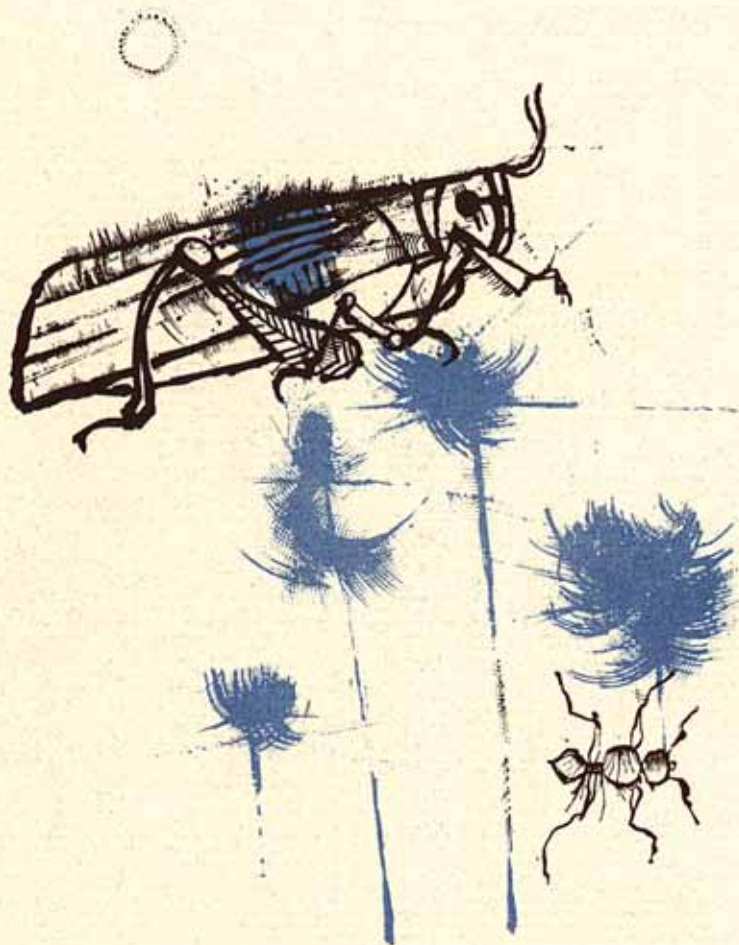

DA·56

FRANK NEWFELD AT McCLELLAND & STEWART



✦ DA, A Journal of the Printing Arts

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WILL RUETER

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Fig 1. Frank Newfeld, photographed in the early 1960s for *Idea* magazine, Japan. (Photo: Ray Webber.)

✎ Frank Newfeld
and McClelland & Stewart's
Design for Poetry Series

RANDALL SPELLER

This paper is about five books of poetry published by McClelland & Stewart (M&S) between 1960 and 1964. Four of these were in fact part of a series that, for a number of reasons, was not listed as such in the 1994 bibliography of M&S imprints.¹ Although never officially named within the texts, the series is recorded in the M&S archives at the William Ready Division of Archives and Research Collections, McMaster University Library, as the Design for Poetry series. This series is significant not only for its publication of important poets but for what it can tell us about Canadian book illustration and design during the pivotal years of the early 1960s.

The 1950s and 1960s in English Canada were a remarkable period for the growth and development of poetry. Poets embraced many of the political, social and personal issues of the day, thereby renewing poetry as a contemporary form of expression. The number of published poetry books grew by 25 percent between 1960 and 1973.² Yet, in spite of this growth, poetry books continued to be produced cheaply using in-house type, inexpensive paper and standard bindings. Their small press runs did not allow for high preparatory costs. Book designers and illustrators were brought in only if they were proven to reduce expenses and when art was needed for the covers. Poetry was notorious in the trade as a perpetual money-loser. It still is.³

One way of reducing costs was to publish a poetry series using a standard format and design. The best-known Canadian poetry series by mid-century was the Ryerson Poetry Chapbooks, which included covers illustrated by J.E.H. and Thoreau MacDonald. It had been in

Note: An early version of this paper was presented at the annual meeting of the Bibliographical Society of Canada, in Toronto, in June 2003.

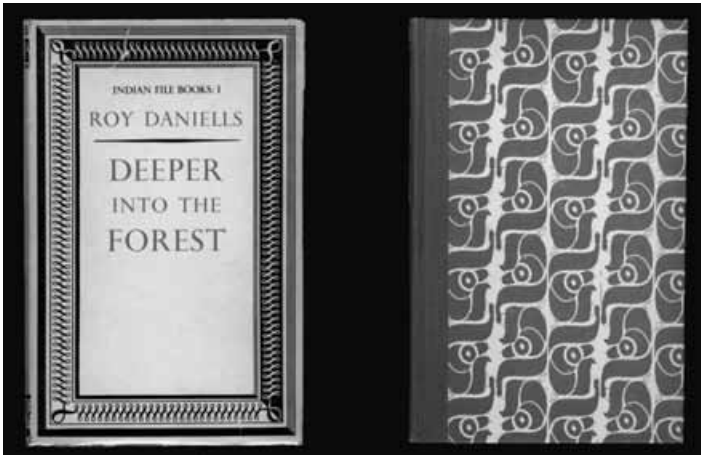


Fig. 2. The dust jacket and cover for Roy Daniells's *Deeper into the Forest* (1948), the first Indian File Books title.

production since 1925, and was published well into the 1950s. Perhaps in response to Ryerson's series, M&S had launched the Indian File Books series in 1948 (fig. 2). The brainchild of then editor-in-chief Sybil Hutchinson,⁴ this series was an attempt to revive the company's reputation as a publisher of attractive books and reflect the growing post-war interest in Canadian books and original publishing.⁵ The Indian File Books poetry series (so called because the designer Paul Arthur used motifs from West Coast and Plains Indians) was a remarkable achievement for the late 1940s.⁶ Nine books were published in the following decade (1948–58) with the intention of presenting 'the work of some of our best writers'.⁷ Printed on quality paper, with distinctive patterned paper boards and matching dust jackets, this small but impressive series gave the appearance of a distinctive Canadian product.⁸ The series 'prepared the ground for later books that changed the face of modern Canadian poetry'.⁹

By 1960, however, the Indian File series was beginning to look quite staid to Canada's emerging, younger poets. Leonard Cohen's opinion was clear in 1961:

I would prefer not to parade in the Indian File because it is not a parade at all but a depressingly well camouflaged retreat... I would love to work with your designer on a cheap, beautiful cover and format which would appeal to... all the holy following of my Art. Please let me know if I can break from the File.¹⁰

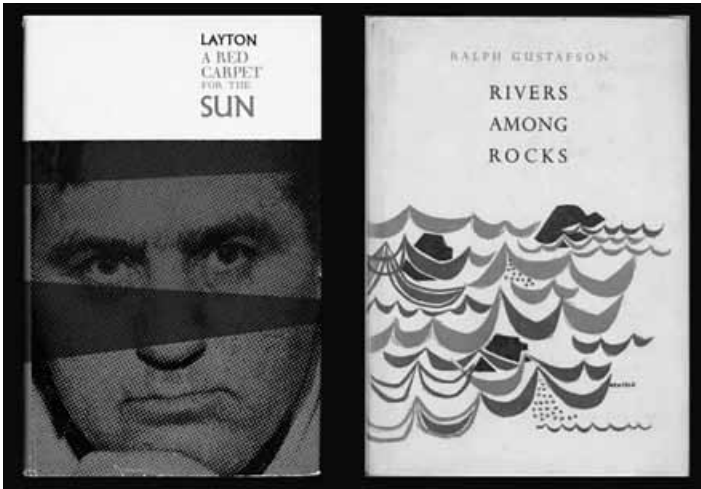


Fig. 3-a. The dust jacket for *A Red Carpet for the Sun* (1959) by Irving Layton.

Fig. 3-b. The dust jacket for Ralph Gustafson's *Rivers Among Rocks* (1960), the first Design for Poetry title.

While innovative for its time, the series was never updated to meet changing tastes. Poetry was going in radical new directions, and Jack McClelland realized that if M&S was going to publish poetry then new ways would have to be found to package and promote it. After 1960, when he officially became president, Jack McClelland focused on the more 'experimental' as opposed to 'traditional' poetry, a direction that mirrored his support of contemporary fiction writers generally.¹¹ Writers such as Irving Layton prodded McClelland into action. The audacity and eroticism of Layton's poetry intrigued McClelland.¹² Layton's 1956 book *The Improved Binoculars* had been refused by Ryerson's Lorne Pierce and was not to be published in Canada, so McClelland made sure M&S published Layton's next book. *A Red Carpet for the Sun* came out in August 1959 (fig. 3-a). Frank Newfeld designed the book. It looked nothing like the Indian File series, and was an overall success.¹³

In 1960, Frank Newfeld was a 'one-day-a-week' illustrator and designer at M&S. Most of his day was spent on consultation and production issues but Newfeld was also paid to do illustration and design work.¹⁴ In addition, Newfeld was working in consultation with Jack McClelland and Hugh Kane, M&S's vice president, to create a new corporate look for M&S publications. New design ideas began

evolving after publication in 1958 of Eric Hanson's *Dynamic Decade*. Realizing there would be a few leftover pages, Newfeld extended the title page information across these pages using oil rig illustrations and text. These extended preliminary pages allowed a brief film-like introduction to the title information, and drew the reader into the book. Newfeld believes the whole thing was self-indulgent, but it worked and the books themselves, and the images used, were highly memorable. Many of the designs on the books to follow were, in part, a continuation of this work.

Rivers Among Rocks

When Newfeld was handed Ralph Gustafson's manuscript for *Rivers Among Rocks*, he was immediately interested in developing the work beyond the usual trade publication. Newfeld generally had his pick of what books he wanted to work with, and once he had read *Rivers Among Rocks* he approached Hugh Kane about creating a deluxe edition — something interesting but not too expensive. Newfeld promised to keep the costs as low as possible, suggesting that he work with the suppliers and printers, and even volunteering to do the illustrations for nothing.

Newfeld liked the idea of a 'deluxe' edition for poetry. All publishing costs were rising in the 1960s (hardcover poetry books were selling for almost four dollars) and Newfeld remembers predicting that books would in the end be so expensive that high-quality productions would be the only option left. Publishers had to spend a lot of money so they might as well go all out. Once the plates were produced for the illustrations it made no difference how many books were printed from them. At least the cost to produce the plates and typeset them was constant.

Kane approached Jack McClelland, who liked the idea and saw it as a way to promote the new poetry and increase sales. While McClelland's aim may have been to 'establish a poetic tradition in Canada that found expression in beautiful books'¹⁵ he had a special interest in this project. He had been pursuing Gustafson as an M&S author since 1953. *Rivers Among Rocks* (fig. 3-b) was Gustafson's first published book of poetry since 1944, '... his first book with M&S and the first to be published in Canada'.¹⁶

At the production meeting it was agreed the book was to receive special treatment. The timing was ideal — the annual exhibitions of

the Typographic Designers of Canada (TDC) and the Art Directors' Club of Toronto had made the 'book beautiful' a high priority for publishers, and a popular topic in the book and arts press. Here was an opportunity to raise the profile of M&S and sell more books. The problem was cost.

McClelland suggested a co-operative, cost-sharing partnership with all those who would be involved in the production, thereby enabling a project that couldn't have been handled by M&S alone. The printer (T.H. Best) and the engraver (Bill Rogers of Howlett & Smith) were approached and agreed to participate. Newfeld spoke to the Rolland Paper Company Limited and brought them on board as well. Newfeld also suggested two-colour illustrations to Bud Best, who agreed to print them. Everyone contracted to work for no fee, but at an organizational meeting the publisher, printer, engraver and paper supplier were all assigned a portion of any profits, in descending order: M&S first, T.H. Best, the Frank Newfeld Studio, the Rolland Paper Company and Bill Rogers (the engraver).¹⁷ The as-yet-unnamed series was born under the artistic and design direction of Frank Newfeld.

The editor of the project was Claire Pratt, who acted as the go-between for artist and author.¹⁸ As Newfeld was rarely in the office, Pratt was the contact with Gustafson and the other authors. Gustafson made few demands on what was to be done. He did determine the order of the poems, and indicated where there were to be three breaks in the text. This decision determined the placement of the illustrations. It was also Pratt who made sure Newfeld received credit for the series in the colophon, the only feature of the book to identify the series.¹⁹ Newfeld began the project by cutting linocuts and experimenting with them on a Washington press. When he was satisfied he took them to Bill Rogers, who made steel plates and mounted them on wooden blocks.

Three large illustrations separate each section of the book: 'He cutteth out rivers among the rocks — JOB'; 'Canst thou draw out leviathan with an hook? JOB'; and 'O flesh, flesh, how art thou fishified! SHAKESPEARE' (from *Romeo and Juliet*) (fig. 4, 5 and 6).

To maintain a link among the illustrations, the waves and striated sky in pale greenish blue are the same (with one minor exception) in each — printed from the same block. The black images are the only ones that change; the hand holding the rock, the whale with its spout of green water, and the man with raised arms. The cloud, in



Fig. 4. 'He cutteth out rivers among the rocks — job'
from *Rivers Among Rocks*.

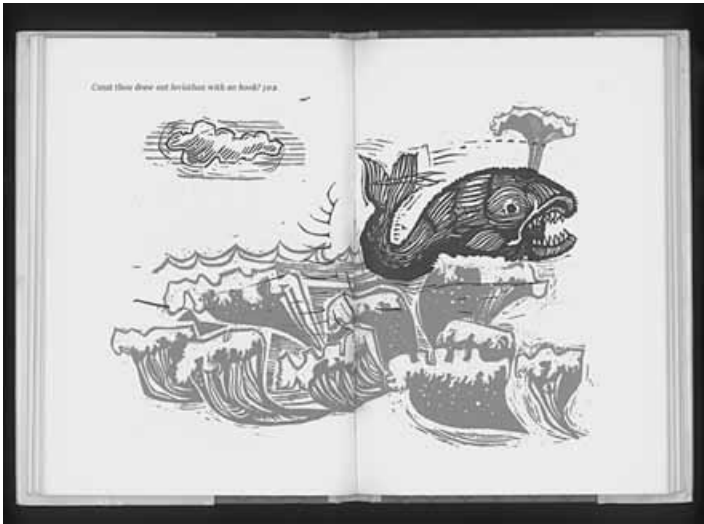


Fig. 5. 'Canst thou draw out leviathan with an hook? job'
from *Rivers Among Rocks*.



Fig. 6. 'Oh flesh, flesh, how art thou fishified! SHAKESPEARE'
from *Rivers Among Rocks*.

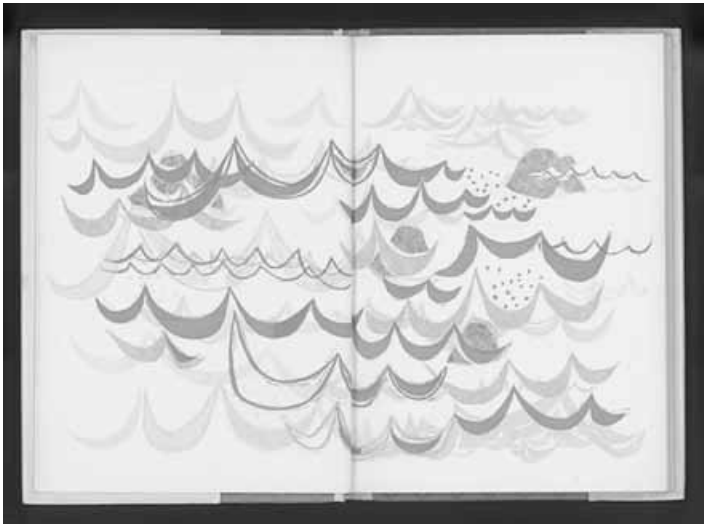


Fig. 7. Preliminary pages from *Rivers Among Rocks*.

black, was glued onto another wooden block and ‘with a little bit of juggling’ was made to work. The whale, according to Newfeld, was a failure and is the only part of the book he would like to do over.

One of the book’s most beautiful features was Newfeld’s use of the sequential title page, in which title information and the table of contents are combined with illustrations and spread across four leaves to create a cinematic introduction to the text. Intrigued by the problem of illustrations bleeding through the paper, Newfeld experimented with translucent paper so as to allow upcoming images to be ‘read’ well before the page is turned.²⁰ He had hoped to find a more translucent tracing paper but Rolland didn’t make it. Jack McClelland suggested they try another supplier but Newfeld refused as they had already made a commitment to Rolland. Rolland then suggested a new paper that was just coming out and it worked well; there was just enough transparency. As the pages are turned, the waves move before your eyes in varying patterns (fig. 7). The title appears to come alive before your eyes.²¹ Newfeld’s intention was that the reader be swept into the book and away from the workaday world. His filmic pages were a form of muffler, drowning out the sounds of the world, allowing the reader to settle down with the author.

While the paper needs were met, printing on it was another matter. T.H. Best had ‘a hell of a time’. The tissue would not lie flat and in many of the books you can see where the bound sheets have wrinkled slightly when printed on. Best ended up having to use a small Vandercook press to print the prelims. Each sheet had to be carefully placed in the feeder by hand. Nonetheless the results were spectacular. One thousand five hundred casebound copies were printed, along with a paperback edition. The paperback copies had exactly the same interior contents and illustrations. There is little doubt that *Rivers Among Rocks* was one of the most sophisticated illustrated books of the decade. It ‘was published to stunning reviews’ both for the poetry and for the production.²² Gustafson was thrilled.

The Westmount Look

As the most lavishly worked and arguably the most beautiful and important book of the series, *The Spice-Box of Earth* marked the beginning of Leonard Cohen’s long-term relationship with M&S.²³ Jack McClelland had accepted Cohen’s manuscript for publication ‘on the spot’. It was Claire Pratt who suggested the book be published as part

of the Indian File Books series but, as we have seen, Cohen objected to his inclusion in the 'Indian parade'.²⁴ According to Ira Nadel, 'Cohen had another idea.'

[Cohen] explained that costly, hard-bound poetry books were obsolete. The public wouldn't buy them. He thought a brightly colored paperback would sell better.... He offered to work with their designer on a format that would appeal to a wide following....²⁵

The work was reduced by the suggested third, while its design became

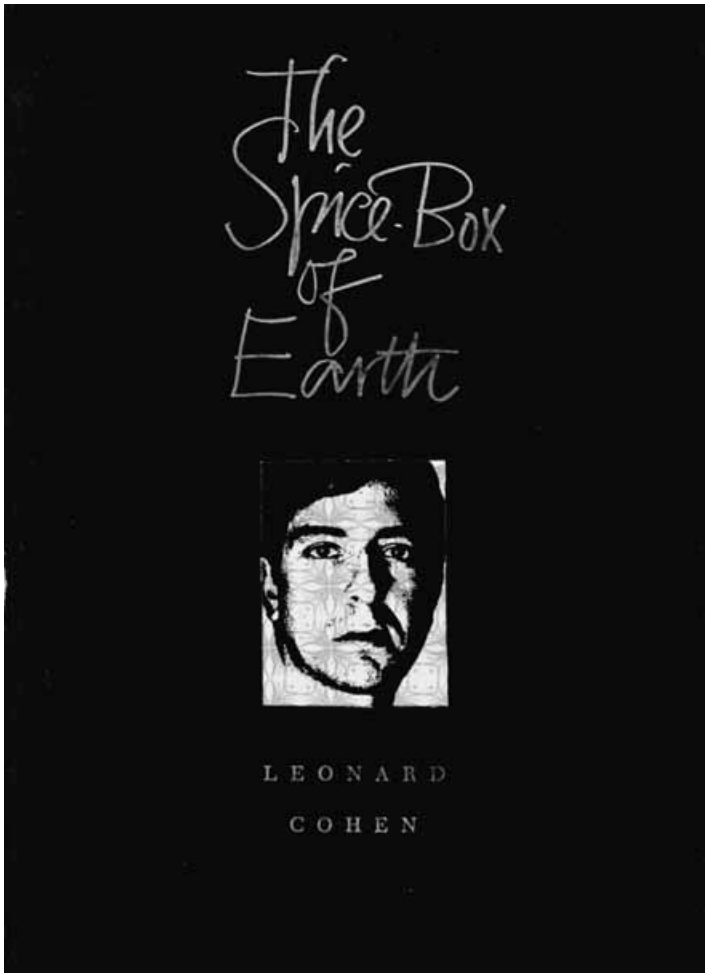


Fig. 8. The cover for *The Spice-Box of Earth*.

more clarified in the author's mind: 'I wouldn't like to see these poems rendered in any sort of delicate print. They should be large and black on the page. They should look as if they are meant to be chanted aloud, which is exactly why I wrote them.'

Jack McClelland offered Cohen a choice: he could publish the manuscript in a common edition to appear in the fall of 1960 or do a more expensive and distinctively designed volume for the spring of 1961. In late July, Cohen told McClelland to let Frank Newfeld design the book and publish it the following spring. His choice of the higher-priced, more artistic form for the book contradicted his earlier wish for a mass market paperback. But this format would satisfy his sense of poetry as a formal art that should have an elegant, almost 'Westmount' look and feel. The appearance of the volume suited the taste of the author.²⁶

The 'Westmount look' was what he got. According to Newfeld, it was Jack who insisted the book be in the Design for Poetry series. Whoever made the decision, *Spice-Box* was to be full of new experiments and ideas; the cut-out on the jacket front framing Cohen's portrait was unique in Canada at the time (fig. 8). The book design proved to be a 'hell of a lot of fun'.²⁷

The beautiful and evocative illustrations of *Spice-Box of Earth* were quite unlike anything that had ever been seen before in Canadian publishing. Leonard Cohen was not around when the book was in production. Newfeld never met him, nor did he discuss the production with him. Nonetheless Newfeld was soon given the impression, either through McClelland or Claire Pratt, that Cohen did not want anything too elaborate. McClelland changed that idea, but Newfeld 'felt an unease about pushing himself forward onto these poems'. He sensed that Cohen wished to be left alone. The drawings would have to be muted, so as to let the poems take centre stage. Illustration would provide an opportunity for the reader to pause.²⁸

In order to mute the drawings, Newfeld recycled an idea he had first used in *The Princess of Tomboso*, a children's medieval fairy tale published in 1960. There, he had used type ornaments, repeated over and over, to create dress patterns and decorative backdrops. The effect had been highly successful and so he returned to it, using square blocks of type ornament patterns almost as wallpaper over which the drawings were added. The ornaments themselves, in black, red, and ochre, are used throughout the book on the covers and endpapers, as full-page decorations, as flowers, and as accents.

The figure drawings, usually depicted resting on their sides, are strangely evocative and erotic — highly reminiscent of the poems themselves. ‘Dead Song’ (fig. 9) is an excellent example — the thin lines depicting the nude ‘angel’ almost disappear in the ochre web of type ornaments. Barely noticeable is the head of the ‘clever corpse’ pulling the angel into ‘death town’. Newfeld, like Jack McClelland, was clearly relishing ‘Cohen’s dark eroticism’.²⁹



Fig. 9. The illustration for ‘Dead Song’ (p. 54) from *The Spice-Box of Earth*.

In ‘A Kite Is a Victim’ (fig. 10) the block of type ornaments mimics the floating kite in the ‘high sweet air’, while the hands below cradle a ‘cordless’ spindle in red. At least, that is one interpretation. These are strange, evocative drawings, ‘gentle enough to call you master,/strong enough to call you fool’. As in the poems themselves, you are seldom quite sure what is going on, and both poem and illustration demand that you return to them again and again. Both evoke the same mood, while type block and illustration perfectly complement one another.

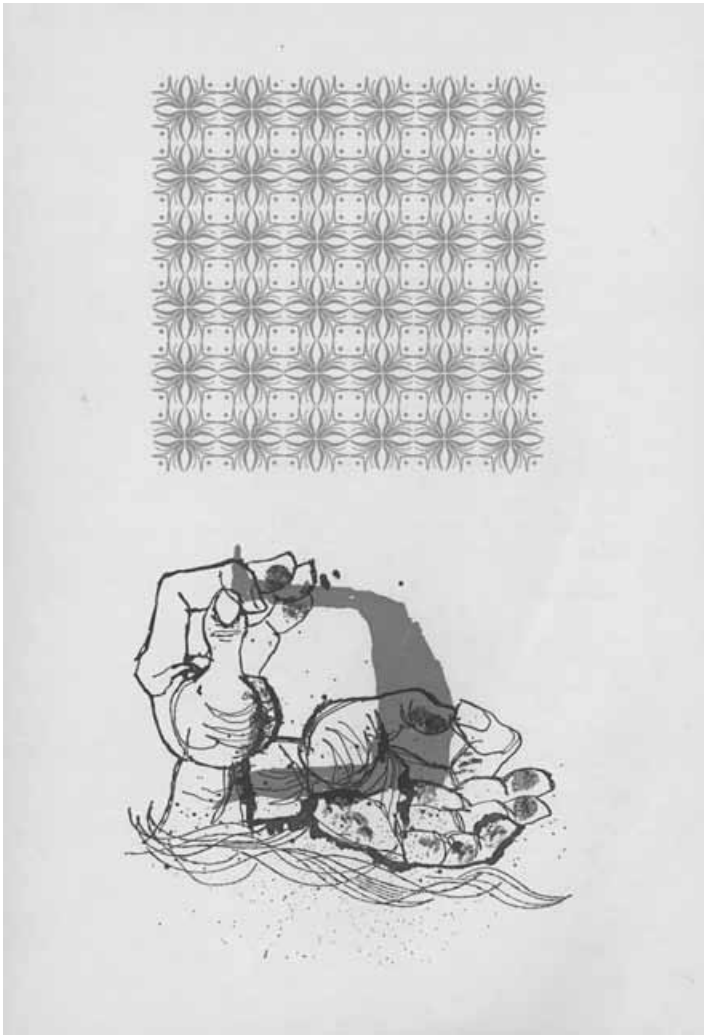


Fig. 10. The illustration for 'A Kite Is a Victim' (opposite p. 1)
from *The Spice-Box of Earth*.

The type ornaments actually become 'flowers' in the illustration for 'Song to Make Me Still' (fig. 11). A simple row of flowers is created from type ornaments coupled with Newfeld's stylized drawings of stalks and stems. The text, merging with the illustration to become a part of it, floats above like a summer cloud, while the generous spacing creates the sense of stillness that the poetry demands. With all



Fig. 11. 'Song to Make Me Still' (pp. 40–41) from *The Spice-Box of Earth*.



Fig. 12. 'Summer Haiku' (pp. 76–77) from *The Spice-Box of Earth*.

the elements brought together in an excellent design, the entire double spread is highly effective.

Briefly, as a final image, look at 'Summer Haiku' (fig. 12). Here Newfeld is at the height of his powers as a designer. Using only a single ornament, in ochre, and with 'For Frank and Marian Scott' in red,

he has suspended the text in a floating space that is as evocative as the haiku itself. The balance is perfect.

When *Spice-Box of Earth* was launched in May 1961 it was greeted with critical 'adulation',³⁰ and proved to be 'the most popular and commercially successful of Cohen's early books. It established his poetic reputation within Canada.'³¹ Even the literary critics noticed the art production. If Cohen objected to the production, Newfeld never heard, although problems developed over Cohen's next book, *Flowers for Hitler*.³² Cohen could hardly have complained openly, for while the book didn't win the Governor General's Award, over three thousand copies were sold and it was soon out of print.³³ The book also won the Award of Distinctive Merit (Trade Books and Limited Editions) at *Typography '61*³⁴ as well as the Canada Council Arts Scholarship award for 1961.

The Explosion

The year 1962 proved to be a gap year for the series. One reason may have been a scheduling problem at M&S. Another was Earle Birney.

According to Newfeld, Jack McClelland wanted Earle Birney's *Ice Cod Bell or Stone: A Collection of New Poems* published in the Design for Poetry series. A draft press release dated November (1961) in the M&S papers at McMaster University Library states that it 'is the third book in our new poetry series'.³⁵ Birney had hinted as early as 1957 to Jack McClelland that he wanted one of his poetry books illustrated by B.C. Binning, so the fit was perfect.³⁶ Other events also worked in its favour. Birney had 'angrily' withdrawn an earlier manuscript of the book from M&S when they failed to publish it in time for the 1960 Christmas season.³⁷ M&S did not have a poetry book for their fall 1961 list and offered the place to Birney if he could respond with a manuscript immediately.³⁸ There was an added inducement for Birney to respond quickly. Roy Daniells's new book had been 'put off' until the spring of 1962 and Birney did not want his book published at the same time. As Birney wrote,

... I think you also said you were planning to do Roy Daniells this year. If I'm right on the latter, I'd rather, for many reasons, publish in 1962. If they came out around the same time, there'd be a pattern of reviewing them together, comparisons, etc., which might be embarrassing to both of us, since we're not particularly friendly, and he's my boss.... [Both Birney and Daniells were

on the faculty of UBC.] ... what I could send you now is something which could be called simply *NEW POEMS* or, if you'd like a more interesting title, *ICE COD BELL OR STONE: new poems*. I have 35 new ones.³⁹

By August 1961 Birney was suggesting a reproduction of an El Greco painting for the book, along with suggestions for the 'visual patterns'

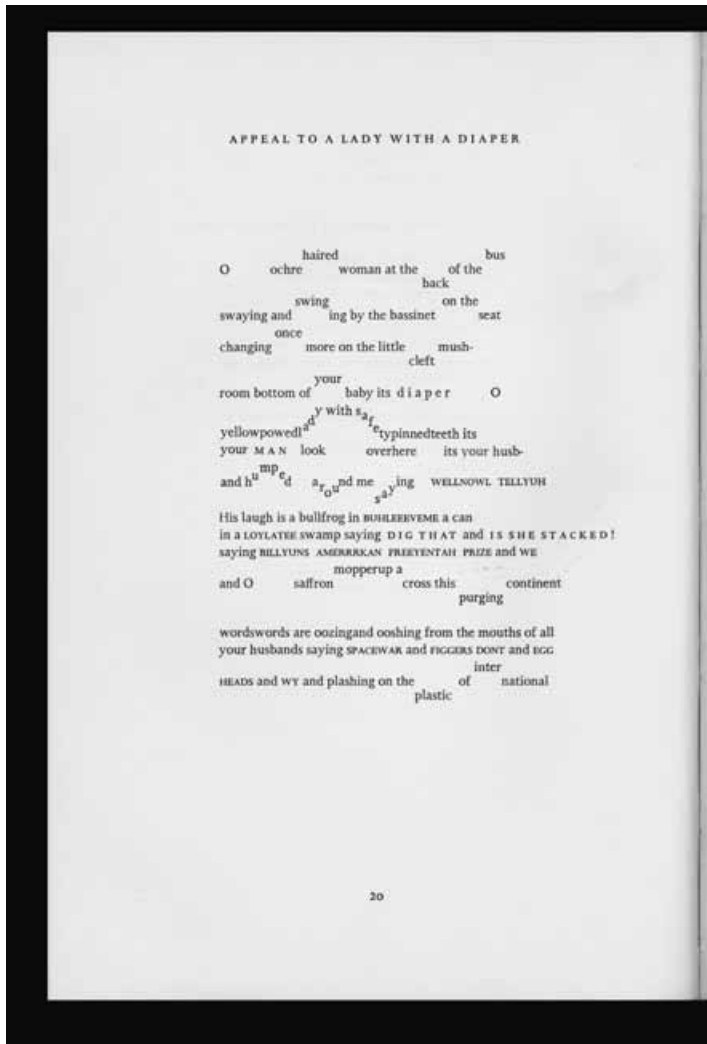


Fig. 13. Typographic variety in 'Appeal to a Lady with a Diaper' (p. 20) from *Ice Cod Bell or Stone*.

of the poems and their typography. He also assumed that he would be consulted on all aspects of the production. Claire Pratt assured him, 'You will be hearing from our Art Director at some time concerning his plans for the design.'⁴⁰

Production delays began to frustrate Birney, although by December McClelland informed him the book would be 'put [...] into production immediately' and probably be on the shelves by March (1962). He also noted, 'I presume you were satisfied with the design plans.'⁴¹ Unfortunately, Birney had heard almost nothing about the design.

Newfeld had limited contact with Birney about the typography (fig. 13) and layout, and even this was fraught with tension. The poet's intention and the designer's aesthetic clashed. Birney 'imposed' his own visual patterns on poems such as 'Six-Sided Square: Actopan', and became quite 'huffy' when Newfeld asked if the form was meant to represent the letter *D*.⁴² They argued when Birney wanted five ruled lines around the poem to emphasize the six physical sides of the text block. Newfeld felt it was unnecessary to impose artificial visual elements when the text block was itself concrete poetry. Birney won out, even though Newfeld claimed he never learned how to handle concrete poetry. He hated the visual puns, and was unhappy with

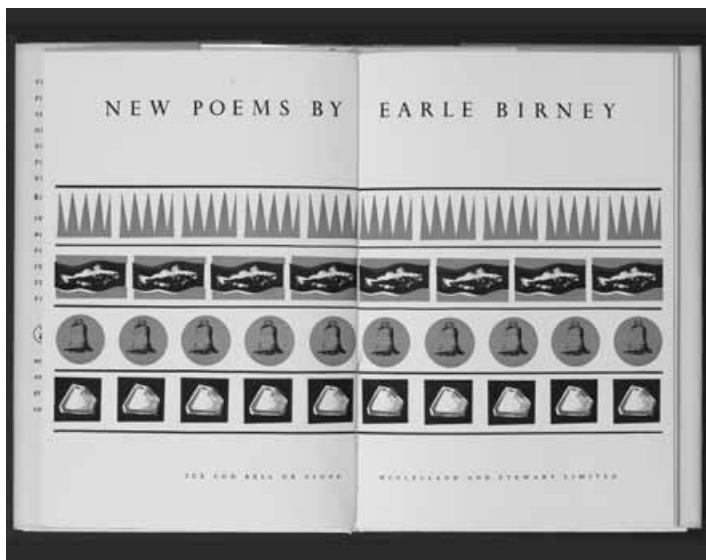


Fig. 14. The title page spread from *Ice Cod Bell or Stone*.

the book from start to finish. Newfeld still calls the case ‘god-awful’, and Birney’s demands forced Newfeld to utilize a larger format for the book in order to accommodate the blocks of text. In the end Newfeld had to agree when Birney accused him of not understanding the poetry and its intentions. Newfeld was frustrated by his inability to interpret the book as part of the series.⁴³

There were other complications. Birney exploded when he saw the first double spread (fig. 14). The main title is printed below in small type, while the subtitle, ‘New Poems by Earle Birney’, is in large type at the top of the page. Dominating the page are the four title images, reproduced as if on a filmstrip across the page. This was planned as one of Newfeld’s cinematic lead-ins to the title page, which follows. Newfeld thinks the arrangement of the type and the spacing is one of the nicest elements of the book. Nonetheless, Birney was still angry even when the whole thing was explained to him. There was worse to come. Neither Newfeld nor Claire Pratt realized that the bell Birney referred to in the title was the bell of a flower, not a metal bell.⁴⁴ Birney had not felt an explanation was necessary, and no one realized until it was too late to change the illustration from what had been done. When he saw the bell, Birney was livid. Newfeld remembers Jack McClelland stating that if he hadn’t noticed it then neither would the reader. But by then everyone involved was put off by the experience.

For reasons unknown to Newfeld, and never documented in the M&S file, the book was dropped from the Design for Poetry series upon publication. Although designed by Newfeld, the book was released in a trade edition in the spring of 1962. Lack of time and pending delays may have been the most vital factor in the decision, along with, perhaps, staff exhaustion in dealing with Birney.

Birney claimed in a letter to Claire Pratt that he had been excluded from the design and illustration ‘collaborations’ by Jack McClelland,⁴⁵ and in a letter to the editor concerning a review by Robin Skelton, published in the *Tamarack Review*, Birney wrote,

... [Skelton] knows quite well that writers do not formulate or control the statements made about them on ‘dust-covers.’ ... As it happens, my publisher specifically refused me permission to see either jacket, cover or inside designs for the book Mr Skelton has been reviewing. It is obvious that if I *had* seen them, the stupid error in the illustration of the title would not have been made.⁴⁶

James King states that for Jack McClelland, Earle ‘Birney was the writer from hell... [N]o writer was ever to exasperate Jack quite as much as Birney.’⁴⁷ Staped to Birney’s letter to Claire Pratt is a memo to Jack McClelland from Pratt, dated April 2, 1962, asking for his comments before she writes to Birney. She concludes, ‘I hate doing business with Earle.’⁴⁸

Upon publication of *Ice Cod Bell or Stone* in the spring of 1962, critical reactions were lukewarm. Reviews focused on the ‘gimmickry’ and ‘ingenious trickery’, while one was ‘irritated by the confused typography’.⁴⁹ Nonetheless, the book remains a successful and attractive design for a book from the early 1960s, far above the usual trade production standard for poetry at that time (fig. 15).

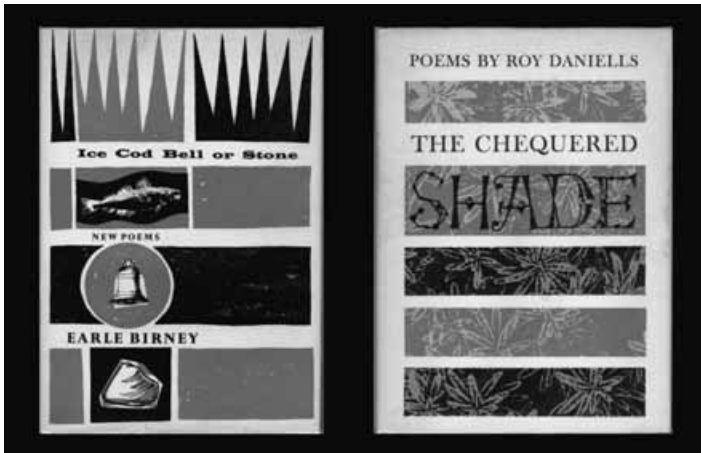


Fig. 15. The dust jacket for *Ice Cod Bell or Stone*.

Fig. 16. The dust jacket for *The Chequered Shade*.

The Chequered Shade

It was indeed ironic that the next volume in the Design for Poetry series was by Roy Daniells, Birney’s long-time rival. Daniells was an established M&S poet and a veteran of their poetry series. His book *Deeper into the Forest* had been published in 1948 as the first of the Indian File Books. The appearance of *The Chequered Shade* (fig. 16) as the third book in the series was a perfect fit.⁵⁰ It cannot have pleased Birney to be supplanted by Daniells.

By 1963 Frank Newfeld was employed full time as the in-house

designer at M&S. While this arrangement solved many problems for Newfeld and the design department, there were other consequences for the series. As Newfeld progressed from M&S designer to art director he had less time to work at his own design board. As Hugh Kane stated in 1962,

It has proved impossible, even at our present rate of production, for you to design all the books we publish. As our programme develops ... you will find that the proportion of work which you are able to schedule for your own drawing-board will constantly decrease and more and more free-lance design will have to be commissioned. For the obvious reasons — quality and economy — I naturally want you to design as many books as you can but you must realize that there will be a gradual transition in your function from designer to art director. You should strive to recruit as many competent artists as possible whose free-lance services would be both available and acceptable to us.⁵¹



Fig. 17. The illustrated initial and text block for 'Leviticus 16:22' (p. 38) from *The Chequered Shade*.

Fig. 18. The illustrated initial for 'Where the Great Caesar Came' (p. 11) from *The Chequered Shade*.

How much time would a full-time 'art director' have for special projects and editions? The day-to-day detail of illustration and design would be left to others.

Newfeld met with Daniells and they decided against illustrating the text of *The Chequered Shade*. This in itself may have been an

indication of the demands on Newfeld's time. They did agree to print each section on varied paper stock (cream, white and pale blue-grey), and Daniells agreed to the use of decorative illustrated letters (fig. 17). A leitmotif in the series had been the use of large, and often coloured, letters to mark the beginning of each poem. Newfeld continued the tradition here and began the work of designing the illustrated alphabet. As Ronald Decent reported in *Book Design and Production*,

Newfeld has ... been busy designing an alphabet of decorative two-colour initials which he has named Laurentia. He is still experimenting with variations of some of the letters but a few have already been tried with success.⁵²

The face was named 'Laurentia' after Newfeld's eldest son, Philip Laurence Newfeld. By sheer coincidence Daniells dedicated the book 'For Laurenda', a fact that has led to some confusion as to who named the typeface. The illustrated type was decorated with geometric shapes, children's toys and floral elements. Its playfulness was unexpected. The horse at the beginning of Part I, 'Where the Great Caesar Came' (fig. 18), could be in any child's alphabet book. It's unusual to see type being treated this way outside of children's literature, and seldom in a book of serious poetry. These juxtapositions work surprisingly well. They reach up and grab the title and connect it to the poem, enlivening the whole page (fig. 19).

The other notable feature of *The Chequered Shade* is its sophisticated case. This was certainly the first (and perhaps only) book in Canada to use 'crash' on the outside of the cloth case as the main decorative feature. Crash is a gauze-like, loosely woven fabric used in binding, with an irregular pattern similar to striped pillow ticking.

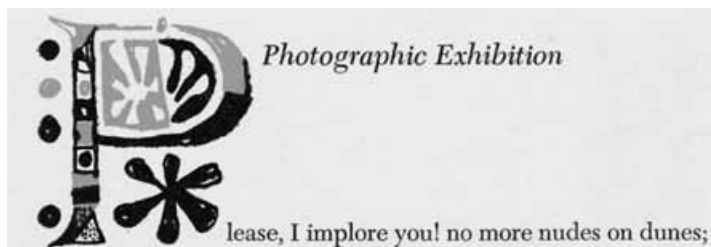


Fig. 19. The illustrated initial and first line from 'Photographic Exhibition' (p. 74) from *The Chequered Shade*.

The book title was printed on the binding cloth and the crash had to be carefully placed so that the stripes did not cover the lettering. The words had to align with the pattern of the crash, which was not evenly spaced. Newfeld imagines that much of this was done by hand at the firm of T.H. Best, which he remembers as an 'amazing house at the time' under the management of Bud Best. The dust-jacket covers were made up from a blow-up of 'floral' frost patterns, taken from a book of microscopic photography that Newfeld used as a source book for illustrations and patterns.⁵³

While *The Chequered Shade* is not as famous as the other books in the series, Newfeld feels it is the least flawed; the simple concept works well as an entire design package. *The Chequered Shade* is an excellent example of what Newfeld was capable of as a designer. It displays his inventiveness, humour and empathy for children along with his sophisticated bookmaking. There is much here that foreshadows his career as a children's illustrator in the 1970s. *The Chequered Shade* was recognized internationally for its achievement and won the bronze medal at the 1965 Leipzig International Exhibition of Book Design.⁵⁴

Within the Zodiac

Within the Zodiac was Phyllis Gotlieb's first book of poetry, although her work had been published extensively in literary magazines such as *Alphabet*, *Canadian Forum*, *Evidence*, *Queen's Quarterly* and *Tamarack Review*, and had been featured on the CBC series *Anthology*. At that time Gotlieb was best known for her science fiction writing which, like her poetry, had appeared in several magazines. The year 1964 was to be a prolific one for Gotlieb. Her science-fiction novel *Sunburst* was serialized in *Amazing Science Fiction* in March, April and May 1964, and was published later in paperback.

There is no evidence to suggest how or why *Within the Zodiac* was chosen for the Design for Poetry series.⁵⁵ Certainly the editors and readers thought highly of the manuscript, and this may have been reason enough. Newfeld, again, had little contact with the author, although Gotlieb had carefully planned the structure of the collection, and its various elements were carefully balanced and used in a variety of ways.⁵⁶ Newfeld chose what to illustrate and was free to do as he wished.

By 1964 the technology of book illustration was changing. The

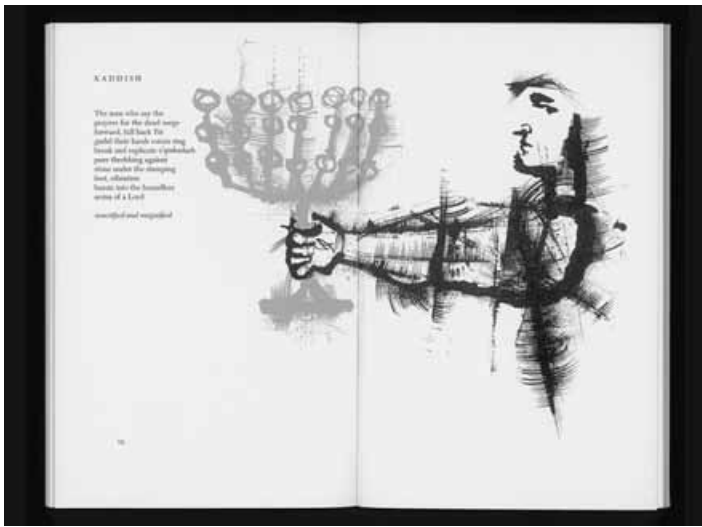


Fig. 20. 'Kaddish' (pp. 70–71) from *Within the Zodiac*.

problem of transferring original drawings or prints into a form that could stand the high volume of book production was an old one. Newfeld's original ink drawings were large (at least 40 by 50 cm) and electros (metal reproductions mounted type-high on wooden blocks) were made by producing correctly sized film from the artwork. The image was thereby reduced to the book format.

Newfeld's reputation in the trade was that he knew more about reproducing illustrations than any other illustrator in Toronto. He felt confident about working on a large scale, as he knew what would happen when the image was reduced for printing. Michael Solomon once stated that Newfeld's printed book illustrations often look better than the original, something that could not be said always of others. Newfeld believes that *Within the Zodiac* was not as good as it should have been. He felt that the printing technique was never fully perfected until 1978, when his illustrations for Bernard Suits's *The Grasshopper* were beautifully reproduced by the University of Toronto Press. Will Rueter designed that book. Yet here, with *Within the Zodiac*, Newfeld was starting to move in the right direction.

The double page spread for 'Kaddish' (pp. 70–71) is perhaps the most successful illustration in the book (fig. 20), and is a perfect example of this process. The large original drawing, which Newfeld still owns, is loosely drawn in ink. Dragging a broken tortoiseshell



Fig. 21. Illustration known as 'The Shawl' (p. 53) from *Within the Zodiac*.

comb across the wet ink created the lines or striations. The image has been well scaled to the page, allowing image and text to work in perfect harmony. The menorah focuses on and 'illuminates' the text, while the image perfectly captures the opening lines,

The men who say the
prayers for the dead surge
forward, fall back ...

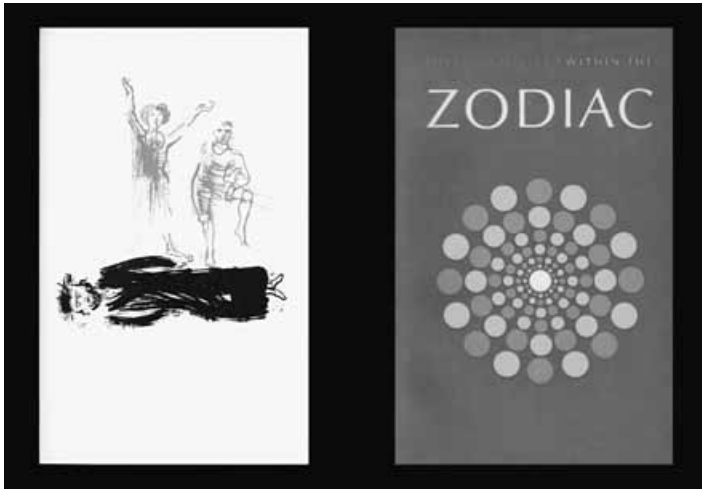


Fig. 22. 'On the Road' (p. 23)
from *Within the Zodiac*.

Fig. 23. The dust jacket from
Within the Zodiac.

Newfeld was also particularly pleased with the illustration he called 'The Shawl' (p. 53) (fig. 21). Like 'Kaddish', it transferred very effectively onto the full page.

'On the Road' (p. 23) (fig. 22) does not work as well. The image borrows a motif used frequently in *Spice-Box of Earth*, that of the supine figure, but the upright man and woman could be from any of Newfeld's books from the late 1950s. Newfeld was running out of time. On one spread there is a solid block of blue colour underneath one of the poems, 'I Aquarius' (pp. 44–45). Newfeld joked that he felt that the poems needed something and he didn't want to do another illustration. The illustration he did do of a falcon (p. 2) is crude and heavy, by his own admission. Newfeld hates it and would like to do it over again.

There is less, here, of the lavish attention to detail that was so evident in the other productions. The jacket and case are well designed but unremarkable (fig. 23). They could be from any M&S trade publication of the time. Other details are also missing; for example, this is the only book in the Design for Poetry series to use the same paper stock throughout. *Within the Zodiac*, nevertheless, suffers only by comparison. It won the silver medal at the 1965 Leipzig International Exhibition of Book Design. Even when it did not meet the high standards set by the series itself, the book was far above what was being

achieved internationally. *Within the Zodiac* would prove to be the last book in the series and here was the international recognition to honour its achievement.

The End of Design for Poetry

Frank Newfeld told me in conversation several years ago that the Design for Poetry project was one of his greatest professional disappointments.⁵⁷ While the books worked individually, the series never reached maturity and died an early death.

There are a number of reasons why the series stopped after the fourth book, the main one being, according to Newfeld, the cessation of the agreement among the project's backers and supporters. Sometime after *Within the Zodiac* came out, the Rolland Paper Company and T.H. Best withdrew their support for the series.

Although I have yet to locate any record of this withdrawal in the M&S archives, it is a known fact that book production costs were rising throughout the 1960s and that many publishing establishments, including M&S, were increasingly in financial difficulty, especially towards the end of the decade.⁵⁸ The 'patriotic instincts' of the suppliers were no doubt wearing thin, especially when 'further monies from any profits realized' were not forthcoming. Establishing a 'poetic tradition ... that found expression in beautiful books'⁵⁹ may have been a wonderful thing, but it did not pay the bills. Sam Solecki commented on the series that '... Frank Newfeld's beautifully designed poetry books.... could only have been taken on by a man [Jack McClelland] whose vision regularly ignored the company's balance sheet.'⁶⁰ The business partners had, no doubt, come to the same realization.

As a whole, the Design for Poetry series was never profitable even though poetry sold well in the early 1960s. *Spice-Box of Earth* sold 5,000 copies and was out of print by April 1963, but not all the books, however beautiful, did as well.⁶¹ Only 1,500 hardcover copies were printed of each title, along with an unknown number of cheaper trade edition paperbacks. Even if every copy had sold, the series would hardly have returned a profit with such highly subsidized production costs. Illustration, too, stood on perilous ground. How could it compete against photography and television? As Paul Duval noted in 1961, 'If the publisher is to survive, he must watch the cost of design and printing very closely and this naturally limits his use of illustrations.'⁶²

Illustration was becoming too expensive. Photography was more popular and ultimately more cost effective.

Recognizing the series as a poetry series was also a problem. There was no common design element to visually connect the books in the public's mind. How would the reader know this was a series? The only identification was the colophon, a feature that most reviewers and bibliographers missed (even the compilers of the M&S bibliography). Frances Halpenny once commented to me that with the lengthy delays after the appearance of each book in the series 'there would be a loss of cumulative effect'. Interest from all sides would eventually evaporate.

The interests and financial priorities of M&S were changing, too. A new major publication project was on the horizon. With the approach of Canada's Centennial year, M&S began a new series on Canadian culture and history. Frank Newfeld became the art director of the Canadian Centennial Library, a position he held from 1964 to 1967.⁶³ The first book came out in 1965. This huge project, in partnership with *Weekend Magazine*, was of significantly greater financial importance than a few books of poetry.

Nonetheless, the Design for Poetry series shaped the look of poetry production at M&S for the rest of the decade. David Weisstub's *Heaven, Take My Hand*, designed and illustrated by Frank Newfeld in 1968, could easily be mistaken for one of the series. In fact Newfeld himself mistakenly included it in a 1971 talk to publishers.⁶⁴ Bound in a case with patterned paper boards based on a design that Newfeld found and enlarged (reminiscent of *The Chequered Shade*), the book included highly original illustrations, many of them far more complex and interesting than those in *Within the Zodiac*, the book it most closely resembles. Although printed on paper that was too heavy, it is a fine example of the quality work in poetry that M&S was still attempting to produce. Other books also show the influence of the series. Newfeld claims it wasn't until the publication of Sandra Kolber's *All There Is of Love* in 1969 that he got a poetry book 'absolutely right'. Newfeld states that he had never learned how to design poetry until then, and that this is his best type-designed poetry book. Although Newfeld and Kolber hated the cover portrait by Tom McNeely (Jack McClelland liked it, so it was used), there was much to admire, such as the coloured papers and the elegant spacing of each poem. Poetry design was finally working for Newfeld. But this was a designed project, not an illustrated one,

and Newfeld-illustrated poetry at M&S was, by 1969, a thing of the past.⁶⁵

The Design for Poetry series marked a sea change for Canadian illustration. It signalled the end of the elaborate trade publication — with fine papers, type, illustrations and bindings — and of the economies of production that made such work possible. Expo 67 marked the pinnacle of interest in design, according to Newfeld, and by 1967 book and design typography had run its course in the public mind. Paul Arthur related that his firm almost went bankrupt afterwards, as the new public awareness of design never translated into sustainable business.⁶⁶ The economic reality of the late 1960s soon hit hard. Illustration was replaced by photography, hot metal type by offset printing and photocomposition. Automation was the new buzzword. And cheap paperbacks were in high demand by all the students flooding into the new universities. An era in book production was over.

The Design for Poetry series was a curious mixture of the nationalists' belief in Canadian poetry, and its manifestation in the physical book.⁶⁷ The series remains one of the decade's publishing highlights, yet it also marks the beginning of the end for a remarkable movement in design and illustration in Canada that transformed Canadian book production during the 1950s and 1960s.

Notes

- 1 Carl Spadoni and Judy Donnelly, *A Bibliography of McClelland and Stewart Imprints, 1909–1985: A Publisher's Legacy* (Toronto: ECW Press, 1994), 862 pp.
- 2 Chaviva Hošek, 'Poetry in English 1950 to 1982: 1', in *The Oxford Companion to Canadian Literature*, gen. eds. Eugene Benson and William Toye. Second ed. (Toronto: Oxford University Press, 1997), 933.
- 3 'We also limit our publications in the field for economic reasons. We inevitably lose money even on a relatively successful volume because the market is at best a confined one.' Jack McClelland, memo to Claire Pratt, March 3, 1958, quoted in James King, *Jack: A Life with Writers: The Story of Jack McClelland* (Toronto: Alfred A. Knopf Canada, 1999), 48.
- 4 King, *Jack: A Life with Writers*, 35.
- 5 Spadoni and Donnelly, *A Bibliography of McClelland and Stewart Imprints*, 36.

- 6 As the dust jacket on the first book, Roy Daniells's *Deeper into the Forest* (1948), stated,

The books are set in the type designed by Giambattista Bodoni in 1765 and printed on a paper similar in finish to that used by Bodoni himself. A series of repeating patterns, specially cut in wood and linoleum, are used on the boards, giving a distinctive Canadian quality to the appearance of the books, a point which we feel is important if our designs are not to be purely derivative. Mr. Arthur, in search of indigenous motifs, has gone to the decorative material of the West Coast and Plains Indians for these patterns which are printed in colour on coloured paper in contrast or in harmony with coloured cloth spines which are gold-stamped. The dust-wrappers are printed in *Perpetua*, a type designed by the late Eric Gill in 1925....

- 7 The nine books in the series were: Roy Daniells, *Deeper into the Forest* (1948); Robert Finch, *The Strength of the Hills* (1948); James Reaney, *The Red Heart* (1949); James Wreford Watson, *Of Time and the Lover* (1950); Alfred Goldsworthy Bailey, *Border River* (1952); Patrick Anderson, *The Colour as Naked* (1953); P.K. Page, *The Metal and the Flower* (1956); Phyllis Webb, *Even Your Right Eye* (1956); John Glassco, *The Deficit Made Flesh* (1958).
- 8 Spadoni and Donnelly, *A Bibliography of McClelland and Stewart Imprints*, 774.
- 9 Jack McClelland, *Imagining Canadian Literature: The Selected Letters of Jack McClelland*, ed. Sam Solecki (Toronto: Key Porter Books, 1998), 2.
- 10 Leonard Cohen, letter to Jack McClelland, July 26, 1959, quoted in King, *Jack: A Life with Writers*, 114.
- 11 King, *Jack: A Life with Writers*, 48.
- 12 'Jack McClelland, who wanted to find a way to promote poetry, became intrigued by the radical new direction Layton was taking, one very much in opposition to M&S's now staid Indian File series' (King, *Jack: A Life with Writers*, 79).
- 13 'We have sold, for example, more than 7,000 copies of Irving Layton's *Red Carpet for the Sun ...*' (Jack McClelland, letter to Robertson Davies, April 19, 1963, quoted in McClelland, *Imagining Canadian Literature*, 72–73). See also Roy MacSkimming, *The Perilous Trade: Publishing Canada's Writers* (Toronto: McClelland & Stewart, 2003), 131–32.
- 14 For an outline of Newfeld's career in Toronto, see Randall Speller, 'Frank Newfeld and the Visual Awakening of the Canadian Book', *DA: A Journal of the Printing Arts* 45 (Fall/Winter 1999): 3–31.
- 15 King, *Jack: A Life with Writers*, 49.
- 16 King, *Jack: A Life with Writers*, 63. Jack McClelland had wanted to be Gustafson's publisher since 1953 when Jack approached him about publishing a novel he

was working on. Nothing came of the novel, but the contract for *Rivers Among Rocks* was signed with M&S in 1959.

- 17 "To do this book and several other volumes of verse that followed, Jack appealed to the patriotic instincts of his paper suppliers and printers in exchange for reduced production costs: he undertook to give them further monies from any profits realized by these publications, but he told them how important it was to establish a poetic tradition in Canada that found expression in beautiful books' (King, *Jack: A Life with Writers*, 49). The details here were also confirmed in conversations with Frank Newfeld.
- 18 No one at M&S had any idea that Pratt was an artist in her own right. Once he saw her work, Newfeld thought highly of it; he considered Pratt the better printmaker. If she had any opinion of Frank's drawings, or anyone else's for that matter, she never betrayed them.
- 19 The colophon of *Rivers Among Rocks* read,

A NOTE ON PUBLICATION. This book is the result of a unique association dedicated to the improvement of the standards of design and manufacturing in the making of Canadian books. It is the first of a group of selected works of poetry and belle lettres chosen both to inspire and to complement fine craftsmanship in the designing and manufacturing arts.

It has been published in a limited edition and will not be reprinted in this format. Its publication is experimental in the sense that the strict economic limitations that might normally prevail were waived to permit adequate attention to detail in the various stages of production.

It was planned and illustrated by Frank Newfeld, a brilliant young Canadian designer, typographer and art director, whose work has earned him an imposing series of awards in various fields of design.

It was produced under the joint auspices of the Rolland Paper Company Limited who supplied the stock, Laurentic Japan and Rolland Extra Strong; H & S Reliance Limited who supplied engravings for the illustrations, the jacket, and the case; T.H. Best Printing Company Limited, in whose plant the type was set and the books printed and bound; and McClelland and Stewart Limited.

A NOTE ON THE TYPE. In 1936 a type face was designed by Eric Gill for use in limited and select editions. It was called Bunyan. In 1953 the Linotype version appeared and was renamed Pilgrim, the type in which this book is set.

The initial letters are in Michelangelo, designed by Hermann Zapf.

- 20 Speller, 'Frank Newfeld and the Visual Awakening of the Canadian Book', 12–13.

- 21 Gustafson's 'theme is the life-giving "rivers" that run among the chaotic "rocks" of modern civilization' (*Canadian Writers/ Ecrivains canadiens: A Biographical Dictionary*, eds. Guy Sylvestre, Brandon Conron and Carl F. Klinck. New ed., rev. and enlarged [Toronto: Ryerson Press, 1966], 67).
- 22 See King, *Jack: A Life with Writers*, 63. Also, 'Frank Newfeld's design for the book is almost as engaging as the poems themselves, particularly the wonderful set of superimposed and mutually transparent pages, whose arcs and solids lead the reader gradually into the titular images of Mr. Gustafson's poetic world' (Milton Wilson, 'Letters in Canada: 1960. Poetry', *University of Toronto Quarterly* 30 [July 1961]: 390).
- 23 Ira B. Nadel, *Various Positions: A Life of Leonard Cohen* (Toronto: Random House of Canada, 1996), 68. 'The title, drawn from the spice-box that is blessed and then its contents inhaled after sundown on the Sabbath, marks the boundary between the sacred and the profane' (Nadel, *Various Positions*, 99).
- 24 Nadel, *Various Positions*, 68. The last book in the Indian File was published in 1958, although this is an indication that the series was still active in the minds of some at M&S. See also King, *Jack: A Life with Writers*, 114.
- 25 Nadel, *Various Positions*, 69.
- 26 Nadel, *Various Positions*, 74–75.
- 27 The colophons of subsequent Design for Poetry books were near-verbatim reprints of that used in *Rivers Among Rocks*. The adjectives 'brilliant' and 'young' were sometimes dropped from Newfeld's biographical note.
The stock used in *The Spice-Box of Earth* was listed as 'Rolland DeLuxe Book India and Ropaco White' and the note on the type read 'This book is set in Caledonia, a type face first made available in 1939. The design is influenced by Martin's Roman and Scotch Roman, and was designed by W.A. Dwiggins, the American typographer.'
- 28 Newfeld's thoughts on how to approach the book were implied in an 1965 interview with Arnold Rockman,

Interviewer: ... Do you think that poetry actually requires illustrations? ... What about poets who feel that their poetry exists by itself in splendid isolation? Do you think that you should add illustration as you did to Leonard Cohen?

Newfeld: Well, of course, Leonard didn't feel at the time of *The Spice-Box of Earth* that he existed in splendid isolation. Had Cohen felt this, I doubt that we would have illustrated his poems. In illustrating a poetry book, where possible I plan with the poet — one occasion where very close communication with the author seems essential for an illustrator — to use the illustration almost as a pace-setter or natural pause. A book of poems is frequently read in jumps. Very few people start at poem one in the book and read through consecutively. The illustration can act as a decorative division between

poems where the poet desires a pause. The illustration should not intrude upon, or interrupt a natural flow (Frank Newfeld, interview by Arnold Rockman, 'Whose Book?', *Canadian Art* 96 [March-April 1965]: 46).

- 29 'The most popular and commercially successful of Cohen's early books, [*The Spice-Box of Earth*] established [Cohen's] poetic reputation within Canada. While the book contains some of his most gorgeous and richly romantic lyrics ... there is also a dark underside to many of the poems, and images of death and violence form a steady counterpoint to the sensuousness of the love poetry. *You Have the Lovers* [p. 32] reads like a plot summary for most of Cohen's work in the 60s.' (Stephen Scobie, 'The Leonard Cohen Files', <http://www.leonardcohenfiles.com/lcbook2.html> [accessed February 26, 2005]).
- 30 Nadel, *Various Positions*, 99–100.
- 31 Scobie, 'The Leonard Cohen Files'.
- 32 Cohen loathed Newfeld's design for his next book of poetry, *Flowers for Hitler*. He sent Jack McClelland a series of highly critical and insulting letters concerning the project, which McClelland had the grace never to show Newfeld. See Nadel, *Various Positions*, 120–21, and McClelland, *Imagining Canadian Literature*, 94–95.
- 33 An unknown number of copies were also issued in paperback.
- 34 See *Typography/ie* 61 (Toronto: Society of Typographic Designers of Canada, 1961), item 26 (p. 21). *Rivers Among Rocks* was in the same competition and in the same category.
- 35 'Earle Birney. *Ice Cod Bell or Stone*', McClelland & Stewart Papers, Box Ca20, file 22, William Ready Division of Archives and Research Collections, McMaster University Library, Hamilton.
- 36 Earle Birney, letter to Jack McClelland, May 6, 1957, concerning a proposed edition of a 'selected edition of my poetry': '... I have some strong support from B.C. Binning and other artists, and *Canadian Art* magazine, for the idea of an edition illustrated by Binning. I have an article coming out shortly in *Canadian Art* on the general subject of Poetry Illustration in Canada, which should interest you' ('Earle Birney. *Ice Cod Bell or Stone*', Ca20, file 22).
See also Earle Birney, 'Poets and Painters: Rivals or Partners', *Canadian Art* 14 (Summer 1957): 148–50.
- 37 See Elspeth Cameron, *Earle Birney: A Life* (Toronto: Viking, 1994), 419.
- 38 Jack McClelland, letter to Earle Birney, July 7, 1961, 'Earle Birney. *Ice Cod Bell or Stone*', Ca20, file 22.
- 39 Earle Birney, letter to Jack McClelland, July 31, 1961, 'Earle Birney. *Ice Cod Bell or Stone*', Ca20, file 22.

- 40 Earle Birney, letter to Claire Pratt, August 24, 1961, and Claire Pratt, letter to Earle Birney, August 28, 1961, 'Earle Birney. *Ice Cod Bell or Stone*', Ca20, file 22.
- 41 Jack McClelland, letter to Earle Birney, December 8, 1961, 'Earle Birney. *Ice Cod Bell or Stone*', Ca20, file 22.
- 42 In a letter dated September 1, 1961, Birney wrote to Claire Pratt, '... In a few of the poems, of course, I have imposed some visual patterns, but these have their own devices; in most of the poems I don't want any more distraction than necessary from the *hearing* of the poem.' 'Earle Birney. *Ice Cod Bell or Stone*', Ca20, file 22.
- 43 Working with Birney was not entirely baneful. Setting the type for 'Appeal to a Lady with a Diaper' [pp. 20–21] was 'lots of fun'. Birney created the poem on a typewriter and Newfeld had to reproduce the pattern for printing.
- 44 Wailan Low has written,

Earle assumed, perhaps incorrectly, that the designer had read the book. The phrase 'ice cod bell or stone' comes from the poem 'Ellesmereland' (page 22). It is a short poem, starting with the line 'Explorers say the harebells rise'. If not obvious from the text that 'bells' refer back to 'harebell', and even if the designer had not read the poems, it was nevertheless open to him to consult with Earle as to the meaning of the book title.... That [Earle] did not hear from the Art Director is also self-evident.... The cover design was a gaffe and an embarrassment to him. By the time any consultation was made it was too late to make changes (Wailan Low, letter to Randall Speller, June 10, 2004).

- 45 Earle Birney, letter to Claire Pratt, March 30, 1962, 'Earle Birney. *Ice Cod Bell or Stone*', Ca20, file 22.
- 46 *Tamarack Review* 30 (1964): 96. Also reproduced in *Earle Birney*, edited and with an introduction by Bruce Nesbitt. Critical Views on Canadian Writers series (Toronto: McGraw-Hill Ryerson, 1974), 131.
- 47 King, *Jack: A Life with Writers*, 39.
- 48 Wailan Low has commented,

Earle Birney comes across in the M&S file as a very angry and difficult man, which no doubt oversimplifies a long and complex friendship with Jack McClelland and M&S. From Birney's perspective, the production of *Ice Cod Bell or Stone* was a failure. His disappointment is obvious (Wailan Low, letter to Randall Speller, June 10, 2004).

- 49 Summarized in Cameron, *Earle Birney: A Life*, 422.
- 50 The stock used in *The Chequered Shade* was listed as 'Laurentic Japan, Rolland de Luxe and Ropaco Offset', and the note on the type read: "This book is set in

Caledonia, a typeface first made available in 1939. The design is influenced by Martin's Roman and Scotch Roman and was designed by the American typographer, W.A. Dwiggins. The decorative initials, designed by Frank Newfeld in 1962, are *Laurentia*.'

- 51 Hugh Kane [?], mss. memo to Frank Newfeld, March 6, 1962. McClelland & Stewart Papers, Box DK18, file 11.
- 52 Ronald Decent, 'Report From Canada', *Book Design and Production* 6 (Autumn 1963): 160. Decent's article illustrated the as-yet-unfinished typeface, and showed photoprints of trial drawings for the two-colour printing and some of the discarded forms for *D, H, M, S,* and *T*.
- 53 Newfeld had used this as a sourcebook as early as 1959, for the cover of Sheila Watson's *The Double Hook*.
- 54 Other books designed by Newfeld also won awards in 1965. Phyllis Gotlieb's *Within the Zodiac* took a silver, and the Art Gallery of Toronto's *Picasso and Man*, by Jean Sutherland Boggs, was awarded a certificate of merit.
- 55 The stock used for *Within the Zodiac* was listed as 'Ropaco Offset'. The note on the type read: 'This book was set in Caledonia, a typeface first made available in 1939. The design is influenced by Martin's Roman and Scotch Roman and was designed by the American typographer, W.A. Dwiggins.'
- 56 'The structure of the collection has been carefully planned by the author and the result is a work in excellent balance; serious without being heavy, light without being frivolous. To the events of ordinary day-to-day living she gives a poetic interpretation uniquely her own. Classical themes are well-handled and used in a variety of ways. The Hebraic trend becomes more evident towards the end, and the final Song For Passover entitled 'Who Knows One?' is superb, ('Editor's Notes' in 'Phyllis Gotlieb WITHIN THE ZODIAC', McClelland & Stewart Papers, Box Ca2, file 35).
- 57 Conversation between Randall Speller and Frank Newfeld, February 9, 2000.
- 58 King, *Jack: A Life with Writers*, 218–19.
- 59 King, *Jack: A Life with Writers*, 49.
- 60 Sam Solecki, in McClelland, *Imagining Canadian Literature*, xiv.
- 61 Phyllis Gotlieb was one of four 'Peripatetic Poets' who travelled across Canada in the fall of 1964 (the others were Earle Birney, Leonard Cohen and Irving Layton). Gotlieb was no doubt promoting her new book *Within the Zodiac*. James King notes, 'Attendance at the readings was excellent, but the volumes of poetry were often not available.... As Jack recalled, "We did everything but sell books"' (King, *Jack: A Life with Writers*, 153).
- 62 Paul Duval, 'Word and Picture: The Story of Illustration in Canada', *Provincial's Paper* 26 (1961): [10].
- 63 Speller, 'Frank Newfeld and the Visual Awakening of the Canadian Book', 18.

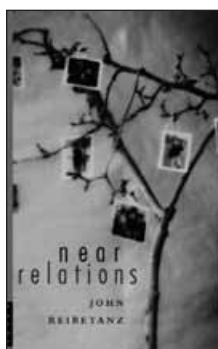
- 64 Frank Newfeld, 'Book Design and Production', in *Publishing in Canada: Proceedings of the Institute on Publishing in Canada, June 27–30, 1971*, eds. G. Pomahac and M. Richeson (Edmonton: University of Alberta, School of Library Science, 1972), 29.
- 65 Newfeld states that he often recognizes his typographic work long before he will recognize one of his own drawings.
- 66 See David Peters, 'The Great Canadian Controversy: Paul Arthur's *Artscanada*', *Graphic Design Journal* 3 (1995): 21.
- 67 As Grant Campbell notes in his important article on book design at William Collins Sons in Toronto, the economic restrictions of wartime Canadian publishing were counterbalanced by a growing nationalism; a 'nationalism [that] found its way into the physical books themselves' (p. 58). Campbell suggests that 'nationalist themes spread beyond the words of texts and into the production of the physical texts themselves' (p. 45), and achieved 'a curious balancing act between economic contingencies and artistic extravagance' (p. 64). See Grant Campbell, 'William Collins during World War II: Nationalism Meets a Wartime Economy in Canadian Publishing', *Papers of the Bibliographical Society of Canada* 39 (Spring 2001): 45–65.

The author wishes to thank Frank and Joan Newfeld, Carl Spadoni and Wailan Low for their advice and assistance. The illustrations have been reproduced with the permission of Frank Newfeld and McClelland & Stewart.

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✎ Digitizing the *Canadian Printer and Publisher*

A. DONDERTMAN AND M. VAN BALLEGOOIE

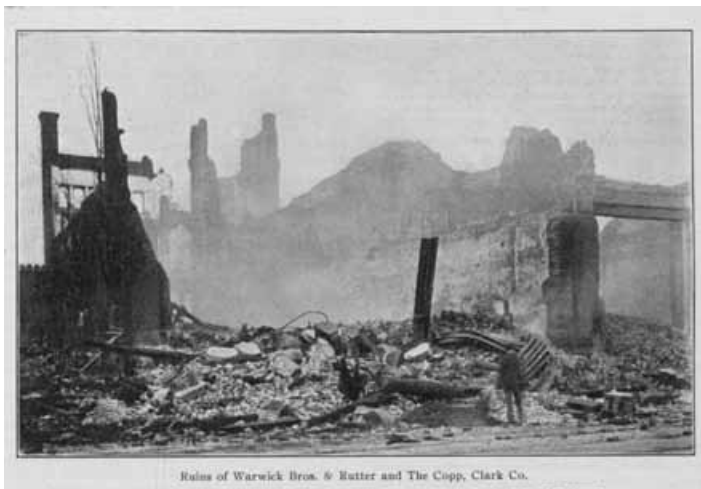
In 2002, the Donner Canadian Foundation made a grant of \$25,000 to the University of Toronto Library to launch a new Digital Library initiative — the Maclean Hunter Digital Archive. The immediate objective of this project was to focus on scanning, making searchable, and mounting on the World Wide Web the first twenty years (1892–1911) of the *Canadian Printer and Publisher*, published by Maclean Hunter. The *Canadian Printer and Publisher* is one of over two hundred Maclean Hunter journals held in the Thomas Fisher Rare Book Library at the University of Toronto. It is our long-term goal to digitize many other significant trade journals from this collection.

The *Canadian Printer and Publisher*, which began in 1892 and is still being published today by Rogers Media under the title *Canadian Printer Magazine*, is the national organ of the printing industry in Canada. The journal contains articles on all aspects of the printing and publishing industry and its personnel, practical advice on the craft and business of printing, statistics on all aspects of the trade, and



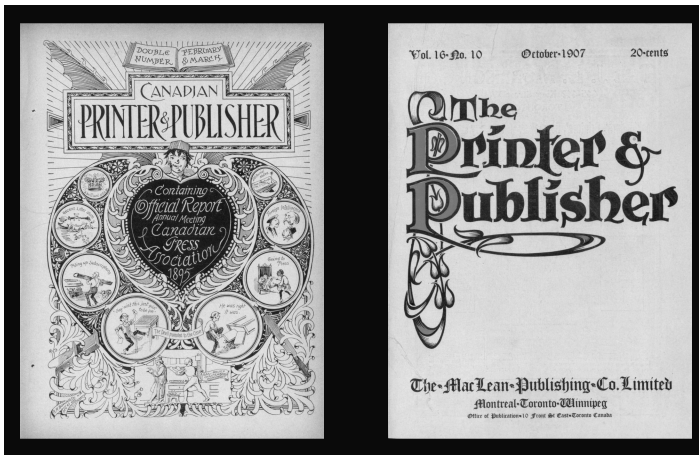
The flag from the debut issue of *Canadian Printer and Publisher*, May, 1892. (Credit: University of Toronto Library.)

discussion of legal issues such as tariffs, copyright and libel. Its pages are filled with biographies and profiles of leading figures and firms, reports on union activity and trade shows, and actual examples and samples of fine printing of both text and illustrations. The illustrations are a crucial component of the journal, not only those that are part of the editorial content, such as portraits of individuals and illustrations of printing plants, but also those included in the advertisements. The advertisements are for printers and publishers themselves, as well as for the firms that supplied machinery, paper, type, and binding supplies. These document in great detail the evolving technologies of their time.



The ruined printing plants of Warwick Bros. & Rutter and the Copp Clark Co. in the aftermath of the Toronto Fire, as shown in the May 1904 issue. (Credit: University of Toronto Library.)

The *Canadian Printer and Publisher* is the most significant periodical record of the history of printing and publishing in Canada, and is of importance to researchers in numerous disciplines including the history of books and printing, graphic design, literary studies and business history. However, paper copies are now extremely fragile and brittle. Eventually they will crumble, ultimately resulting in these primary resources being inaccessible to scholars. Thankfully, through the use of the newest digital technologies, we are beginning to save these original materials for future generations.



Two early covers: February and March 1895, and October 1907.
(Credit: University of Toronto Library.)

Browsing and Searching Issues

The complete contents of the *Canadian Printer and Publisher* collection are located at <http://link.library.utoronto.ca/cpp/>. The collection can be browsed by volume and issue numbers and includes page images, brief descriptions, and full digital text of more than 8,000 pages. Search options include:

- searching the full text of each document
- limiting a search to a specific document type, such as text, advertisements, illustrations and plates
- choosing the order of the search results list
- viewing thumbnail document images in search results.

Search results provide links to page images of each document, including a brief description and a text version of the document, with search terms highlighted.

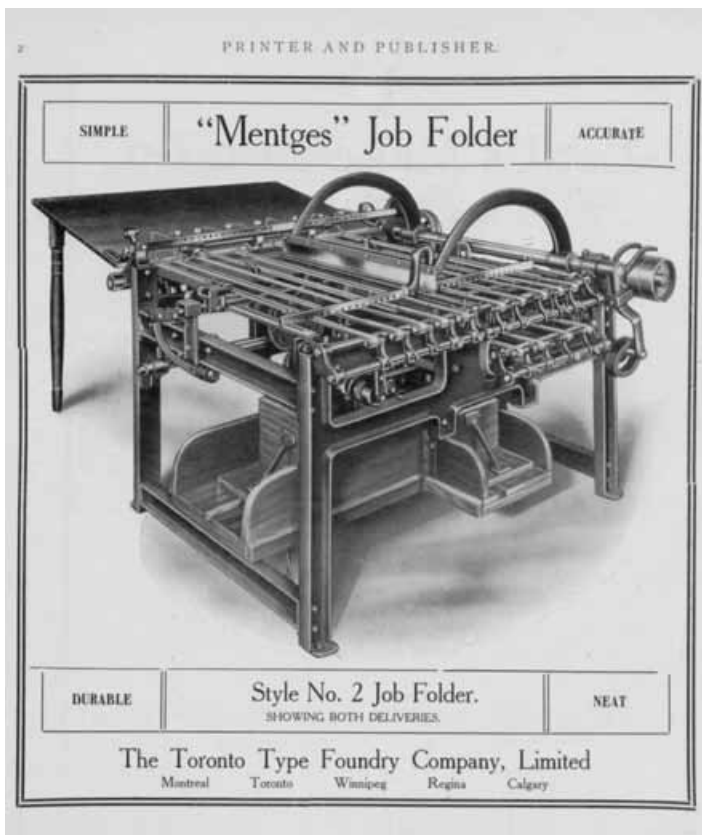
Technical Information

Implementation of the project was divided into three separate processes: scanning, metadata creation, and database creation and web access.

Scanning

The scanning was done by the Collection Digitization Department, University of Toronto Library, on the Eyelike digital camera system V 3.04. The master images were captured to the following standard:

- file format: TIFF
- scanning bit depth: 8-bit per channel of colour information (24 per pixel)
- compression: uncompressed
- digital resolution: 600 dpi



An advertisement for the Toronto Type Foundry's 'Mentges' job folder, taken from the September 1910 issue. (Credit: University of Toronto Library.)

Since the chosen standard for archiving generates large files (average file size 48 MB), the project team chose to convert the images to JPGs for online delivery. The site provides users with three sizes of JPGs — a thumbnail for quick reference and two of varying sizes for examination and use. In order to balance the onscreen quality with the overall size of the download, JPG images were created at a medium compression level.

Metadata

The structural metadata was captured in a relational database during the scanning process. The structural metadata tables contain information about the pagination of the document, correlation between filename and page numbers, features of the document, such as the presence of illustrations or advertisements, as well as particular comments about the quality of the original material.

Database Creation and Web Access

The *Canadian Printer and Publisher* collection is made available on-line using ColdFusion technology. ColdFusion is a web application development product that enables the creation of dynamic websites by providing database to web connectivity.

For further information related to the content of the *Canadian Printer and Publisher* online collection, please contact:

Reference Librarian
Thomas Fisher Rare Book Library
University of Toronto
120 St. George Street
Toronto, Ontario
M5S 1A5
Telephone: 416-946-3177 • Fax: 416-978-1667
E-mail: digitalcollections2@list.library.utoronto.ca

✎ In Memoriam:
Richard Outram (1930–2005)

WAYNE CLIFFORD

One Richard Outram froze to death.
He chose that end, from evidence.
Fitting, perhaps, that that last breath
Should seep unseen as heat's lost dance.

For fate, he feared, his one true love
Already stared on streets of Hell.
Fitting his blood refuse to move
That hadn't seen its path as well.

Oh, he'd gone down, he *had* gone down
And stood before the throne of jet.
He'd taken bottle and her gown
To dress the nakedness he'd met.

He'd taken all his strength and sight
And nearer he got to the deep
The fuller sang the longing. Fright
So vast, dear reader, wake your sleep.

January, 2005



✎ Dingbats, Ornaments and Fanciful Initials

TIM INKSTER

My wife, Elke, and I moved from the City of Toronto to Erin Village in October of 1971. We were surprised, at first, at the isolation of our situation — a mere sixty miles northwest of the corner of Steeles and Islington, but a world removed from the student life we had come to know at University College in the University of Toronto in the late sixties.

The main street of Erin Village backs on to a millpond that was created in the mid-nineteenth century to further the commercial interests of Mundell Lumber, which continues to retail dry goods into the early part of the twenty-first century. West of the millpond and rising above it 250 vertical feet, there is a sizeable glacial ‘moraine’ — millions of tons of crushed dolomite furrowed out of the Credit River Valley ten thousand years ago and pushed up into a modest sequence of rolling hills.

In December Elke adopted a husky/golden retriever cross that was first saddled with the name Kit Carson, but later came to be called Kit-dog. Dogs respond best, apparently, to two-syllable names. The following spring we took to the rolling hills, the three of us, in hot pursuit of rabbits more often than not, and one day we happened on the stone foundation of a barn that had fallen into ruin.

In a corner of the stone foundation there were boxes ...

... and boxes ... and boxes of books.

Hundreds of copies, in fact, of John Bunyan’s *Pilgrim’s Progress* amongst other titles of little more interest except that *some* of the multiple editions of *Pilgrim’s Progress* had been typeset rather well, and included intriguing ornaments.

Encouraged by the prospect of the ornaments, I salvaged several dozen corrugated boxes of several thousand books which included several tens of thousands of engravings from the ruins of the barn.

Some years later, in a completely unrelated development, my father, Walt, found himself unexpectedly dismissed from a senior position at Bell-Northern Research Laboratories in Ottawa. The thought occurred that Walt should have something thrust immediately into his lap to divert his attention from the trauma of the situation at hand. I suggested my father undertake to extract (with scissors and paste) the initials, engravings and ornaments from the books found in the ruined barn in Wellington County, and to categorize same — a not inconsiderable task.

The *Devil's Artisan* intends to present an ever-larger digital library of these images, available at no charge for download as shareware from

<http://www.sentex.net/~pql/DA.html>

for the favour of which we would appreciate a credit where possible to 'Walter Inkster, the *Devil's Artisan*'.

It does amuse me, some, that these images are now to be made available on Tim Berners-Lee's World Wide Web, and that my father was prematurely pushed into retirement for insisting that the future of Bell Telephone lay in the direction of fibre optics at a time when the powers-that-once-were remained steadfastly fixated on Northern Electric's capital investment in obsolete wire and cable plants spread hither and yon.

Many thanks to CMPA consultant Charles Oberdorf, whose notion of 'value-added editorial' led to the development of this current initiative.











Will Rueter at work in his 'magical workspace'.
(Photo: Allyson Wenzowski.)

✎ A Rogue's Gallery of the Canadian Book and Printing Arts

WILL RUETER

The Aliquando Press was founded in Toronto in 1963 as a private press, to allow me to investigate personally all aspects of the hand-made book. I continually attempt to perfect those bookmaking skills through personal involvement with most aspects of a book's creation, and I try to keep faith with the authors' message.

I enjoy selecting texts that interest and inspire me: music, art, and literature (often set bilingually), and I am very fortunate to have a wide selection of typefaces and ornaments. It is challenging to work within the traditional codex format, using handset type and letterpress printing, while attempting to experiment with letterforms, colour, texture, illustration and ornament. I have collaborated with Wesley W. Bates, Maureen Steuart, Don Taylor, and other artists, and I have also created my own wood engravings and linocuts for some texts.

Seven years ago I moved to Dundas (an hour's drive west of Toronto) where I work in a former dairy (ca 1920) that barely contains all my equipment. It is a magical workspace, a constant source of inspiration and contentment.

Recently I completed my ninety-sixth book, the Quebec novelist Gaétan Soucy's *The Anguish of the Heron*, translated by Sheila Fischman. Future projects include a Boccaccio story, a collection of favourite aphorisms, and a continuing variety of broadsides.

Each new project requires decisions about the choice of format, type, paper, illustration and binding, and demands renewed and improved skills and responsibilities. Through the creation of hand-made books I hope to continue respecting the innate qualities of the book form and to discover new insights into the form and content of the book as an entity.

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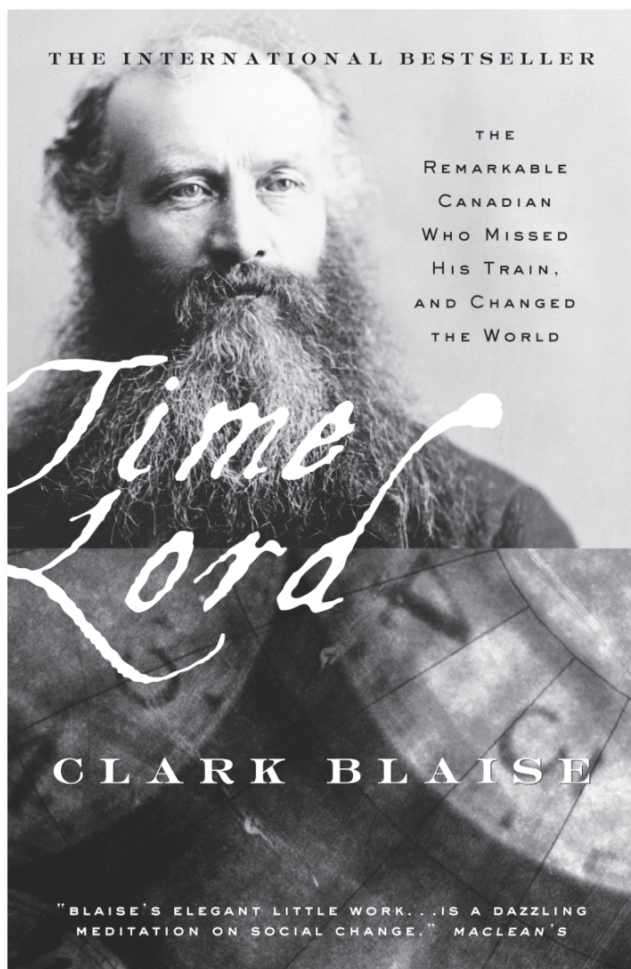


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—Diana Athill, author of *Stet*

Ghosting

A Double Life

Jennie Erdal

25606Z ANT

A Doubleday Canada hardcover



✎ Contributors

WAYNE CLIFFORD lives in Halifax. His most recent collection of poetry is *On Abducting the 'Cello* (The Porcupine's Quill, 2004).

ANNE DONDERTMAN is the assistant director of the Thomas Fisher Rare Book Library, University of Toronto.

TIM INKSTER is the publisher of *DA, Canadian Notes & Queries* and the Porcupine's Quill.

WILL RUETER was a founding editor of *The Devil's Artisan*. He lives in Dundas, Ontario, and continues to run the Aliquando Press — one of Canada's most distinguished private presses.

Contributing editor RANDALL SPELLER is a librarian at the Art Gallery of Ontario. His article 'Frank Newfeld and the Visual Awakening of the Canadian Book' appeared in *DA* 45.

MARLENE VAN BALLEGOOIE is the digital collections librarian in the Preservation Department, University of Toronto Libraries.

ALLYSON WENZOWSKI is a freelance writer, photographer and publicist, and resides in Dundas, Ontario. She is a member of the Hamilton Storytelling Guild.

The keepsake contains an image by Frank Newfeld that appeared in Leonard Cohen's *The Spice-Box of Earth* (1961). It was printed by Stan Bevington and Don McLeod at Coach House Printing, Toronto. The front cover is after an illustration by Frank Newfeld from Phyllis Gotlieb's *Within the Zodiac*. The back cover illustration, also by Newfeld, appeared in Leonard Cohen's *The Spice-Box of Earth*.



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