

KYLE SCHLESINGER

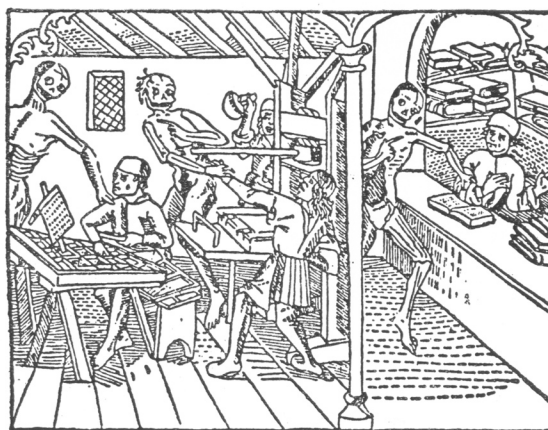
SLUG PRESS

Let neuer woonder fill your head,
For sure the case is plaine and cleere,
By slug gish keeping of my bed,
I lost a thousand pound a yeere . . .

– Anon.

The Riddles of Heraclitus and Democritus (1598)

A concerned Canadian Customs Officer called recently, asking if I would kindly explain the contents of a package I had posted to Calgary labeled “broadsides.” With little deliberation, I told him that the package in question contained sheets of printed paper – like an unbound book. Naturally, printers’ notions about what constitutes a broadside are as discerning and various as their motivations for printing them. Although a finite definition of the term may be difficult to surmise, printers and textual scholars alike agree that these inky leaves should not be regarded as ephemeral detritus, nor as mere sentimental keepsakes. The broadside has played a fundamental role in fostering revolutionary social, literary and political movements. Clearly, the clouds of suspicion and doubt cast down upon the haloed heads of printers and poets alike predate the heightened paranoia manufactured by the Bush Administration. The independent press serves as a vital adversary against the propagation of fear, hegemony and the centralization of information mediated by the presiding powers of right-wing ideology. Within the context of *Open Letter*, I wish to take this opportunity to elucidate some of the illuminating missives printed by Peter and Meredith Quartermain at Slug Press in Vancouver.



I CAN READ THE MARGINS ON THE
WALL . . .

Shortly after the invention of moveable type in the 15th Century, royal proclamations and official notices were printed as broadsides (originally defined as a sheet, or sheets, of unbound paper printed on one side only). Broadsides later became a vehicle for political resistance and the expression of opposition to authoritarian rule. They were even used for the dissemination of scaffold speeches by condemned criminals in the moments preceding their execution. In the early 16th century, poems and ballads were printed in this form in England, where black letter founts contin-

ued to flourish long after the introduction of roman type – hence, *black-letter ballads*. I consider *broadsheets*, *stall-* or *street ballads* members of a family of printed forms known as the broadside.

A PUBLIC SURFACE WITH A CIVIC PURPOSE

The broadside blossomed in the sixties and seventies. In the revolution of print culture spurred on by mimeo magazines, the influx of the democratic multiple, and a new wave of innovative printers and book artists, the broadside became something of a radical courier for the expression and dissemination of pressing social, aesthetic and political commentary. It served as an active promotional device for events such as Happenings, rock concerts, performance art, installations and poetry readings. In turn, the construction and distribution of broadsides, magazines and pamphlets became popular underground occasions for impromptu gatherings around second-hand Vandercooks, homespun silk screen equipment and saddle staplers – now recalling Jack London’s command of 1906: “Let us not destroy those wonderful machines that produce efficiency and cheaply. Let us control them. Let us profit by their efficiency and cheapness. Let us run them for ourselves.” The establishment of various centers for the book, venues for poetry readings and publishing alike such as the St. Mark’s Poetry Project or Clifford Burke’s open studio at the Cranium Press in San Francisco contributed to the economic and technical viability of bringing the private voice into the public sphere with efficiency, flair and immediacy. In some sense, these forums belie the binaries expressed in Wilde’s assertion that art should not become more public; the public should become more artistic. James Sullivan poignantly stakes his claim in *On the Walls and in the Streets*:

bpNichol

*to encompass the world
to take it in
inside that outside
outside that in
to be real
one thing beside the other*

FROM Zygal

30 September 1944

25 September 1988

This usefulness took poetry out from between closed covers resting on shelves, out of the armchair under the reading lamp, out from those quiet moments of private contemplation that have become the canonical setting for poetry, and into public places. Handed out at meetings, rallies, and street corners, posted on walls and bulletin boards, even framed to be hung in a living room or gallery or carried around all day folded in a wallet, a poem became a material sign to be touched and seen, engaging the senses rather than, as is conventional, passing transparently through them on the literary intellect.

Contemporary printers working out of the private press tradition often prefer to consider their work a “serious typographic exercise,” so as to distinguish it from the ephemeral, utilitarian function associated with posters and public notices. Others, whom I will provisionally identify as

“fine press printers” (taking my cue from Gerald Lange) combine an informed typographic sensibility with a casual aesthetic that is both operative and elegant. Fine press printers shed the pretensions and stuffiness often associated with the genteel heritage of the private press tradition, and generally prefer to produce previously unpublished works of innovative writing and art. Charles Alexander, director of Chax Press, writes “What a treat to make broadsides! Especially for folks like most fine press printers, who are stretching, and love to strive with limited resources of type to explore the possibilities of a single surface.”

The Quartermains established Slug in 1979, the year Alexander began studying under Walter Hamady of the Perishable Press Limited. From the late seventies through the late nineties, Slug printed broadsides, pamphlets, postcards and ephemera by Charles Bernstein, George Bowering, Richard Caddel, Robert Creeley, James Laughlin, Daphne Marlatt, Michael McClure, bpNichol, Sharon Thesen, Fred Wah, Phyllis Webb and Jonathan Williams, among others.

One characteristic that contributes to this Press’ originality (in addition to its primary affinity for the broadside) is their exclusive interest in publishing poetry. While prose presents any number of structural possibilities, poetry presents another unique set of spatial and typographic considerations. But more to the point – the broadside offers a great deal of freedom to design a single surface wherein the dimensions, margins, justification, colour, typeface, etc. are the conditions of a particular poem. Unlike the poem in a book, the poem printed as a broadside owns no obligation to any text beyond itself. Equipment is another concern. As Alexander notes, unlike the setting of a novel, the printer need not have scores of cases containing uniform

type on hand in order to make an attractive broadside. Quite the contrary. Working with a limited supply of sorts, funding and paper has done little in the way of drawing a limit to Slug’s ingenuity and relentless imagination. Spreading a plethora of their prints upon a table, one may observe a satisfying assortment of colors and ornaments printed upon sheets ranging from the size of the postcard to gargantuan posters. Meanwhile, all of this is to say nothing of the poetry they print. Male and female writers from America, Canada, England and New Zealand comprise Slug’s unique catalog of authors. Among the 52 broadsides and pamphlets published between 1979 and 1995, there is a curious smattering of established and emerging writers. As if their scholarly writing required further testimony, their editorial stance indicates that the Quartermains read far and wide, and do not ascribe to any particular creed, camp or school of poetry. In the midst of Slug’s eclecticism, these works share in a high standard of literary and aesthetic quality. They print the poems they celebrate, and do it beautifully.

After completing his doctoral thesis on Hawthorne and New England Puritanism in 1959 at Nottingham University, Peter spent a year as a post-doctoral fellow in American Civilization at the University of Pennsylvania, and two years as a Visiting Assistant Professor at Mills College in California (now a hotbed for poetry and book arts alike) before making his way north to the University of British Columbia. Peter’s scholarly interests turned toward contemporary writing in the sixties. He claims that friendship, literary correspondence and a marked visit from Basil Bunting in 1970 did much in the way of clearing the field for the literary corpus that would come to inhabit the pressroom for the next couple of decades.

In 1977, Crispin and Jan Elsted founded

Barbarian Press in Boughton Monchelsea, Kent. Peter was on Crispin's examining committee for his Master's thesis on Gertrude Stein in 1975. Crispin explains:

I'm not sure that I can say that we started him printing, although we did give him a good many pointers, but certainly we were in at the beginning, found type for him and, I seem to remember, presses too. I know that when we moved Barbarian Press from England back here [Steelhead, British Columbia] in 1978, Peter was staying with us in England for a few days and helped us pack up case after case of type. About ten or twelve years ago now he donated his presses and type and so forth to Simon Fraser University, on the understanding that

they would set them up and use the pressroom for instruction, but nothing was done about that, unhappily.

Peter purchased his first press from a colleague who hadn't used it for years. By this time, many commercial printers had long since disposed of their letterpress equipment to make way for offset machines, while the number of foundries casting new type dwindled. A few years later, the Elsted's helped Peter locate an Adana in the UK for a fair price, and generously offered him many books on the subject of printing. Before acquiring their own guillotine, many of Slug's broadsides were printed from scrap paper procured from local printers.

ROBERT CREELEY TIME FOR W.G.C. ROBERT CREELEY



Out window roof's slope
of overlapped cedar shingles
drips at its edges, morning's still

overcast, grey, Sunday—
god damn the god that will not
come to his people in their want,

serves as excuse for death—
these days, far away, blurred world
I had never believed enough.

For this wry, small, vulnerable,
particular child, my son—
my dearest and only William—

I want a human world, a
chance. Is it my age
that fears, falters in some faith?

These ripples of sound, poor
useless prides of mind,
name the things, the feelings?

When I was young,
the freshness of a single
moment came to me

with all hope, all tangent wonder.
Now I am one, inexorably
in this body, in this time.

All generality? There is
no one here but words,
no thing but echoes.

Then by what imagined right
would one force another's life
to serve as one's own instance,

his significance be mine—
wanting to sing, come
only to this whining sickness...

Up from oneself physical
actual limit to lift
thinking to its intent

if such in world there is
now all truth to tell
this child is all it is

or ever was. The place of
time oneself, in the net,
hanging by hands will

finally lose their hold,
fall. Die. Let this son
live, let him live.

Robert Creeley



IDLE HANDS ARE THE . . .

A slow, lazy fellow – a sluggard. Slothfulness may characterize the activity of letterpress printing in an era dominated by electronic media, print on demand technology and the obsolescence of “snail mail.” With composing stick in hand, I am often reminded of Olson’s assertion, “I have had to learn the simplest things/last.” And later in the poem, “. . . we are all late/in a slow time.”

Any experienced typographer knows that the visual integrity of a print is (at least partially) contingent upon the negotiation of presence and absence, ink and paper, counter and line alike. As distinct as Blake may be from Morris, or Morris from Mallarmé, or Mallarmé from Quartermain, they share in the notion that the generation of meaning rises from the contrasts within, and between forms. This pun is an invitation to “read between the lines with Xray eyes” as the printers’ slug is a metal bar the length and width of a line of type characters that forms the “empty space” of a page, like the leads that create the even gaps between the lines you are now reading, and those that appear above and below. Peter asserts “If you complained about our sluggishness (or anything else) we’d want to slug you, perhaps with a fistful of slugs (dream on!).” While there may be no bite more bitter than a labored pun, but I’ll work it just a bit more, if only to mention that a slug also refers to a metallic disk that masquerades as currency (but you can see where I’m going with that one as it pertains to a poetic economy!). Peter explains the primary reason for the name:

When we set the press up (a Westman and Baker 8 x 10” jobbing platen) we lived in a duplex and had access to a small lockable room in the basement into which I moved the press. The grounds of this duplex (in the Kitsilano district of Vancouver) were unkempt

if not neglected, and most days when I came down to work on the press various slugs of the garden variety had strayed into the, er, ‘press room,’ or at least had left their trails on and around the frisket. We never actually pressed or otherwise crushed a slug, but once or twice I did physically remove one or two, putting them back in the, er, ‘garden.’

In “Chainsaw,” William Everson alludes to yet another quined phrase, familiar to poets and printers alike:

Pouring myself a stiff one
I belt it down raw.

The slug hits like a fist.

In 1945, Everson published Kenneth Patchen’s *An Astonished Eye Looks Out Of the Air* – the last book he printed in the company of the conscientious objectors stationed in Waldport, Oregon. As the Second World War came to an official halt, Everson moved to Berkeley, where he acquired a Washington handpress. Patchen’s book has gained credence as a benchmark in the letterpress revolution that followed the Second World War. Fascinating changes in “typographic typology” (as Alastair Johnston puts it in his *Musing on the Vernacular*) were taking place up and down the West Coast. Joe Dunn and Graham Mackintosh began making books and broadsides under the White Rabbit impression in 1957, a year before Dave Hazelwood printed John Wieners’ *The Hotel Wentley Poems*, the first book produced under the sign of the Auerhahn Press. 1963 was the year of the Vancouver Poetry Conference and the emergence of Ed Ruscha’s classic *Twenty-Six Gas Stations*. In 1965, Stan Bevington founded Coach House Press in Toronto, while just to the south Gregory Corso was dismissed from the faculty at SUNY Buffalo for refusing to sign the Feinberg

THE MAP OF KENTUCKY

and Its Litany of Glorifications

Hi Hat	Stab	Rabbit Hash
Sugarlit	Big Bone Lick	Habit
Pride	Head of Grassy	Rush
Pippa Pusses	Dongola	Static
Sacred Wind	VORTEX	Load
DINGUS	Breeding	Acorn
Rowdy	Ruin	Crum
Decay	Neon	POSSUM TROT
Poverty	Red Hot	Rightangle
Tyewhoppety	Arminta Ward's Bottom	Frog Level
Monkey's Eyebrow	Thousandstrikes	Sublimity City
Kinniconick	Black Snake	Sunshine
Mouthcard	BAGDAD	Korea
Agcs	BEE	Black Jack
Wolf Coal	Moon	Kingdom Come
Ordinary	Boreing	Climax
Marrowbone	Bypro	Mouth of Beaver
Ono	Razorblade	Rough and Ready
Skullbuster	Spoon	Whoopflarea
Beehhide	Black Gnat	HAIL
#1770	Lair	Wax
Plank	Relief	Future City
Cerulean	Whippoorwill	Ready
Sunfish	Gravel Switch	Sideview
Viper	Dwarf	Soft Shell
Shoulderblade	Egypt	Beauty
Hardshell	Vest	Dice
VIDEO	Nada	LETTER BOX
Pig	Stop	Trickum
Zag	Awe	Candy
Chicken Bristle	Cranks	Grab
Ice	Halo	Friendly

Jonathan Williams ^{6/00}

FROM *Walks to the Paradise Garden*

Jonathan Williams

Copyright © 1990 Jonathan Williams. One hundred copies signed by the poet.
Slug Press 128 East 23rd. Avenue Vancouver B.C. Autumn 1990. *festina lente*

Law, and the Berkeley Poetry Conference made a big splash in the Bay Area. After the death of Robert Grabhorn in 1973, Andrew Hoyem established the Arion Press, and Tree Swenson and Sam Hamill moved the Copper Canyon Press from Denver to the grounds of old Fort Worden in Port Townsend. In New York City, the Center for Book Arts and the American Print History Association were established in 1974. By the late seventies, works by subversive Bay Area presses such as Zephyrus Image and Poltroon had been displayed at the "Printer's Choice Exhibition" hosted by the Grolier Club (America's oldest and largest society for bibliophiles), while "The Page as Alternative Space" exhibition went up at the Franklin Furnace Archive. Charles Bernstein and Bruce Andrews had launched the influential *L=A=N=G=U=A=G=E* magazine, Barry McKinnon was printing in Prince George and Johanna Drucker began producing original titles under the Druckwerk imprint.

In 1979, Slug printed broadsides by Helen Adam, Robin Blaser, Crispin Elsted, Meredith Yearsley and Louis Zukofsky. The latter effectively combines offset and letterpress printing, and remains one of my favorite pieces from the press. "An Alphabet of Subjects (contents this notebook)" features a prominently enlarged facsimile of the original draft of Volume One, Part Three of *Bottom: On Shakespeare* produced by a commercial printer. To the right, the handset caption (set by Peter and printed on Crispin's press – just large enough to accommodate the oversized sheet) indicates that the manuscript was torn from a spiral-bound notebook (now destroyed) measuring approximately 8 x 5 inches. This marvelous color reproduction sits just over my shoulder in the study as I write these words, and measures approximately 18 x 11 inches, lending a magnificent sense of scale to Zukofsky's copious palimpsest. The first time I encountered this piece, Susan Howe

(who tells me she also displayed a copy in her home for many years) and I were in the library, where she memorably shifted the sheet sideways and upside-down, following Zukofsky's elaborate jottings, arrows, cross-outs, multi-colored inks and annotations.

Another favorite is Robert Bringhurst's "The Salute by Tasting" with the title set in Caslon Open, a face familiar to many of the slugsides. The red colophon running vertically between the title and body of the poem enliven the page, as does Bringhurst's signature just above his printed name. In addition to Bringhurst's numerous books of poetry, he is also the author of *The Elements of Typographic Style*, an invaluable book Hermann Zapf wished to become the "Typographer's Bible." Most of Slug's printed matter has been signed by its author, adding calligraphic flair to the printed page and an aura of authenticity to the fine handprinted sheet.

August Kleinzahler's "Art & Youth" is printed on fluorescent yellow paper, creating a striking backdrop to the printers' traditional combination of black and red ink. The prominent announcement: "POETRY / READING" set in 60pt Caslon Bold, is captured running in opposing vertical directions along either side of the page, accentuating the sense of vitality and unrest embedded in the poem's title. In the lower right corner, a variant of Aldus Manutius' dolphin and anchor alludes to the scholarly printer, which Aldus was (1449-1515), and the Quartermains are.

Sometime during the autumn of 1990, Slug published Jonathan Williams' "The Map of Kentucky and Its Litany of Glorifications." Peter explains:

The Jonathan Williams was a LONG project, took two years off and on to find a design, given the extreme limi-

tations imposed by our type resources (and the, um, sheer greyness of three columns of typescript), but I really like what I did with that – was able to do it (and the McClure, too, because we lucked into getting a Challenge Proof Press which would print larger pieces of paper....)

This broadside is indeed large, measuring 22 x 15 inches, each numbered and signed by the author in an edition of 100. Printed on white paper, the “Commonwealth of Kentucky” emblem appears in soft yellow ink behind the text printed in three columns. The outer columns leave ragged edges on their respective sides of the sheet, while the text in the center is, appropriately, centered. The ground provided by the emblem offers just enough visual continuity for the Quartermains to safely set sail on an uncharted typographic adventure. Departing from the learned, yet unfor-saken shores of typographic convention, Peter writes:

And I loved – still do – mixing lots of different typefaces, breaking the ‘rules.’ The Jonathan Williams broadside was a gas that way (I simply did not have enough of ANY display-size font to set the whole thing, so decided on that humongous mix. The mix includes a 19th Century face (Columbus) I found (along with some Roycroft Open, and also used) at a jobbers, and a brand new face (Fellowship) cast that year by Jim Rimmer of Pie Tree Press in New Westminster. It was a pig to print.

Any text printed in columns, particularly those unlike newspapers where the text is not “penned” into a single rule, the eye is free to wander from left to right, or to graze up and down. Williams’ “Map” offers freedom to roam without regard for tariffs, borders or fear from territories. Through the juxtaposition of a myriad of different founts,

my eye darts from open face to roman to sans serif to gothic, creating a surprisingly complex visual and semantic terrain. While meaning is inherently extended by the sign’s visual representation, these words do not succumb to familiar lateralization. For example, the word “Rush,” does not yield to a convenient, forward-moving rendering in italics, i.e. “*Rush*” nor the speed offered by metropolitan-friendly sans serif “*Rush*.”

As I write, my eye lands on the last word of the poem, set in Roycroft Open. I being ascending, backtracking, or perhaps “mapping” the reappearance of this fount throughout the poem: “Friendly / Chicken Bristle / Pippa Passes.” Skipping over to the right, I land on an alternate open face and make my descent: “Habit / Moon / Spoon.” And the gambol begins all over again.

Robin Blaser’s “Nomad” was printed in celebration of “The Recovery of the Public World,” a conference presented in honor of his poetry and poetics in 1995. Printed on textured paper with the title justified to the right in italics, *nomad* almost appears to be stepping off the page.

WHERE VENTURES NEVER CREASE

Slug came to a halt in 1997 when the Quartermains moved to a new home and got rid of their printing equipment. When I met Peter a few years ago on a letterpress listserv, he informed me that he was currently in the process of rebuilding his collection of type, and as of the time of this writing, has already turned out what may be his most stunning work to date at the new Keefer Street Press.

As if there weren’t enough irons in the fire, the Quartermains have also recently established Nomados, one of the most

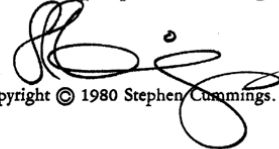
exciting trade edition publishers we have
– anywhere. Established in 2002, Nomados
has already released ten paperbacks of
remarkable quality in every sense. An all-
star list of titles include first edition works
by Charles Bernstein, Kathleen Fraser,
Rachel Blau DuPlessis, Robin Blaser, Kevin
Killian, Dodie Bellamy, Daphne Marlatt
and Meredith Quartermain. Some titles
are available at SPD, while others may be
ordered directly upon request from:

Nomados
P.O. Box 4031
349 West Georgia
Vancouver, B.C. V6B 3Z4

**Ere
Wolf
Err**

**one
werewolf?
too
where
a wolf
wears airs
beware a
wolf's wares
free?
to wit woofs,
be warey
an 'airy
there wolf!
for
three to one
where there
wolfs were
werewolfs
woof air
you
were wolf?
then where's
your 'airy
hide? there!?
WOOFWOOF**

No. 36. [Stephen Cummings.]



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SLUG PRESS IMPRINTS
 A SIMPLIFIED CHECKLIST
 COMPILED BY PETER QUARTERMAIN

NOTE: Many of these were not for sale. Most are currently (2004) out-of-print.

I. PAMPHLETS

Bowering, George.....	<i>Ear Reach.</i>	1982 ¹
Caddel, Richard.....	<i>Fantasia in the English Choral Tradition.</i>	1987
Thesen, Sharon.	<i>Radio New France Radio.</i>	1981 ²

II. BROADSIDES

a) "In Memoriam"

Bunting, Basil	<i>Have you seen a falcon stoop</i>	1985
Day, Peter.....	<i>A Lesson Overheard</i>	1990
Duncan, Robert.....	<i>the speech comes back</i>	1988
Nichol, bp.....	<i>What's immediate is</i>	1988
Nichol, bp.....	<i>to encompass the world</i>	1988
Tallman, Warren	<i>one might say</i>	1994

b) Poems

Adam, Helen.	<i>Last words of her lover</i>	1979
Baker, Tony & Harry Gilonis.....	<i>Renga</i>	1990
Bernstein, Charles	<i>2 Poems</i>	1985
Blaser, Robin	<i>Nomad</i>	1995
Blaser, Robin	<i>Of is the word love without the initial consonant</i>	1979
Bringhurst, Robert.....	<i>The salute by tasting</i>	1982
Bromige, David.....	<i>The grass has grown</i>	1989
Caddel, Ric.....	<i>Three drives and a walk: four poems</i>	1985
Creeley, Robert.....	<i>Time : for W.G.C.</i>	1982 ³
Cummings, Stephen...	<i>Ere Wolf Err</i>	1980
Elsted, Crispin	<i>Sonnet in Search of a Grammar</i>	1979 ⁴
Kleinzahler, August ...	<i>Poetry reading ["Art and Youth"]</i>	1980
(poster)		
Laughlin, James.....	<i>So much depends</i>	1983
Laughlin, James.....	<i>It does me good</i>	1982 10 x 15
Laughlin, James.....	<i>It does me good</i>	1982 8 x 12
Laux, William A.....	<i>Shadoweater II</i>	1980
MacKay, Brent.....	<i>March</i>	1985
Marlatt, Daphne	<i>"Life expectancy</i>	1980

McClure, Michael.....	<i>Interpenetration</i>	1984
Musgrave, Susan.....	<i>Desireless: Tom York (1940-1988)</i>	1988
Nichol, bp.....	<i>Song for Saint Ein</i>	1983
Pickard, Tom.....	<i>Domestic Art</i>	1981
Pickard, Tom.....	<i>In search of ingenuousness</i>	1981
Quartermain, Meredith.	<i>Air</i>	1989
Quartermain, Meredith.	<i>Two Other Ditties</i>	1992
Quartermain, Peter ...	<i>Haemorrhoids (Crook No. 1)</i>	1984
Quartermain, Peter ...	<i>Is To Know</i>	1984
Quartermain, Peter ...	<i>May—no [February now]</i>	1981
Quartermain, Peter ...	<i>Spinoza, LZ tells</i>	1980
Quartermain, Peter ...	<i>Syntax / Canon</i>	1986
Quartermain, Peter ...	<i>Time.</i>	1986
Ross, Ian.....	<i>Eftir the dansan</i>	1981
Scobie, Stephen.....	<i>Rain</i>	1982
Wah, Fred.....	<i>Stomach</i>	1981
Webb, Phyllis.....	<i>Grape Vine</i>	1992 ⁵
Webb, Phyllis.....	<i>Prison Report</i>	1982
Wedde, Ian.....	<i>Comfort Stop Waltz</i>	1983
Williams, Jonathan.....	<i>The Map of Kentucky: A Litany of its Glorifications</i>	1990
Yearsley, Meredith.....	<i>The three little pigs by Gertrude Stein</i>	1979
Zukofsky, Louis.....	<i>An alphabet of subjects : contents this notebook</i>	1979 ⁶

3. POSTCARDS

Quartermain, Meredith.	<i>Indeciduous</i>	1990
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4. EPHEMERA

Clare, John.....	<i>“any thing quiet and melancholy”</i>	1986
Jonson, Ben.....	<i>Song from <u>The Masque of Queenes</u></i>	1981
Stein, Gertrude.....	<i>I never feel</i>	1987
Tennyson, Alfred.....	<i>Tennyson’s Maud:</i> <i>An unpublished manuscript fragment.</i>	1982 ⁷

NOTES:

- 1) George Bowering. *Ear Reach*. 126 copies printed for the Alcuin Society, 100 numbered and signed; 26 machine-lettered and signed. Alcuin Chapbook Number Three.
- 2) Sharon Thesen. *Radio New France Radio*. 3 editions were announced: 26 lettered, bound and signed, 100 copies trade edition numbered, and 75 text edition for use in Roy Miki's class at SFU. Only 3 bound and lettered copies were made, 23 spoiled at the binder's.
- 3) Robert Creeley. *Time: For W.G.C.* is the corrected title. Broadside is subtitled "For W.G.C."
- 4) Crispin Elsted. *Sonnet in Search of a Grammar*. Produced for a wayzgoose at Crispin and Jan Elsted's Barbarian Press – I suspect I printed about 30 copies, but I no longer remember.
- 5) Phyllis Webb. *Grape Vine*. 100 copies, for distribution to members of the audience at "For Phyllis," a tribute to Phyllis Webb at the Western Front, Vancouver, 28 March 1992.
- 6) Louis Zukofsky. *An Alphabet of Subjects*. 126 copies, 26 numbered and signed by Celia Zukofsky.
- 7) *Tennyson's Maud*. Single sheet, folded, with errata slip, produced as a Christmas Keepsake by and for students in Bibliography at the University of British Columbia, 13 December 1982. 32 copies.