



9/15 ROBERT Andrea Taylor

Andrea Taylor, "Robert." Wood engraving,
A Young Printer in San Francisco, Heavenly Monkey, 2007.

Robert R. Reid

*Celebrating his 90th Birthday
and 69 years of
Designing and Printing.*

Curated by
Chester Gryski

Robertson Davies Library,
Massey College,
Spring 2018

Robert R. Reid

Abbotsford, Vancouver, Montreal, New York and New Haven and Vancouver

This exhibition celebrates Robert Reid's 90th birthday and 69 years of designing and printing. The items selected represent my personal choices and a recognition of the restrictions that the available space imposes.

In 1947 while climbing the stairs to the Reading Room in the University of British Columbia Library, Robert Reid saw a finely-printed book in a display case and decided that he wanted to print one too. The idea was not as preposterous as it might have seemed. He had already been printing for more or less 11 years.

Robert Reid was born in Medicine Hat, Alberta on October 27, 1927. He saw a printing press in the toy department of the Hudson's Bay Store when he was nine and later found it as a Christmas present. He did not simply play with it and then forget about it - he was so intrigued that he began printing newsheets for the family. He printed other items throughout his school years, and later joined the National Amateur Printing Association contributing examples of his printing to that organization and seeing what other amateur printers were doing.

In the first years after graduation, he worked at a number of jobs unrelated to his interest in printing and then in 1951 opened his own shop as a printer and designer under the name of the Graphos Press. In about 1955, his business was purchased by Grant-Mann to secure him to run their letterpress department. After a short while, he left them to join the Vancouver

School of Art as an instructor in typography. It was during these years that he designed and printed at his variously-named private presses, *The Basque Shepherder and the Shepard Psalm* (1955), *Gold* (1958), *The Journal of Norman Lee* (1959), *Kuthan's Menagerie* (1960) and *Grave Sirs* (1962).

In 1962 at the urging of Carl Dair, he applied for a Canada Council Fellowship to tour Europe in order to study private presses. He was successful and left Vancouver not to return except for visits until 1997.

After his study tour of Europe, he went to Montreal and joined the McGill University Press to look after the design and production of books. Notable books from this period are the *Le Passé Vivant de Montréal / The Living Past of Montreal* by Eric McLean, Paul Roussel, and R. D. Wilson (1964), the *Lande Bibliography of Canadiana* (1965), *Anatomy of the Brain and Nerves* by Thomas Willis (1965), and *Portrait of a Period*, the book of Notman photographs (1967). He also produced a number of broadsides.

Reid left Montreal for New York in 1974, later moving to New Haven. The books he designed were packages for various publishers. It was at this time that he started publishing his "country inn" books, an enterprise that suffered when the internet and websites provided an alternative source for the information contained in these books. He also acquired a press and type and set up "At the Sign of Gryphon" a private press that produced a number of broadsides. These displayed his love of fine printing.

In 1997, he returned to Vancouver to live. At this time, he was introduced to the electronic means of designing and printing. He took full advantage of this technology and produced a number of books for The

Alcuin Society and for others. These include *Dorothy Burnett, Bookbinder* (2007), *Duthie Bookmarks* (2008), *Takao Tanabe, Sometime Printer* (2010) and *The Innocence of Trees* by David Bellman (2010).

In 2007, The Alcuin Society of Canada instituted an award to recognize lifetime achievement or extraordinary contribution to the book arts in Canada. They named it the Robert R. Reid Award and presented it to Robert Reid as the first recipient.

C.G.

¶ 1. Waddington, Alfred. *The Fraser Mines Vindicated or The History of Four Months*. Vancouver, 1949. Copy 11 of 100 copies.

Colophon: *This book is the first book issued from the private press of Robert R. Reid, who produced it for his personal enjoyment. Hand-set in 12 point Caslon old style and printed two pages at a time on Hurlbut Cortlea antique paper with an 8 x 12 foot-press. Marbling executed by the printer. Bound by hand at the shop of Mr. M. I. Sochasky.*

This copy with blue marbled papers by Robert R. Reid and a felt slipcase.

This is a reprint of the first book printed in British Columbia.

This is the first private press book printed in Canada. The products of private press printing that preceded it *All Creatures Great and Small* (Charles Bradbury, 1931) or the publications of the Golden Dog Press (J. Kemp Waldie, mid-1930's) or the Woodchuck Press (Thoreau Macdonald, 1932 to 1971) were not as substantial undertakings. All contained many fewer pages.

In this book, the publisher is doing his own printing rather than commissioning someone else to print – a significant distinguishing feature.

The Rounce & Coffin Club of Los Angeles selected it for its 1950 Exhibition of Western Books. This was one year in an annual series of exhibitions that began about 1939 and which continued into the 21st century.

Carey S. Bliss the Chairman of the Exhibition Committee in the Introduction to the catalogue of the 1950 Exhibition stated, "*The Western Book Exhibition this year is the smallest in number since the 1942 show. However, the number of separate presses submitting items for judging was*

the largest for any one-year period since the show began. Altogether twenty-nine presses submitted eighty-eight books. The final selection by the jury revealed a more critical examination perhaps than in the past. The books are judged not one against the other, but on a point system which automatically includes or rejects an item."

One of the jurors was Will Bradley, an eminent designer. Among the award winners were The Ward Ritchie Press, Edwin and Robert Grabhorn and the Grabhorn Press, Adrian Wilson and the Centaur Press, Grant Dahlstrom and the Castle Press, William Everson and The Equinox Press, Saul and Lillian Marks at the Plantin Press. It was quite an accomplishment for Reid to be included in this company.

¶ 2. Waddington, Alfred. *The Fraser Mines Vindicated or The History of Four Month*. Copy 72 of 100 copies.

This copy with red marbled papers by Robert R Reid with a felt slipcase.

Inscribed on the endpaper "*To Stanley Read in / appreciation of his efforts / on behalf of better printing / and bookmaking / Robert R. Reid*"

Stanley Read taught at the University of British Columbia. In *Reid's Leaves* (Heavenly Monkey, 2001, page 11) Robert Reid writes, "My English literature professor was Stanley Read, a wonderful man with an abiding love of books, so I spoke to him about it [Reid's desire to print his first book]. Wisely, he sent me to see Kaye Lamb, the University Librarian, who was also a historian."

¶ 3. *Prospectus for Waddington*, Alfred. *The Fraser Mines Vindicated or The History of Four Months*. Vancouver: at the Private Press of Robert Reid, 1950.

Colophon: "A Book in a Limited Edition of 110 copies, has been completed by Robert R. Reid at his private press. He is now pleased to offer a number of copies for sale to those interested collectors. This book should prove to be of especial value not only to those interested in fine Canadiana but also to those who appreciate fineness in typography & bookmaking." And (at page 4), "The Rounce & Coffin Club of Los Angeles has recently selected it for its 1950 Exhibition of Western Books. There are 65 copies available at ten dollars a copy. The others having been previously subscribed."

In an envelope addressed to Mr. Stanley Read. This was purchased at the same time as the copy inscribed to Stanley Read.

¶ 4. Reid, Robert R. *A Young Printer in San Francisco 1949*. Vancouver: Heavenly Monkey, 2007. Copy 9 of 50.

The linocut portrait of Robert Reid is by Andrea Taylor Papers made by Reg Lissel. This a Majuscule copy. Also contains a photo-etching of a snapshot of Robert Reid. Signed by Robert Reid.

The text describes Reid's trip to San Francisco in 1949 after *The Fraser Mines Vindicated* was selected by the Rounce & Coffin Club of Los Angeles for its Western Book Show.

¶ 5. Wallace, James K. *The Basque Sheepherder and The Shepherd Psalm*. Vancouver: The Graphos Press, 1955.

Hand-set in Libra and Perpetua types and printed on Carlyle Japan plate paper by Robert & Felicity Reid.

¶ 6. *Prospectus for Claudet*, F. G. *Gold, Its properties, modes of extraction, value etc.* Vancouver: Robert Reid & Takao Tanabe, 1958.

Price change in ink. Single sheet folded. Prospectus text on one side and 4 specimen pages being 7, 15, 20, 21 on the other (not seen when folded).

¶ 7. Claudet, F. G. *Gold, Its properties, modes of extraction, value etc.* Vancouver: Robert Reid & Takao Tanabe, 1958. Copy 157 of 275

From the Colophon: "This is the second in a series of books pertaining to the history of British Columbia from the private press of Robert Reid, now joined by Takao Tanabe. The binding is by Felicity Reid, the marbling by Sherry Grauer."

However in Reid's *Leaves* Robert Reid stated that Takao Tanabe also had a hand in the binding and that, after binding over 100 books, their enthusiasm waned. The balance were bound by Fritz Braun. These copies can be distinguished by their vellum tips and white register ribbons.

This copy was bound by Fritz Braun.

¶ 8. Lee, Norman. *The Journal of Norman Lee, 1898, which is an account of a cattle-drive from the Chilcotin country to Teslin Lake by the Telegraph Trail*. Vancouver: Robert and Felicity Reid, 1959. Drawings by Norman Lee. Copy 24 of 100.

From the Colophon: "This book is the third in a series relating to the history of British Columbia. The text is set in Linotype Eldorado and is printed on English Eynsford Ancient Laid paper. The presswork is by Ib Kristensen and the binding was done in Victoria by Fritz Braun."

This copy signed on the Colophon page "*Happy Christmas, 1960/from / Bob & Felicity*"

The text is from the personal journal of Norman Lee and had not been published before this edition. The journal was kept by Norman Lee during his cattle drive in 1898 to the Yukon. The illustrations were his drawings.

Although Fritz Braun bound about 75 copies at the time of publication, the remainder of the sheets were left unbound. A few sets were bound between 1959 and 2003. In 2003, 20 copies with a new Colophon, printed at Heavenly Monkey, signed by Robert R. Reid and bound by Claudia Cohen, were issued by bookseller Stephen Lunsford.

A trade edition was issued by "The Mitchell Press" in 1960 with "Typographic design by Robert R. Reid." The title page differs, being titled "Klondike Cattle Drive / The Journal of Norman Lee". There is a forward by Eileen Laurie which is not included in the Reid edition.

In *Reid's Leaves*, page 19, Robert Reid wrote concerning *The Journal of Norman Lee*, "*The press [14 x 20 Miller cylinder press] was a treasure but who knew how to run it? Luckily, I had been giving some lectures to the printers at Mitchell Press & one of the pressman, Ib Kristensen, showed great interest in the printing we were doing. Trained in Denmark, the new press was a piece of cake to him, and he became our part-time pressman. His first job was printing The Lee Journal. . . . To save the cost of typesetting, I prevailed upon Mitchell Press to buy a linotype face appropriately called Eldorado and set the text in it, with the proviso that they could have the composed pages back after we had printed our hundred copies. They printed a trade edition for sale through bookstores.*"

The design of the dust jacket, which is unique to the Mitchell Press edition, is not credited. The Mitchell Press kept this book in print until 1974. In 1960, Ib Kristensen was a pressman at the Mitchell Press and so probably had a hand in the Mitchell Press edition. He later joined Robert Reid at McGill University.

¶ 9. Newlove, John. *Grave Sins: John Newlove's Poems*. Vancouver: The Private Press of Robert Reid & Takao Tanabe, 1962. One of 300 copies.

Copy signed by Robert R. Reid and Ib Kristensen both of whom printed this book. I acquired it from Robert Reid in 2012 through Rollin Milroy. First issue copy with cover printed on smooth paper by Robert Reid. (Second issue has textured paper photocopied (?) and added by William Hoffer) An unknown number were destroyed in a flood in Reid's office at McGill.

In *Reid's Leaves* (page 27), Reid describes the design issue in the following terms: ". . . John's poetry was today, man. It did not fit the kind of traditional typographic style in which I had done previous books – which provided an exciting opportunity to experiment typographically. A sans serif face, News Gothic, was used for the text, set in Monotype, again by Shivock-Parkes [a Vancouver typesetting house]. Franklin Gothic was used for the titles because it was a bold face. A second colour was used throughout for effect. These were great poems, man, and needed whatever visual emphasis we could give them to grab the reader's attention."

This was John Newlove's first published book of poetry. His second book *Elephants. Mothers & Others* was

published by the Periwinkle Press, Takao Tanabe's private press. Newlove went on to publish 12 more books. He won the Governor General's Award for Poetry in 1972 for *Lies* which was published by McClelland & Stewart.

This is an example of what frequently occurred in private press publishing; the publishing of a significant writer's first book. Other examples are Margaret Atwood's *Double Persephone* (Hawkshead Press, 1960), Joe Rosenblatt's *Voyage of the Mood* (Heinrich Heine Press, 1963), Barry McKinnon's *Three Poems* (1966) and *Golden Daybreak of Hair* (1967) both by The Aliquando Press. While many English and American private presses printed the "classics", Canadian private presses often introduced new writers. Some were introduced and forgotten, some justly; others like these went on to significant careers as writers.

¶ 10. Newlove, John. *Grave Sirs: John Newlove's Poems*. Vancouver: The Private Press of Robert Reid & Takao Tanabe, 1962.

First issue copy with cover printed on smooth paper by Robert Reid. (Second issue has textured paper photocopied (?) and added by William Hoffer) An unknown number were destroyed in a flood in Reid's office at McGill. John Robert Columbo's copy noted in pencil.

¶ 11. Kuthan, George. *Kuthan's Menagerie of Interesting Zoo Animals Described and Illustrated by George Kuthan*. Vancouver: Nevermore Press, 1960.

Text and 16 coloured linocuts by George Kuthan
This is number 15 of 50 copies issued by Heavenly

Monkey in 2003. The original edition was 130 copies. This book contains new material with a new colophon signed by Robert R. Reid. Sheets are loose in a clamshell box made by Simone Mynen.

From the Colophon of the first issue: "*This book of Animals from various parts of the world collected together at the Vancouver zoo is the joint effort of People from various parts of the world collected together at the private press of Robert and Felicity Reid. The author and illustrator, George Kuthan, is from Czecho-Slovakia. Ib Kristensen, who did the printing, is from Denmark. The compositor who handset the text, Gus Rueter, is from Holland. The binder [of the first issue], Fritz Braun, is from Germany and has his shop in Victoria. The paper, mould-made Golden Hind, is from England; the type, Perpetua, is from England; the paper used for the binding is from Japan, and the leather, Oasis Niger, is from Nigeria by way of England.*"

In Reid's *Leaves*, page 23, Robert Reid states ". . . I had a perfect paper to print those beautiful linocuts on. Called Golden Hind, it was a British mouldmade paper that a dealer in Toronto had imported & couldn't sell to anyone there. Philistines – it was a beautiful sheet. We ended up buying all of it out here and using it at the art school, at Morriss Printing in Victoria, and for George's book."

While there may be Philistines in Toronto, not everyone can be so described. Will Rueter bought some to use in the first Aliquando Press book, *A Bach Fugue* (1962) and printed other books later using Golden Hind paper. His father, Gus Rueter used Golden Hind for his Village Press publication *Battesimo* (1963). The paper was also used by Morriss Printing edition of *Rocky Mountain Poems* for the Klanak Press in 1960 and by Bev Leach in his *A Glossary of Typographical Terms* (Blackmore Press, 1963). *Rocky Mountain Poems*

was designed by Takao Tanabe. Bev Leach was a student of Robert Reid at the Vancouver School of Art and *A Glossary of Typographic Terms* was produced by Leach under Robert Reid as his instructor. Presumably, Robert Reid was the source of this paper.

¶ 12. Reid, Robert R. *Printing: A Lifelong Addiction. A Nostalgic Trip Down Memory Lane. Volume 1 Abbotsford, Vancouver.* Vancouver, 2002.

From the Colophon: *This is Robert R. Reid's copy No. 8 of the second printing of 15 copies numbered 6 to 20. Designed and produced by Robert Reid (signed) for Felicity (hand written).*

Electronically designed and printed (laser printing) with what appears to be some original items tipped in.

28.7 cm x 22 cm

Felicity Pope Reid is frequently mentioned in Volume 1, and also in the colophons of the books printed at this time because she was actively involved in Reid's design and printing activities. She bound some of the copies of *Gold*.

For his own amusement Reid designed, printed, and published his memoirs under the title *Printing: A Life Long Addiction*. The first volume was published in 2002 covering just his life in Abbotsford and Vancouver until he went to Europe in 1962. The inclusion of an abundance of items printed by Reid sets this apart from the memoirs of other printers.

Volume 1 is 5 centimetres thick to accommodate the many reproductions of his design and printing. Some of the items are facsimiles and are tipped in. A few seem to be the original piece of printing. The tipped-in *The 19th Hole* appears to be an original of the 1948 publication which he contributed to the National

Amateur Printing Association.

There is a separate volume entitled *Addendum to Volume 1* published in 2004. The *Addendum* includes copies of design and printing done in Abbotsford and Vancouver not in Volume 1. Reid found these at McGill University when he was researching his Montreal years.

The memoirs consist of 5 additional volumes, each one devoted his activities in one of the cities he lived in: Montreal, New York, New Haven and Vancouver once again. These volumes were produced in an equally limited number – a result of the labour entailed in his copying and tipping in the many examples of his work. They were given only to family, close friends and selected libraries. There is a set at the Thomas Fisher Rare Book Library of the University of Toronto.

The book has the feel of a codex in an electronic age. It is wonderful to read and page through appreciating the variety of his work. The memoirs demonstrate his evolving design sensibility. He continues to design and print.

Long may he flourish!

¶ 13. *The Pie Tree Press of Jim Rimmer.* Broadside. Designed and printed by Robert Reid.

Printed for Rimmerfest, November 25, 2006, an evening at Simon Fraser University honouring the New Westminster, B.C. type designer, typesetter, printer, and illustrator, Jim Rimmer.

¶ 14. *Takao Tanabe, Sometime Printer.* The Alcuin Society, 2010. Designed by Robert R. Reid.

From the Colophon: “*This book of the printed works of Tak Tanabe has been typeset in Bodoni Book with headings in a variety of display faces as seemed appropriate. It has been printed on a Xerox colour printer courtesy of Jan Alexander on Cougar smooth natural text paper and bound by Alanna Simensen at Rasmussen Bookbindery in Vancouver.*”

This book records just the graphic design portion of the artistic work of Takao Tanabe. Others know him as an accomplished painter.

Limitation: 30 of 78

¶ 15. Bellman, David. *The Innocence of Trees. Emily Carr and Agnes Martin*. Vancouver: Morris and Helen Belkin Art Gallery at the University of British Columbia, 2010. Designed by Robert Reid.

Between March 14 and May 25, 1996, there was an exhibition of the works of Emily Carr and Agnes Martin at the Gallery. This book is a discussion and comparison of the works of the two artists.

¶ 16. *Pierre Leduc Pres de l'Eglise Notre Dame*. Montreal: Redpath Press (McGill University Press), 1963. Broadside. Designed by Robert R. Reid and printed by Ib Kristensen.

The Redpath Press began in May 1957 as a press to teach bibliography to students at the McGill University Library School. (Richard Pennington, “The Redpath Press at McGill University”, San Francisco Ca. Book Club of California, *Quarterly Newsletter*, Vol XXV No. 3, Summer, 1960, page 51). It was also during those years, and until 1963, a private press was operated by Richard Pennington who handset the type and printed

pamphlets using a Stanhope or a pre-1824 Columbian Press at the Library. Richard Pennington was the University Librarian at the McGill University Library from 1947 until his retirement in 1964.

He published *Biscay Ballads printed from the Peterly Papers* (1958), *John Millington Synge: Some unpublished letters and documents formerly in the possession of Mr. Lawrence Wilson of Montreal and now for the first time published* (1959), *Johnson's Life of Boswell: The Sole Surviving Fragment* (1962), *Letter to a University Librarian on Sir Jon Falstaff written by Sidney Fisher* (1962), and *Life and Resurrection e^o Immortality of Napoleon* (1963).

In 1973, Richard Pennington published under the imprint Redpath Press *Exit Mistress Fitton: A Letter to Sidney Fisher from Richard Pennington* but printed it at Press de l'Abri cotier abattu, his new private press at La Haye leComte, Louviers, Normandie, France.

The name Redpath Press was next adopted by the McGill University Press. See the discussion under *The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University*

¶ 17. *Now Playing War Theatre*. Montreal, date unknown but probably late 1960s. “Presented by L B. J Attractions” (See fine print at the bottom.) Broadside.

L B J are the initials of Lyndon Baines Johnson, (frequently referred to as L. B. J.). He served as the 36th President of the United States from 1963 to 1969.

Designed by Robert Reid and printed by him, Ib Kristensen and Bev Leech.

Robert Reid wrote to me on January 4, 2018:

“The War Theatre poster was printed one evening when there was a protest going on in Old Montreal

against [the] Viet Nam [war]. Ib, Bev Leech and I were going to go but decided to run off a poster to take with us. By the time we were through it was one in the morning and the protest was over, so we just gave the posters away as best we could.”

Bev Leech (Beverley Blackmore Leech) is a Canadian designer who studied under Robert Reid at the Vancouver School of Art in the late 1950s and early 1960s. His graduation thesis was a book, *A Glossary of Typographical Terms*, published in 1961 under the imprint The Blackmore Press.

¶ 18. Schreiner, Olive. *A Woman's Plea Against War* Reprinted from *Century Magazine*, October 1914. Privately Printed in New Haven by Robert Reid & Terry Berger at the Sign of the Gryphon, December 1986. Broadside. 63 cm x 42 cm.

With a zinc linocut illustration of an old copper engraving & decorative borders. Linotype Granjon and ATF Garamond printed on Frankfort Laid or Japanese Masa white using a Vandercook Proof Press.

(“Recent Arrivals & Other News from Lyndsay Dobson Books”. Grimsby, Ontario: Spring, 1990.)

Designed and Printed by Robert Reid and Terry Berger

Limitation: 150 numbered copies. This copy not numbered.

Signed by Robert Reid

Olive Schreiner (1855–1920) was a South African writer, feminist and intellectual. She wrote for magazines in England and South Africa. The *Century Magazine* notes this as an extract from *Woman and*

Labor by Olive Schreiner. New York: Frederick A Stokes Company.

A comparison of the text of the broadside with the text of the article as printed reveals that the text of the broadside is an edited version of the original article in the *Century Magazine* pages 834–835. See HathiTrust Digital Library: *The Century Magazine*. v 88, 1914, May to October..

The illustration that appears in the top left corner of the broadside does not appear in the *Century Magazine* article which has no illustrations.

Robert Reid wrote, when he sent me this broadside:

“The ‘War’ broadside was typeset by me in Granjon on a Linotype machine I had in New Haven. In fact I had two, and still had the unfortunate experience of making them work, with all their mechanical magic. I printed it on a Vandercook proof press, and consider it the best piece of letterpress printing I ever did, including the perfectly joined corners of the borders, done on my vertical miterer. As well, the German Frankfurt mould-made paper was a pleasure to print on. It was exhibited by the Type Directors Club of New York in their annual show.”

When Robert Reid first wrote to me in 2012 regarding this broadside, he used the word “unfortunate” to describe his experience with the two linotypes. When I sent him a draft of these notes with that quotation in January 2018, he wrote to me “Somewhere you say that I had an “unfortunate” experience of using my Linotypes. Just the opposite.”

Robert Reid did not state why he chose to print this text at this particular time. I surmise that while the U.S. was not currently engaged in any war, it had engaged in a number of actions in Libya and the

Middle East that would lead one to think that war in the near future was likely. The first Iraq war began in 2003.

In “Recent Arrivals & Other News from Lyndsay Dobson Books” (Grimsby, Ontario: Spring 1990) Reid wrote:

“This essay ‘A Woman’s Plea Against War’ has been reprinted from Century Magazine, October, 1914. The author points out that women ‘have in all ages produced, at an enormous cost, the primal munition of war’ and ‘will end war when her voice is fully and clearly heard in the governance of states.’ The author was born in South Africa in 1855 and with no formal education became an outspoken writer and passionate crusader for women’s rights and against racial injustice.”

¶ 19. *Valley Railroad. (The Valley Railroad Company The Connecticut Valley Line Scenic Route)*. New Haven: Robert Reid and Oliver Jensen. Privately Printed in New Haven at the Sign of the Gryphon by Robert Reid and Terry Berger, 1986. Broadside. Limitation 159 copies. This copy on yellow Japanese hand-made paper.

Robert Reid writes: *“An old-time poster advertising daily passenger service aboard the steam locomotive-pulled train of the Connecticut Valley Line, with Amtrak and riverboat cruise connections. Wonderful large train and riverboat cuts. This was created in collaboration with Oliver Jensen (the founder, with some friends from Yale, of the famous hardbound quarterlies American Heritage and Horizon). In black and rust red on bright yellow Japanese hand made or in Williamsburg blue, black rust red on Nideggen or Rives mould-made.”* (“Recent Arrivals & Other News from Lyndsay Dobson Books” Grimsby, Ontario: Spring, 1990.)

Regarding this broadside, Robert Reid wrote to me in 2012: *“We did it for a friend of ours who helped found the scenic railway at Essex, a charming village in Eastern Connecticut. I had bought a lot of Victorian type faces from the Los Angeles Type foundry and this was a good chance to use it.”*

Robert Reid has a longstanding interest in trains and railroads. See his entry dated December 7, 2017 in the Blog on The Alcuin Society of Canada entitled “Railroad Postage Stamps”.

¶ 20. *Alphabets in Honour of Richard Pennington struck in September 1965 from the Czechoslovak Types Recently Acquired for the Redpath Press.*

Montreal, 1965. Printed at the Richard Pennington Printing Office of McGill University Press on Guarro Super Alfa Paper. Broadside. Designed by Robert R. Reid and printed by Ib Kristensen. Limitation: unknown

Faces in several sizes each are Unciala, Figural, Figural Italic, Manuscript, and Monument. They are the designs of Oldrich Menhart (1897-1962) and acquired from Grafotechna in Prague.

The fonts were acquired by Richard Pennington, the University Librarian, who, on the arrival of Robert Reid and his setting up of a printing shop close to the Library, gave him the fonts for the printing shop. After Richard Pennington retired and Robert Reid left, the fonts travelled with Ib Kristensen from Montreal to the North West Territories, and then made their way to Vancouver and Rollin Millroy’s Heavenly Monkey Press. (Personal communication from Robert Reid, January 4, 2018). See also Heavenly Monkey Blog July 18, 2012 and July 25, 2012.

On being given the type, Robert Reid wanted to honour Richard Pennington and so he and Ib Kristensen did the type specimen sheet and used the Richard Pennington Printing Office name. (Personal Communication from Robert Reid, January 4, 2018).

The Richard Pennington Printing Office was located in the basement of Redpath Hall next to the Library at McGill University and was also the actual site of the printing of the *Lawrence Lande Collection of Canadiana Bibliography*.

Richard Pennington wrote about the origins of this broadside in “An Account of the Redpath & Abricoutier Abbatu” in *The Private Library, Quarterly Journal of the Private Library Association, Third Series Volume 9:3. Autumn 1986. pages 103–118.* “. . . in view of my retirement [in 1964] I transferred presses and equipment to Robert Reid and Jan Kristensen who were printers capable of appreciating these historic machines [a Washington, an Albion, a Columbian and a Stanhope Press]. And with them went the founts of Menhart type recently acquired from Prague that I had not had the time to use. As a farewell gesture to the Redpath Press, Reid and Kristensen set and printed on their Heidelberg a very handsome specimen of this Czech type.” (page 110).

21. *The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University, A Bibliography. Collected, Arranged and annotated by Lawrence Lande with an Introduction by Edgar Andrew Collard.* Montreal: The Lawrence Lande Foundation for Canadian Historical Research, 1965. Copy 627 of 950 copies

From the Colophon: “This is the first book produced at the Richard Pennington Printing Office of McGill University Press.

The design and typography are by Robert R. Reid. The text was printed letterpress by Ib Kristensen. The typeface is monotype Bulmer set by Fast Typesetters Limited, Montreal. The negatives and plates for the illustrations were made by Klaus Unterberger and were printed by offset lithography at Bopar Limited, Montreal. The text paper was made to specifications by L Guarro Casas, Barcelona, and the insets are printed on handmade papers from J. Barcham Green, England, from Cartiera Milano, Amalfi, and on various mouldmades from Guarro.”

From Reid’s *Leaves*, page 29: “At the time of my arrival at McGill [1963], the crowning glory of bookmaking in Canada was still in the offing. Lawrence Lande had offered to give his collection of rare Canadiana to the McGill Library if they would produce a bibliography, which landed on me to work out. Having visited a fine papermaker in Spain earlier, I thought one of his mould-made sheets would be perfect for the book. Having used Oasis Niger for my books in Vancouver, I knew what wonderful leathers were available from Russell Bookcrafts in England. And a local Monotype house set the text in Bulmer, . . . And there had to be copious illustrations of the wonderful title pages that abounded in the collection.

“Every time Lawrence came in to check on how things were going, I’d tell him more of my thoughts, and he would say ‘Wonderful . . . do it.’ Presuming that Lande was paying for all this, I merrily went ahead, ordering paper from Spain, leather from England, the works. When the bills came in there was hell to pay, because it turned out that the press was footing the bill. But what a beautiful book! Nothing like it will ever be produced in Canada again. I say that because it represented the last of the good old days of fine letterpress printing, and since there had never been any fine letterpress printing in Canada to begin with, that book is it.

“But how did the Lande book become such a fine example of

letterpress printing? Since there was no printer in Canada capable of printing such a book, we set up our own private press at McGill, underneath Redpath Hall. We bought a beautiful Heidelberg cylinder press from the Toronto Star and hired Ib Kristensen to come from Vancouver to run it. He printed the book two pages at a time to preserve the deckles on the gorgeous Guarro paper. Then he took the sheets home where he and his wife folded and gathered them into signatures and books . . . Magnificent! Wonderful! Thrilling! Life never gets better than that."

Robert Reid wrote to me January 4, 2018: "The Redpath Press was set up solely for the purpose of printing the Lande book. There was only one printer in Canada with the fine printing craftsmanship to print the book, Morriss Printing in Victoria, but they didn't have the press equipment needed. I couldn't see printing this magnificent collection of Canadiana outside of Canada when Hugh Michaelson, a former student of mine from the Vancouver School of Art, called from Toronto to tell me that the Toronto Star was selling off their job printing plant with two Heidelberg cylinder presses. I prevailed on the University Press to buy one and hired Ib Kristensen from Vancouver and he came and printed the book with total loving care."

¶ 22. J. Russell Harper, J. Russell, and Triggs, Stanley, editors. *Portrait of a Period. A Collection of Notman Photographs 1856–1915*. Montreal: McGill University Press, 1967. Designed by Robert R. Reid.

Portrait of a Period was a collaboration involving a team of experts working on the techniques of photo reproduction. The text is minimal. The body of the book comprises a selection of the Notman photographs held by the McCord Museum, Montreal,

with the designer's problem being that of how to present them. The exquisite effect of the William Notman photos reproduced on a special matte paper earned Reid a mention by the MOMA.

Robert Reid wrote to me January 4, 2018: "The Notman book's incredible reproductions are the sole work of Claus Unterberger, a young German who'd come to Montreal to start a graphics shop. I asked him to try the Notman photos in "double dot" duotone, and they were terrible. I got him to drive me to New York to a printer there who knew how to do it, and they spent some hours showing him how. It had never been done in Canada before, and we came back and he worked his magic."

Notes on Items Not Included in the Exhibition

¶ McGregor, Malcolm F., Editor. *An Academic Symposium Held at the University of British Columbia on Tuesday, September 23 to Friday, September 26, 1958*. Vancouver: University of British Columbia, 1960.

Robert R. Reid, Designer

Printed by Morriss Printing Company Limited, Vancouver. With 7 coloured linocuts by George Kuthan.

¶ *Introduction to Kuthan's Menagerie completed*. Reduced title page, preface.

This is the title page and Preface by Robert R. Reid. One of seventy copies reduced and printed from polymer plates on Arches Cover by David Clifford at Blackstone Press (Possibly number 7) for distribution at a talk by Robert R. Reid on May 13, 2004 at the

Vancouver Public Library. There are also 350 copies printed on Mohawk Superfine, issued as a keepsake for the Alcuin Society members.

¶ Leduc, Pierre. *Antiquites Canadiennes*. Montreal: Redpath Press (McGill University Press), 1963. Broadside.

Designed by Robert R. Reid and printed by Ib Kristensen

¶ Leduc, Pierre, *Antiquites Canadiennes*. Montreal: Redpath Press (McGill University Press), 1963. Broadside.

Designed by Robert R. Reid and printed by Ib Kristensen

¶ McLean, Eric; Roussel, Paul; Wilson, R. D. *Le Passé Vivant de Montréal / The Living Past of Montreal*. Montreal: McGill University Press, 1964. Designed by Robert Reid.

Trade edition. Printed by Helio Gravure Inc. (20.6 cm x 15.5 cm)

There was also a portfolio (39.4 cm x 32.8 cm). Text with introduction and description of 10 drawings being plates 5, 7, 18, 19, 21, 30, 33, 41, 44, and 45 of the trade edition. This portfolio was designed by Robert R. Reid. The drawings are reproduced by Helio Gravure, Montreal, on Acuarela mould-made paper from L. Guarro Casas, Barcelona. The text is printed in Monotype Bembo on Guarro's Super Alfa Paper by the Redpath Press. The large map was lithographed at Les Ateliers des Sourds-Muets, Montreal, and other

illustrations in the folder were printed by Helio Gravure. The maps of Montreal in 1760 and 1851 are from the collection of Lawrence Lande. Published in 1964 by McGill University Press in an edition of 3000 copies. The drawings from some copies were removed, framed and hung.

The illustrations were printed in gravure and the type in offset lithography because gravure is not good for type faces, although wonderful for pictures. Robert Reid personal communication January 4, 2018.

¶ Ferlinghetti, Lawrence. *Poem. The world is a beautiful place. Gryphon Poetry Broadside No. One*. Privately Printed in New Haven by Robert Reid and Terry Berger At the Sign of the Gryphon, January 1989. Broadside 61 cm x 42 cm.

With a Canon Colour Laser reproduction of an oil painting "Earth First (The Dark Strand) by Lawrence Ferlinghetti tipped on.

Limitation 150 numbered copies.

There is an earlier issue dated in 1986 and printed on a Vandercook 219 proof press using Linotype Bodoni on Rives paper.

"The world is a beautiful place" was written by Ferlinghetti in San Francisco in 1955.

Two copies. One copy signed by Reid and one signed by Ferlinghetti.

A very political statement both by Ferlinghetti for writing the poem and Reid and Berger for printing it.

Rollin Milroy citing Robert Reid's defunct sub-site regarding broadsides wrote on January 4, 2018: "When Robert showed the finished piece to Ferlinghetti, the poet was enthusiastic. When Robert asked if he could perhaps offer some

for sale through his San Francisco bookshop, City Lights, he exclaimed, 'It's wonderful! But we could never sell it to our customers.' "

¶ Ginsburg, Allen. *Birdbrain*. Allen Gryphon Poetry Broadside No. Two. Dubrovnik, Hotel Subrovka, October 1, 1980 4:30 A. M. Privately Printed in New Haven by Robert Reid and Terry Berger At the Sign of the Gryphon, September 1989. Broadside 61 x 42 cm.

With a border of linocut block illustrations by New York artist, David Hechtlinger. Linotype Baskerville printed on Frankfurt laid. ("Recent Arrivals & Other News from Lyndsay Dobson Books" Grimsby, Ontario: Spring, 1990.)

In an e-mail dated August 28, 2012 Robert Reid wrote the following about this broadside: "One day in the late 1980s Allen Ginsberg showed up in New Haven for a poetry reading at Yale, and Terry went along with Tilly Applebaum, our neighbor in University Towers, where we lived. It turned out Tilly was Ginsberg's cousin, which is why she was going, while Terry was going out of curiosity. At the reading Terry bought a voluminous copy of a book of his poems and we got the idea that we might print one of them in our series of poetry broadsides that we were producing at our private press. We got Tilly to ask him about it and he said okay, but he wanted to see proofs of what we planned on doing, which was perfectly natural.

"The poem we selected was wonderful, we thought, and I set up in Baskerville on the 42 pica Linotype machine, one of two I had at the press I had set up after moving to New Haven from New York. I proofed it up with a combination of Linotype borders that I had cast on the other 30 pica machine, and thought it looked quite wonderful. But Allen didn't like it

because I had centered the lines of type, instead of setting them flush left like most poems. I had done this deliberately, as I thought it suited the poem and was surprised to find someone as avant garde as Allen turned out to be so traditional in his tastes.

'I rejigged all the Linotype slugs into a flush left position, but in the meantime Terry had been telling a dear old artist friend from Great Neck, Long Island, about what we were doing. Serendipity reared its head, because it turned out that David Hechtlinger, Terry's friend, had known Ginsberg from the time they spent together in an institution after nervous breakdowns. He had done a lot of drawings at the time and sent them along to us. We thought them wonderful and perfectly suited to the contents of the poem we had selected, so we introduced them into a new border around the now flush left poem.

'Allen phoned me one day after getting the new proofs and said he couldn't see the relevance of the drawings, and then confirmed his thoughts in a letter. We printed the poem that way anyway because we presumed his objections were only because he didn't want to be reminded of those days in the sanitarium. We had gone to a great deal of trouble to include the drawings, and thought them perfect as a border around his brilliant text."

In fact Ginsburg was so upset about the images that he refused to sign the broadside.

Limitation 150 copies.

Robert Reid wrote:

"Ginsburg seems to see Birdbrain in all authority figures and in this long poem notes many of the issues of our time. The "Iron Curtain" countries may be no further ahead now that they are free." ("Recent Arrivals & Other News from Lyndsay Dobson Books" Grimsby, Ontario: Spring, 1990).

Allen Ginsburg (1926 – 1997) was an American poet, philosopher and writer. He is considered one of the leaders of the Beat Generation of poets.

Another very political statement both by Ginsburg and Reid and Berger.

¶ *Linotype Borders* New Haven: Printed by Robert Reid at the Sign of the Gryphon, 1989. Broadside 48 cm x 31.6 cm. Limitation: 50 copies.

Robert Reid wrote: “*About three dozen borders in a variety of arrangements combined to make elegant designs.*” (“Recent Arrivals & Other News from Lyndsay Dobson Books” Grimsby, Ontario: Spring, 1990.)

¶ *Betty Boop*. Privately Printed in New Haven by Robert Reid and Terry Berger At the Sign of the Gryphon January 1990. Broadside 60.5 cm x 45 cm.

In “Recent Arrivals & Other News from Lyndsay Dobson Books” Grimsby, Ontario: Spring, 1990, a broadside of Betty Boop with 10 linocut block illustrations by Robert Reid printed in 11 colours on Japanese hand made paper and dated 1987 was advertised as being available for purchase.

This Betty Boop cartoon strip from 1933 is under licence from King Features Syndicate Inc.

Although Reid’s *Leaves* (Heavenly Monkey, 2001) lists books and ephemera designed and printed by Robert Reid, it does not list this nor any of the other broadsides printed at The Sign of The Gryphon.

On January 4, 2018, Robert Reid wrote to me about the different years: “*I printed the Betty Boop twice, each time in 11 colours, on two different Vandercook presses I had. Notice that the floor colour is different on each.*”

A single large zinc engraving was used to print the black. Reid then cut linoleum blocks to fill in each of the areas of colour (a total of seven colour runs).

¶ *Drawings of Nudes by Ingeburg von Hammerstein accompanied by The Dark Lady Sonnets of William Shakespeare*. Vancouver: Robert R. Reid, privately printed, 2004. Copy 12 of 25

From the Colophon: “*This book has been produced by Robert R. Reid in collaboration with Ingeburg von Hammerstein. The typeface is Bembo, set on a Macintosh computer, and the printing was done on a Xerox colour printer on Classic Crest book paper.*”

Ingeburg von Hammerstein was born in Germany in 1939. She emigrated to Canada in 1960 and has lived in Montreal and Vancouver. She is a designer, weaver of tapestries and most lately an artist concentrating on figure drawing in ink, pastel and water colour.

¶ *Duthie’s Bookmarks. 50 Years of Bookmarks from Duthie Books Commissioned from Vancouver Artists by Bill Duthie, Celia Duthie and Cathy Duthie Legate*. Vancouver: The Alcuin Society, 2008. Copy 20 of 50.

From the Colophon: “*This book has been put together for The Alcuin Society by its chairman, Howard Greeves, Ralph Stanton, Naomi Pauls, who did the copy editing, James Rainer, and Robert Reid. It was typeset in Bernhard Fashion and Kabel Light, both designed in Germany by Lucien Bernhard and Rudolf Koch. The printing was done on Jan Alexander’s laser printer on Classic Crest book paper and the binding was done by Alanna Simenson at the Rasmusen Bookbindery.*”

Duthie Books was a cultural institution in Vancouver that existed between 1957 and 2010. It

closed honourably. As the title states, during its life the Duthie family which owned the bookstores commissioned artists to create bookmarks that they gave to purchasers. This book records those bookmarks.

Massey College, Toronto, 2018.