

ABOUT THE ARTIST

JIM RIMMER:

Master of All Trades

Jim Rimmer was born in Vancouver in 1934. In 1950 he began a six-year apprenticeship as a compositor with J. W. Boyd and Sons, a local printer and publisher, and learned the inner workings of Monotype and Linotype machines. Jim then worked for several additional years as a journeyman compositor for a number of British Columbia newspapers. A significant event in his development as an illustrator and graphic designer occurred when he took evening design classes at the Vancouver School of Art for two semesters. He then obtained his first position as a graphic designer in 1963 at *The Columbian Newspaper* and at Craftsman Printers in New Westminster, B.C. Jim then subsequently worked for 35 years as a freelance illustrator, graphic designer and lettering artist/typographer in the Vancouver area. From 1972 to 1999 he ran a freelance design office where he produced a wide variety of typographic designs and illustrations. During his entire career he maintained a small collection of letterpress equipment and typesetting machines. His own printing for the most part consisted of small pieces of ephemera and small private press books. Also for the past twenty years Jim has designed, cut and cast original metal types at his in-house foundry. Over the past few years Jim has happily turned to the printing of selected literary classics. At the moment he is working on a handsome new edition of *The Adventures of Tom Sawyer* using a type he created especially for the book. Jim's wonderful illustrations are also an integral part of this new book and we are very happy to feature some of these in *Amphora*. Jim's email address is: rimmertype@shaw.ca.



“I have been drawing since I can remember. My father drew beautifully, and although he was never able to use it to make a living, he loved it dearly, and he inspired me to learn to draw. Since I made a portion of my living for forty years as an illustrator, I have worked in most mediums, even in airbrush. One needed to be flexible as trends and tastes changed in the graphics world.

“My preference is for my current medium: linocuts. I greatly respect wood engraving, but the quickness and huskiness of linocut illustration suits me best. The thing that appeals to me most about a block illustration is that I don't get to really see it until after some hours of working on it, I am able to pull the final proof; and then the result is immediate. I am particularly fond of making and printing multi-coloured blocks, and I love the way they sit with the text. I can't say that illustration is of more importance to me than type and printing, but drawing is certainly the underlying discipline that brings my separate crafts together into a complete piece of work.

“I have also from time to time since my early childhood been a carver, and have recently cut some lettering in tone.

“I think that the ability to draw is the foundation upon which one bases an artistic career. It is certainly of much importance to me.”