



Gaspereau Press

PRINTERS & PUBLISHERS

*A catalogue of books that made their inky
way into the world in the spring of 2017
under the sign of the mirthful g*



POETS MONICA KIDD, CARMINE STARNINO AND HARRY THURSTON AT THE 2016 GASPEREAU PRESS WAYZGOOSE

The types employed in this catalogue are digital revivals of Monotype's Bembo & Fairbank.

THIS CATALOGUE describes the new trade books that were produced in our printshop this spring, plus a few recent letterpress projects and Devil's Whim chapbooks. This snapshot suggests the diversity of personalities, styles and preoccupations found in the books we publish. It also suggest the full range of production formats that we employ at the press, from simple, inexpensive offset-printed chapbooks through to smyth-sewn trade books and letterpress-printed limited editions. What all these titles have in common is that they are selected, edited, designed and manufactured with a degree of care and attention that honours the authors' own thoughtful work. ¶ We are presently hard at work on the next batch of titles, most of which are due to appear before our autumn Wayzgoose (Friday & Saturday October 20–21). Here's a preview:

BRIAN BARTLETT, *Branches Over Ripples: A Waterside Journal*.

CHRISTOPHER PATTON, *Unlikeness Is Us: Fourteen From The Exeter Book* (poetry).

PETER SANGER, *Lucida: The Photography of Thaddeus Holownia*.

ANDREW STEEVES, *A Bibliography of Letterpress Books & Broad-sides Designed & Printed at Gaspereau Press, 1997–2017*.

KRISTINE TORTORA, *Carl Dair & the Cartier Typeface: Selected Correspondence*.

We are also planning to launch a new series of short works on Canadian visual art, edited by Ray Cronin. Two letterpress projects presently in production are likely to appear in 2017: Sean Howard's *So Many Boys All Doing Right: A Tribute to Charles Sorley* and *Still Deep & Sweet: Henry David Thoreau on Maple Sugaring*. You find more details on new releases on our website as they become available, or by following us on Facebook or Instagram. —AS

Catechism Class

Saturday mornings in winter, when I was ten,
while others watched cartoons on television,
I caught the Number Two bus, transferred to the Five,
and then walked a few blocks, my mind occupied

with the last-minute memorization
that would see me through catechism class.
Is the heavy artillery of theology still aimed on children?
Undoubtedly. I should have a stronger opinion

as to whether this was good or bad,
and, at one time, I did. The teachers were kind.
On the journey home, anticipating lunch
and my mother's baking, I'd wait for my bus transfer

inside a furniture store, attracted by the warmth
and the deejay from my second-favourite radio station
broadcasting live, songs with titles such as *Da Doo Ron Ron*,
and *It's My Party*. I even won that weekly contrast once.

Contest. I won their contest and received a prize,
and believed what I was told, and deeply internalized it all,
and this has created the tension that has produced,
if I may say, some of my strongest work –

although you shouldn't be surprised if that's not the whole story.

NEW TRADE POETRY

Mischief

JOHN TERPSTRA

John Terpstra chronicles the unfolding of our everyday lives with a playfulness and easy intimacy reminiscent of poets like Alden Nowlan and Al Purdy, his conversational style belying his careful control of language. Whether he's exploring the spiritual or the temporal, the present or the past, the animate or the inanimate, Terpstra approaches his subjects with a mix of curiosity and empathy, attuned to how the right words can "begin innocently enough/to thread through the fabric of our lives."

Since 1982, John Terpstra has published ten book-length collections of poetry and many chapbooks. He has also published four prose projects, most recently *The House with the Parapet Wall*, winner of a Hamilton Literary Award. Terpstra has also been a finalist for the Governor General's Literary Award and the Charles Taylor Prize. He lives in Hamilton, Ontario, where he works as a writer, cabinetmaker and carpenter.

Printed offset on laid paper making 80 pages trimmed to 5 × 8 inches, bound in a paper cover and enfolded in a letterpress-printed jacket. The jacket is printed on Strathmore Grandee cover stock. Set in a digital revival of Goudy's Californian Old Style type. 9781554471676 \$19.95

A LONG WALK IN TROUT LILY SEASON

Today I felt a marriage between what is inside me and inside streams and plants. Entangled also was the sound of your voice, sweet and unpredictable: "We could walk one more mile."

Do we understand our work together at last? The trout lily blossoms are completely folded back, slumped, exhausted. But the windflowers have opened, staking their ground; they blush a little with a quiet excitement.

I close my eyes and see small flames rising in the blossoms. On the white road turning to sand you walk beside me.

NEW TRADE POETRY

Everything We've Loved Comes Back To Find Us

ALLAN COOPER

Allan Cooper writes with a simplicity and grace that belie the intensity of his attentiveness. Animated by the tensions residing between the grief of loss and the joy of presence, his poems open the minute movements of the domestic and natural worlds to view, coaxing the extraordinary out from the ordinary.

Allan Cooper has published over a dozen books of poetry, most recently *The Deer Yard* (with Harry Thurston) and *The Alma Elegies*. He has twice won the Alfred G. Bailey Award for poetry. He is the founder of Owl's Head Press and has been the editor of the intermittently-published literary journal *Germination* since 1982. Cooper is also a songwriter and performer. He divides his time between Riverview and Alma, New Brunswick.

Printed offset on laid paper making 80 pages trimmed to 5 × 8 inches and bound in a paper cover and enfolded in a letterpress-printed jacket. The jacket is printed on Strathmore Grandee cover stock. Set in a digital revival of Joe Blumenthal's Emerson type. 9781554471683 \$19.95

RACCOON, UNMOUNTED

Night robber, sleep-taker, acolyte of the moon,
what noise you brought us!
What joyful percussions—
drum of bin lids, cat food tins
rattling in the recycle.
What sly hands you have—how artisanal.

Who caught you, I wonder.
Who brought you here to this mausoleum—
promoted you to *sample of the species*,
called you 'common'—
curled your black paws into boxing gloves
as if you went out fighting.

Here, a nick on your ear,
convict tail laid out behind you;
splay of uneven whiskers.
A blank stare like those found
in mug shots taken at 2AM
in the bleary light of a city station.

Here, a scar on your left wrist
that looks like a bracelet,
a cowlick, small as a fingerprint,
below your chin. And in the fine white fur
of your belly, the teats where you
nursed your young.

Linger, Still

AISLINN HUNTER

Aislinn Hunter writes of impossibilities that somehow function; of the tenuous interrelations that comprise our experience. Grounded by the questions “how to be good, how to be,” Hunter’s field of inquiry ranges across domestic, ecological, literary and philosophical subjects. Her poems are exclamations of recognition in the midst of caginess. This collection reaches for, and grasps, “what lists under every pose: the hope / that someone will love us”.

Aislinn Hunter is a poet, essayist, and novelist. She is the author of six books, including the novel *The World Before Us*, which won the Ethel Wilson Prize. She lives in British Columbia.

Printed offset on laid paper making 112 pages trimmed to 5.3 × 8.5 inches, bound in a paper cover and enfolded in a letterpress-printed jacket. The jacket is printed on a Saint Armand Canal paper. Set in Laurentian type. Illustration by Wesley Bates. 9781554471706 \$21.95

“Hunter is forever taking us into what we think of as familiar territory—whether it be familiar images, familiar ideas, seemingly well-worn philosophical notions—and revealing what was missed, in all that supposed familiarity: what we took for granted, what we didn’t want to acknowledge, or even ... what we gave up on too soon.” — JOHN BURNSIDE



NEW TRADE POETRY

The Merchant of Venice (Retried)

GEORGE ELLIOTT CLARKE

Whether you've encountered his celebrated verse-dramas (such as *Whylah Falls* or *Québécois*) or the lush, animated language of his poetry, it is not difficult to recognize George Elliott Clarke's affinity for the genius of William Shakespeare. In this new work, Clarke borrows brazenly from and rewrites (The Bard's very own working method) one of Shakespeare's most contentious comedies, *The Merchant of Venice*, reinvigorating a play that on many points seems "retrograde politically and retarding dramatically". The result is a spectacle of swinging lyricism that casts Jewish Shylock not as the villain, but as the victim of the ingrained bigotry of the Venetian State.

George Elliott Clarke is an internationally-renowned poet and scholar whose books—including his highly-esteemed poetry collections *Execution Poems* and *Whylah Falls*—have won him many honours, including the Governor General's Literary Award (2001) and the Pierre Elliott Trudeau Fellowship Prize (2005). Born in Windsor, Nova Scotia, Clarke presently resides in Toronto where he is E.J. Pratt Professor of Canadian Literature at the University of Toronto and Canada's seventh Parliamentary Poet Laureate (2016–17).

Printed offset on laid paper making 64 pages trimmed to 5 × 8 inches, bound in a paper cover and enfolded in a offset-printed jacket. The jacket is printed on Mohawk cover stock. Set in a digital revival of Goudy's Deepdene type. Illustration by Wesley Bates. 9781554471713 \$19.95



NEW LIMITED-EDITION LETTERPRESS BOOKS

The Dream of the Toad

HENRY DAVID THOREAU

A short text on (among other things) spring peepers excerpted from the Thoreau's 1853 journal. This 12-page chapbook was printed letterpress in four colours on Mohawk Superfine paper and sewn into Saint Armand Canal paper wrapper. The type was hand composed from fonts of Monotype Baskerville with Linotype ornaments. LIMITED TO 140 COPIES \$25

Snow Fence

PETER SANGER

A resetting of a poem from Peter Sanger's 2006 collection *Aiken Drum* with an illustration by Andrew Steeves. This 8-page chapbook was printed letterpress in three colours on Saint-Gilles handmade paper and sewn into Saint Armand Canal paper wrapper. The type was composed in Linotype Fairfield. LIMITED TO 40 COPIES \$25

Obelisk

SUSAN GILLIS

No. 33. Printed offset on laid paper making 32 pages trimmed to 5.3×8.5 inches, wire stitched in a paper cover. Set in Quadraat and Quadraat Sans type. POETRY 9781554471669 \$4.95

#HashtagRelief

BLOSSOM THOM

No. 34. Printed offset on laid paper making 32 pages trimmed to 5×8 inches, wire stitched in a paper cover. Set in Classic Grotesque type. POETRY 9781554471720 \$4.95

Diagnostic Tool

LAURA FARINA

No. 35. Printed offset on laid paper making 32 pages trimmed to 4×7 inches, wire stitched in a paper cover. Set in a Cartier Book type. POETRY 9781554471737 \$4.95

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