the Weathervane Press, is noteworthy for, among other reasons, its use of De Roos foundry type. I have no record in my 30-year collection of this type ever having been used by a Canadian private press. The linocuts were crude, possibly intentionally. Although the press has printed in English an excerpt from Shakespeare's *Henry V*, the coloured linocut is titled *Henryk V* without an explanation.
- The Jackson Creek Press of Jeffrey Macklin has given us a short unattributed poem about the Kawartha Highlands set in Arrighi, plus linocuts and wood engravings. The wood engravings sit alone on their pages for no apparent reason. There is no text on the pages opposite. This work shows promise but did not come together for me.
- The final contribution, of Cathy Sisler, James Bond and Gordon Sisler, was the most intellectually challenging. The first page is devoted to a poem and set both vertically and horizontally, with the horizontal lines crossing the vertical. This is followed by four woodcuts or linocuts, in turn followed by a single typeset sheet with a text concerning polar writing.

This year's anthology binding is burlap in a loose weave over boards with a goose and the word "Wayzgoose" stamped on the front

cover. The endpapers are a textured brown stock that is not identified anywhere.

It is my understanding that everything that is submitted finds its way into the anthology. I found examples of poor design and poor execution. This raises the question of whether some minimum standards should be applied and those contributions that do not meet them rejected.

The Grimsby Public Art Gallery is to be commended for devoting the resources necessary to give us the wayzgoose and the Wayzgoose Anthology. Despite the shortcomings, which are the fault of the contributors and not the art gallery, this Wayzgoose Anthology is an important contribution to the book as an art form in Canada. Three cheers for the Grimsby Public Art Gallery! 🍷

~ Chester Gryski is a Toronto lawyer and book collector.

Copies of the 2010 Wayzgoose Anthology (\$80 plus shipping) and many of the earlier anthologies are still available from the Grimsby Public Art Gallery and can be ordered through its website, www.town.grimsby.on.ca/Wayzgoose/. Contact the gallery by e-mail at artgallery-general@town.grimsby.on.ca or by regular mail at 18 Carnegie Lane, Grimsby, ON L3M 1Y1; phone 905.945.3246.

WELCOME, NEW MEMBERS!

The Alcuin Society wishes to welcome the following new member:

Emma Lehto, Vancouver, British Columbia

Alcuin Society membership is open to any individual, institution or organization with an interest in the book arts, the history of books, book collecting and reading. An individual membership is \$40 a year, while institutional membership is \$60 a year. Students may join at the rate of \$20 a year for up to three years. A patron membership is available at the rate of \$100.

Society members within Canada pay in Canadian dollars; foreign memberships must be paid in U.S. dollars. Payment may be made online using Paypal or via cheque or money order made payable to The Alcuin Society, P.O. Box 3216, Vancouver, British Columbia, V6B 3X8.
