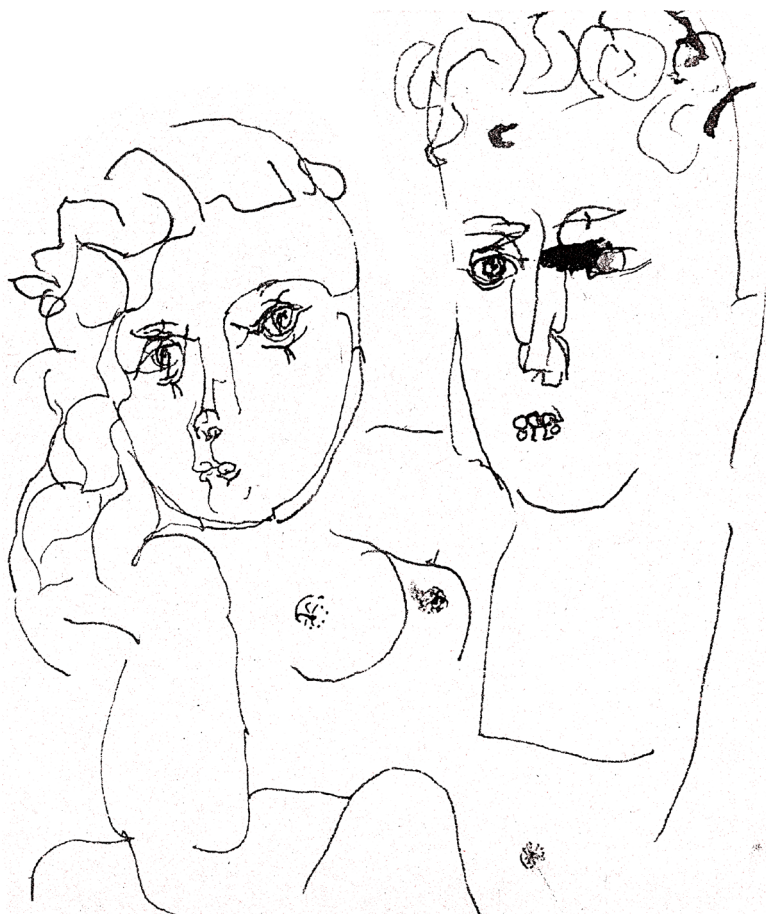


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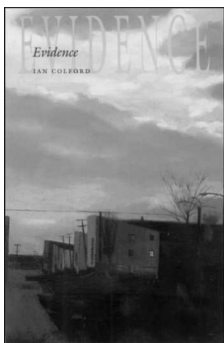
Fall 2009

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Untitled Drawing / Joyce Wieland

Hot Stuff!



Atlantic Book Awards/M. & J. Savage First Book Award

- *Evidence*
Ian Colford (Winner)

Atlantic Book Awards/Thomas H. Raddall Fiction Prize

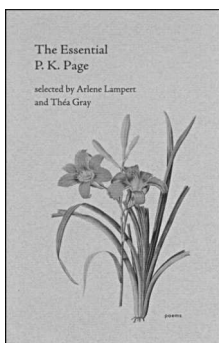
- *Evidence*
Ian Colford (Finalist)

Danuta Gleed Literary Award

- *Evidence*
Ian Colford (Finalist – First Short Fiction)

Alcuin Book Design Award

- *The Essential P.K. Page*
P.K. Page (Honourable Mention – Poetry)
- *Off the Wall*
Tony Urquhart (Second Prize – Prose Non-Fiction Illus.)
- *A Wood Engraver's Alphabet*
Gerard Brender à Brandis (Fourth Prize – Pictorial)

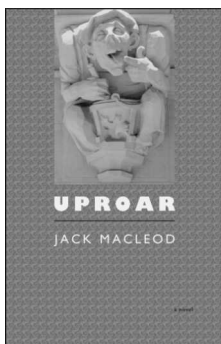


Independent Publisher Book Awards

- *Evidence*
Ian Colford (Finalist/Shortlist – Short Story Fiction)
- *Sailor Girl*
Sheree-Lee Olson (Finalist/Longlist – Literary Fiction)

ForeWord Magazine/Book of the Year Award

- *Off the Wall*
Tony Urquhart (Finalist – Art)
- *Drawing on Type*
Frank Newfeld (Finalist – Autobiography/Memoir)
- *Sailor Girl*
Sheree-Lee Olson (Finalist – Fiction/Literary)
- *Evidence*
Ian Colford (Finalist – Fiction/Short Stories)
- *A Voweller's Bestiary*
JonArno Lawson (Finalist – Juvenile/Nonfiction)



The Stephen Leacock Memorial Medal for Humour

- *Uproar*
Jack MacLeod (Finalist)

What the Furies Bring Kenneth Sherman



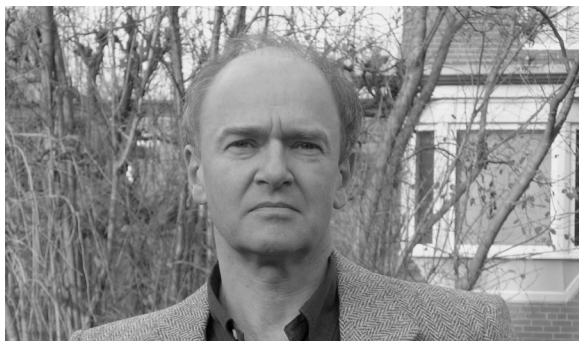
The 'furies' in Ken Sherman's title belong to history and what they bring is not only destruction but also the opportunity to transform our art and ourselves. In the months following the attacks of September 11th, while images of the collapsing towers haunted the media, Sherman began a course of reading, seeking out authors who had lived and written under duress. He contemplates Holocaust survivor Primo Levi, writing under crushing depression; Anne Frank, retaining sanity by diary writing; authors who, though critically ill, persisted in their quest for the right word. Sherman's aim was to reassure himself

that writing was purposeful, that it could address even the most extreme circumstances. Since earliest times, literature has both reflected and influenced our world. But what if even the most convincing writing falls short of the human condition? Ever since the death camps, the slaughter pits, and the rubble of ruined cities became principal features of our mental geography, writers could wonder if literature is anything more than 'deceptive luxury'.

'Carved sentences, luminous apprehension of art, history, and human connections. In short, Kenneth Sherman is a consummate essayist.'

— Cynthia Ozick, author of *The Din in the Head: Essays*

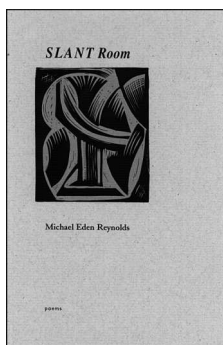
Kenneth Sherman is a Toronto-born poet and essayist. His essays have appeared in *BRICK*, *Partisan Review*, *AGNI* and *Queen's Quarterly*. He is the author of the award-winning book of essays, *Void and Voice*. His most recent publication, a book of poems entitled *Black River*, was called 'a triumph' by *The Globe and Mail*. Sherman has been a frequent book reviewer for *The National Post*. He teaches writing at Sheridan College and lives in Toronto.



\$19.95 • 192 pp • sewn, paperback • 5.56" x 8.75"
ESSAYS • 978-0-88984-318-9 • September 2009

Slant Room

Michael Eden Reynolds



Slant Room is a marvellous debut collection by Yukon poet Michael Eden Reynolds. His work, already startlingly assured, is rapidly gaining national recognition. He has won the Ralph Gustafson Poetry Prize, and the John Haines Award for Poetry and he was also a finalist for the CBC Literary Awards in 2005, the Bronwen Wallace Memorial Award in 2006, and The Malahat Review Long Poem Contest in 2007. The poems in *Slant Room* show verbal adventurousness, subtlety, formal rigour and clarity – but their craft in no way diminishes their full-heartedness. They transform both the grandeur

of the Yukon's terrain and such everyday objects as a refrigerator through the use of arresting imagery and spare, dense language, finding a musical equivalence that is rare in contemporary Canadian poetry. Reynolds' voice, reminiscent by turns of the imagery of John Thompson and the musicality of W.S. Graham, is nonetheless distinctive, and finally original.

'Here is a poet whose eye and ear and heart are open to the pulsations of life on the planet and beyond. He realizes that the universe is larger than any poet, and humbly allows that universe to regain centre stage....'

– Erling Friis-Baastad, judge, John Haines Award for Poetry

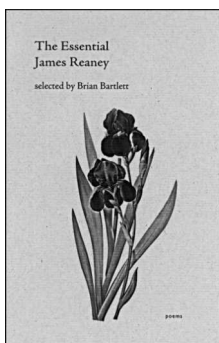
Michael Eden Reynolds was born in Ottawa but spent most of his childhood in Caledon, Ontario. He attended the University of Guelph before taking a summer job as a breakfast cook in Dawson City, Yukon. He travelled extensively in Asia and then completed a social work degree at Yukon College and now lives in Whitehorse, Yukon. His work has been anthologized in *The Best of Canadian Poetry in English 2008*.



\$16.95 • 96 pp • sewn, paperback • 5.56" x 8.75"
POEMS • 978-0-88984-322-6 • September 2009

The Essential James Reaney

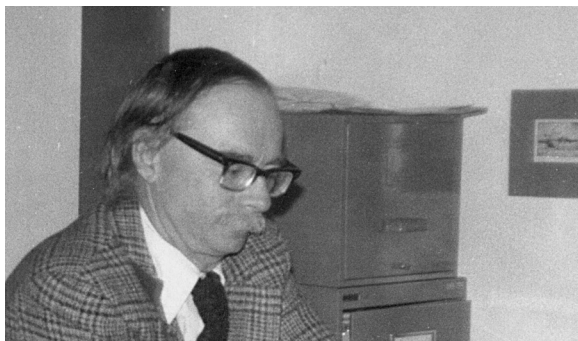
selected by Brian Bartlett



Despite his amply deserved reputation as the father of Southwestern Ontario ('Souwesto') Gothic, James Reaney was also one of the most playful and buoyant of Canadian poets publishing in the 1940s and '50s. Yet Reaney's influence on Canadian poetry has not been recognized adequately. His humour and metaphorical leaps are echoed at times in the poetry of another long-time resident of Southwestern Ontario, Don McKay, not so coincidentally once a student of Reaney's. His dictionary-ransacking word-play in a poem like 'The Alphabet' probably caught the attention of

bpNichol, who once wrote that Reaney was 'an explorer & an innovator ... obsessed with language as sound'. Here, then, is a selection that is a mixture of disturbing grotesquery and entertaining whimsy. With a flexible range of voices and a powerful imagination Reaney pits lively rhythms and seductive sounds against the spectres of solitude and death. 'The Plum Tree' evokes a farm boy who seems trapped in loneliness and silence. He responds imaginatively by comparing plums to 'blue pendulums / That thrum the gold-wired winds of summer. / In the opium-still noon they hang or fall, / The plump, ripe plums.' Not only the plums' Keatsian sensuousness but also the 'um's' of those lines – *plum, pendulum, thrum, summer, opium, plump* – suggest a life force (om?) beneath the grimness of the environment.

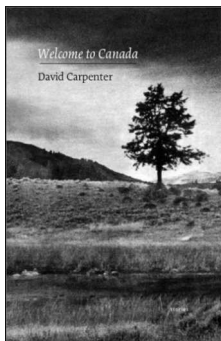
In an energetic life that lasted almost 82 years, James Reaney had a major impact on the people and the culture of Southwestern Ontario. At the age of twenty-three he won the first of his three Governor General's Awards for Poetry. Reaney also had a passion for the theatre. His most famous work for the stage was the poetically charged trilogy, *The Donnellys*.



\$12.95 • 64 pp • sewn, paperback • 5.56" x 8.75"
POEMS • 978-0-88984-319-6 • October 2009

Welcome to Canada

David Carpenter



David Carpenter's *Welcome to Canada* brings together a fine selection of his stories, with their combination of light and sombre moments. Carpenter brilliantly captures the voices of his characters, their accents, tones and peculiar vocabularies. What often begins as comedy can frequently veer into fierceness, farce, regret or indignation. On these unpredictable journeys, we meet an amorous Texas millionaire and his native fishing guide, a cow named Turtle, a farm girl who talks to bears, a kokum who communes with departed spirits, a German scholar with a taste for

Saskatoon berries, an aboriginal folksinger who discovers love in a laundry dryer and loses it in a motel, and a shy roaring-twenties photographer who hates dogs and loves peppermints. Carpenter's prose is protean. It shifts into the minds and the voices of his characters and gathers the reader along to unexpected destinations: grief, joy, or a nicely shaded triumph often involving love, escape or an unexpected kind of revelation.

'Carpenter is a joy to read. [In *Niceman Cometh*] the author imparts a remarkable sense of place, painting pictures that allow the reader to walk with his characters along the streets of Saskatoon, imagining and exploring actual locales.' – Ted Hainworth, *The Star Phoenix*

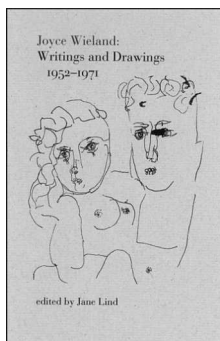
David Carpenter lives in Saskatoon. He is the author of a series of novellas, long stories, non-fiction essays and novels. His novel, *Banjo Lessons*, was awarded the City of Edmonton Book Prize and several of his essays have won prizes for literary journalism and humour in the *Western Magazine Awards*. His most recent novel is *Niceman Cometh*.



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STORIES • 978-0-88984-320-2 • October 2009

Joyce Wieland: Writings and Drawings 1952–1971

Edited by Jane Lind



A look at the early aspirations and fears of a young woman who would become the renowned Canadian artist Joyce Wieland (1930–1998). Wieland is legendary for her contribution to the development of contemporary visual arts in Canada. A self-described 'cultural activist' she is best known for celebrating Canadian national identity and advancing feminist issues within the predominantly male art culture of the time. In her mind, the landscape and ecology of Canada was female. Issues of gender and nationality were interchangeable. Initially a painter and filmmaker, she also embraced traditional

women's media such as quilts and sewn collages. Editor Jane Lind, during her research for *Joyce Wieland: Artist on Fire* (2001), discovered drawings, sketchbooks, notebooks and loose sheets which displayed that Wieland also enjoyed playing with language. It seemed that writing was an essential part of her development. Her subject matter was wide-ranging: the environment, the political climate of the country, politicians, observations of people and society. All show Wieland's spontaneity, her wit and sense of humour. Here a very fascinating personal story unfolds in a series of diaries, kaleidoscopic streams-of-consciousness and sketches, of a self-developing individuality and of the philosophical literacy of one of Canada's great artistic innovators.

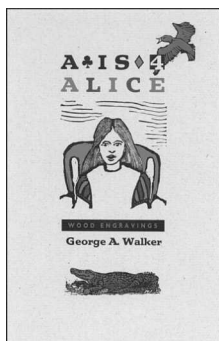
From the early seventies until the mid nineties, Jane Lind worked as a freelance book editor and writer in Toronto. For many years she also worked as a sculptor, exhibiting her work in public and private galleries in Toronto and southern Ontario. Her biography, *Joyce Wieland: Artist on Fire* (2001) captured Wieland's colourful personality and offbeat life.



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BIOGRAPHY • 978-0-88984-321-9 • November 2009

A Is for Alice

George A. Walker



Twenty-six magical images gleaned from almost two hundred wood engravings made by George A. Walker for extremely rare editions of Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass* published by Cheshire Cat Press in the late 1990s. The Cheshire Cat editions were limited to 177 copies each of the two volumes. The engraved blocks were subsequently donated to Toronto's Osborne Children's Library following the completion of the letterpress editions. As a consequence many of the images have not been seen by the general public, though a copy of each

volume is on display at the Victoria and Albert Museum in London, England. Selwyn Goodacre, one of the world's foremost Carroll scholars, writing in the Society's newsletter *The Bandersnatch*, describes the Canadian letterpress productions as 'splendidly eccentric'. The books acquired part of their charm from the hand-set type, but the production would not be what it is without the contribution of Canada's own Mad Hatter, George A. Walker.

'George Walker is one of the most unusual wood engravers in the country, and works in a distinctly contemporary medium.'

— Patricia Ainslie, Glenbow Museum

George A. Walker is an award-winning wood engraver, book artist, teacher, author and illustrator. His own private press has been in operation since 1984 and he also teaches courses in book arts and printmaking at the Ontario College of Art and Design. Among many other book projects, Walker has illustrated two hand-printed books written by the British author Neil Gaiman. He lives in Toronto where he moonlights in the design department at Firefly.



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ART/WOOD ENGRAVINGS • 978-0-88984-323-3 • November 2009

Back + Forth

Marta Chudolinska



In *Back + Forth* artist Marta Chudolinska wields the medium of the graphic novel to interweave the worlds of mental and physical travel. This is the coming-of-age tale of a young woman, set in the urban environments of Toronto and Vancouver. The clarity of specific landmarks – the mountains, rain, Wreck Beach in Vancouver; the CN tower, winter slush, Victorian row houses in Toronto – allows for easy identification but also serves to articulate the disjointed life of a character forever compromised by distance. *Back + Forth* examines what it means to belong, to assimilate, to be ‘away’, and to

challenge the constraints of time and space in the endless juggling act that we all call life. About her work, Marta writes:

‘In style I am inspired by Frans Masereel, a wood engraver who created wordless novels at the beginning of the twentieth century. Masereel’s style is vivacious, focused more on expression and energy than on completely accurate representation. This approach strongly influences the way I work ... I draw the images directly onto the block, grappling with the emotional charge of the images rather than the clarity or precision used in rendering the human body or other objects.... The physical nature of block-cutting delivers images that contain something of the energy of the hand that pushes the carving tools. I hope this energy is something that will resonate with my readers.’

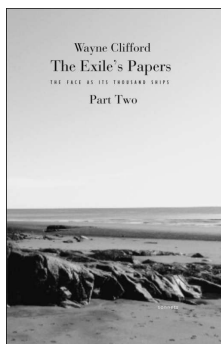
Marta Chudolinska is a printmaker, bookbinder and painter fascinated by narrative imagery. Born in Pruszkow, Poland, Marta immigrated to Canada with her family in 1991. The experience of dislocation has inspired her to explore and to cherish the diverse regions of Canada. A recent graduate of OCAD, she currently lives and works in Toronto.



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GRAPHIC NOVEL • 978-0-88984-313-4 • Summer release

The Exile's Papers, Part Two

Wayne Clifford



What does it mean that a man loves a woman? Can a boy truly love a girl? How does a father love daughters? Does a penitent love, or fear the Goddess? Does the servant love his mistress? Why must a son love his mother? And can a dog be a worthy companion? These are the questions that permeate *The Exile's Papers, Part Two: The Face as Its Thousand Ships*. Wayne Clifford, in this second of a four-part series, uses the sonnet to construct sequences of narrative, and offers single examples to illuminate epiphanous moments, all dealing with a man's love of, fear of, and confusion about the

female that enriches and constrains his life. Part One, *The Duplicity of Autobiography*, established a foundation for this inquiry. Clifford continues to probe the emotional and intuitive substance of first love, the passage of daughters from childhood into the world, the mother's death, the Other perceived as Kali the Destroyer, the Lady who inspires the greening of our lives, and the girl who becomes the evanescent presence of the message she carries.

The Exile's Papers isn't an ordinary or usual book of poems. Its verse is flexible in spite of its formal base, muscular, contemporary in idiom, and informed by the fertile history of the sonnet. And it is a book: it asks to be read like fiction or biography, building on its revelations. Clifford stretches and compresses the sonnet form, now presenting a single lustrous exemplar, now interweaving the several or many pieces that extend and complete the thesis.

Winner of an E.J. Pratt Prize for poetry early in his career, Wayne Clifford worked in the School of Journalism at the University of Iowa before returning to Canada, where he taught language skills at a small college in eastern Ontario. Clifford currently lives on Grand Manan Island in the Bay of Fundy.

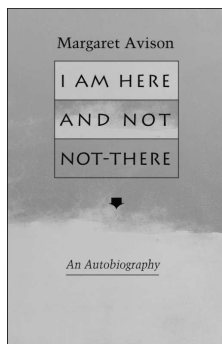


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POEMS • 978-0-88984-317-2 • Summer release

I Am Here and Not Not-There

Margaret Avison

Edited by Stan Dragland



Margaret Avison lived for poetry, putting it second only to her Lord; the role of poet was distinctly secondary to her. Austerity and self-effacement were characteristic of her life and her attitude to her reputation, which was prodigious. At the time of her death in July 2007 she had been working on her autobiography. Although the manuscript was still in the draft stages, editor Stan Dragland and long-time friend and editorial assistant, Joan Eichner, have subsequently devoted much time to preparing for publication a work that would have met, as closely as possible, with the author's approval. This, then,

is a self-portrait by one of Canada's best and most revered poets, a woman of almost unparalleled humanity and humility.

Included are essays, letters and interviews which flesh out the sense of Margaret Avison as person and poet. In response to the question 'What makes a poet's language distinctive?' Margaret responded: 'Not just affection for words, which is common to all good writers; not necessarily a matter of cadence, formal structures, rhythm. The answer that came to me, forced out of minutes of dismissing options, was new to me too: It is saying "I am here and not not-there".' (Vancouver Poetry Conference, 1963)

Margaret Avison won Governor General's Awards in 1960 for her first collection of poetry, *Winter Sun*, and in 1990 for her fourth, *No Time*. In 2003 her *Concrete and Wild Carrot* garnered the prestigious Griffin Poetry Prize as well as the Canadian Authors Association's Jack Chalmers Award. In 2005 Margaret received the Leslie K. Tarr Award for her outstanding contribution to Christian writing and publishing in Canada.



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AUTOBIOGRAPHY • 978-0-88984-315-8 • Summer release

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