

LETTER FROM THE EDITOR

Perhaps the most moving moment among the tributes offered to New Westminster printer and type designer Jim Rimmer during the memorial gathering at SFU Harbour Centre on April 25 was the recollection by his son of the shame Jim felt at his hands: Crushed and discoloured by years of working with the tools of his trade and the ink they bore, he felt as self-conscious as any horny-handed son of soil might have in a previous generation.

But what a legacy those hands passed on.

Jason Dewinetz of Greenboathouse Press may have received Jim's most tangible legacy, assuming stewardship of Jim's printing and typefounding equipment. It will be moving to Greenboathouse's premises in Vernon, in British Columbia's Okanagan Valley.

But the crowd of people who showed up for the memorial, some bearing printed tributes, and the reminiscences enclosed in this issue pay homage to the far broader legacy Jim left.

One of my favourite films of the past few years, screened at the Toronto Film Festival in 2007, is *Pour la suite du monde* (1969). It keeps coming back, as a record of the importance of near-dead arts and traditions being handed on to the next generation. So it remembers.

The film came back once again during my recent reading of *Delete: The Virtue of Forgetting in the Digital Age* (2009), in which Viktor Mayer-Schönberger reminds us of the value of remembering while building his argument against striving to remember too much. Printers played a vital role in human efforts to remember, making it easier and cheaper.

Jim, through sharing his delight and experience in the printing trade, contributed to our memories: Not only of himself, as the tributes attest, but of the continuity of the printing and type-making crafts in this country and abroad. Part of his mantle falls on Jason Dewinetz, part of it on those inspired and influenced by his example.

Vancouver filmmaker Ryan Mah is also doing his part, producing a film documenting Jim's work. Ryan is a former student of Jim, and his film *From Lead to Gold* is one of two documentaries about Jim being made. Jim won't be forgotten.

This issue leads off with a review of children's literature by Jonathan Shipley

and some exciting discoveries from the pews of early B.C. missions courtesy of Vancouver bookseller Stephen Lunsford.

And here's a promise: The July issue of the magazine will be out in a few weeks' time, with Honey Mae Caffin having stepped on board to handle layout. Her skills are on show in this issue, and in the next issue watch for her work laying out coverage of California printer Peter Koch's adventures printing the poetry of Joseph Brodsky in Venice, the fun to be had when Ottawa architecture students toy with the book's form, and a recent gift to the UBC Rare Books and Special Collections.

~ Peter Mitham

MORE TYPE NOTES

Poetry Foundation offers an excellent essay on its Web site (www.poetryfoundation.org) regarding the Hamilton Wood Type and Printing Museum in Two Rivers, Wisconsin. Author Kathleen Rooney muses on the intrinsic value of books produced using time-honoured methods:

"There's something to be said for hitting what you aim at, for honestly assessing your position in the culture, and for having your means of production and distribution reflect that. Like: "About 300 people will dig this chapbook that I have written. So is it a good idea to send it to a printer and get it perfect-bound and do a minimum run of 1,500 copies to take advantage of economies of scale? Or should I get together with some friends and lay some type? And make exactly 300? And maybe make them at the Hamilton Museum?"

Of course, her ramble through the museum, the biggest public collection of wood type on the continent, is more than a rant in favour of hand-set type and limited edition books. It's an enjoyable read. And if you can't make it to the museum, visit its Web site (www.woodtype.org), track it on Facebook or follow it on Twitter @hamiltonwoodtyp.