

A FUNCTIONAL ANALYSIS  
OF THE PRIVATE PRESS AS A TYPE OF PUBLISHER

by

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B.A., The University of British Columbia, 1987  
M.A., Carleton University, 1989

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARCHIVAL STUDIES

in

THE FACULTY OF GRADUATE STUDIES  
(School of Library, Archival and Information Studies)

We accept this thesis as conforming  
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

August 1995

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## ABSTRACT

This thesis examines how, in providing context to records creation, functional analysis can be used in the archival appraisal of private press records.

This thesis draws on literature from a variety of sources, including the history of printing and publishing activities, the nature of private presses and archival appraisal theory. It also involves the examination of private press records held at the University of British Columbia Library, Special Collections and University Archives Division. Three private presses in British Columbia are used as examples in this thesis. They are Barbarian Press, Klanak Press and Cobblestone Press.

In chapter one, the historical experience of private presses in British Columbia is outlined. Following this, in chapters two through four, the functions and activities of publishing organizations are examined, with special reference to the particular way in which they are carried out by private presses. The nature of records created by private presses are also identified. In chapter two, the author examines the function of publishing organizations to acquire prospective manuscripts. Chapter three describes the function of publishing organizations to physically produce a finished work. Chapter four examines the marketing function of publishing organizations.

Throughout these chapters, the author examines the archival records of the three private presses used as examples in this thesis, highlighting archival appraisal implications drawn from an analysis of functions and activities. In his conclusion, the author reaffirms the role of functional analysis in archival work.

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## ACKNOWLEDGEMENTS

I would like to thank Gloria Chao and Maureen Nicholson for their efforts in the preparation of this thesis.

I would especially like to thank my thesis supervisor, Terry Eastwood, for his assistance, and my friend and colleague, Laura Millar, for her support and encouragement.

## INTRODUCTION

In the archival literature as a whole, there is a paucity of functional analyses, even though there continues to be an interest in the concepts of function and provenance, and a recognition of the importance of incorporating these concepts into records management and archival practices.<sup>1</sup>

The aim of this thesis is to demonstrate how functional analysis can be applied to a particular class of private organization, namely private presses. By providing a functional analysis of three private presses in British Columbia, this thesis differs from earlier studies that have applied functional analysis to other organizations and persons.<sup>2</sup> However, the main premise of all these studies, including the present one, is the same: an analysis of the functions and activities carried out by organizations and persons provides a context for records creation, and it is this context that is useful in archival work.

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<sup>1</sup>Donna Humphries, "Canadian Universities: A Functional Analysis" (Master of Archival Studies thesis, University of British Columbia, 1991), 9.

<sup>2</sup>Ibid; Anne M. Maclean, "The Acquisition of Literary Papers in Canada" (Master of Archival Studies thesis, University of British Columbia, 1987); Victoria Blinkhorn, "The Records of Visual Artists: Appraising for Acquisition and Selection" (Master of Archival Studies thesis, University of British Columbia, 1988); Frances Fournier, "Faculty Papers: Appraisal for Acquisition and Selection" (Master of Archival Studies thesis, University of British Columbia, 1990); and Helen Samuels, Varsity Letters: Documenting Modern Colleges and Universities (Metuchen, N.J. & London: Society of American Archivists and the Scarecrow Press, Inc., 1992).

This thesis examines private presses as a particular type of private organization. There are a number of reasons why private presses have been chosen. First, the archival records of private presses are actively acquired by manuscript libraries and are therefore readily available for consultation. In view of this, implications for archival appraisal of private press records can be drawn from an analysis of functions and activities. Second, as literary and cultural organizations, private presses complement other studies on literary and cultural records.<sup>3</sup> Third, private presses are typical of other small organizations. Archival appraisal implications highlighted in this thesis thus have a broader application to any number of other small organizations or firms. Finally, private presses are an overlooked class of publishing organization.<sup>4</sup> While there have been a number of works written about the publishing industry in B.C., few have made specific references to private presses.<sup>5</sup> However, private presses

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<sup>3</sup>For more information on literary and cultural records, see Maclean and Blinkhorn.

<sup>4</sup>The main reason why private presses have been overlooked as a type of publishing organization is due to their emphasis on form, rather than content. In view of this, private presses tend to be associated with other crafts, such as pottery or basket weaving. While they may be overlooked, private presses are an important type of publishing organization, often publishing first edition of poems and prose by major Canadian authors. Jean-Marcel Duciaume, "Private Presses," The Canadian Encyclopedia, 2nd ed. (Edmonton: Hurtig Publishers, 1988), 1762.

<sup>5</sup>See especially Association of Book Publishers of British Columbia, Review of the Book Publishing Industry of British Columbia with Recommendations for Public Policy Development

in B.C. have been more prevalent than in other regions of Canada.

B.C. private press proprietor William McConnell writes:

It's not surprising that there have been more private presses in British Columbia than elsewhere in Canada, for three of the outstanding typographers and book designers in North America have made their initial reputations in this Province.<sup>6</sup>

Three private presses are used as examples throughout this thesis, namely Barbarian Press, Klanak Press and Cobblestone Press. These presses have been chosen for a number of reasons. First, they have all have been successful in producing published works. Second, they have all operated for a significant period of time, longer than many other private presses which have operated in B.C. Third, they have all made significant cultural and artistic contributions to their craft, helping to shape the history of book arts in the province. Finally, their archival records have been acquired by a single manuscript library, the University of British Columbia Library, Special Collections and University Archives Division, and are therefore readily available for examination. A description of the archival records of these

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(Vancouver: Association of Book Publishers of British Columbia, 1987); and Roy MacSkimming, Publishing on the Edge: A Cultural and Economic Study of Book Publishing in British Columbia, Prepared for the Association of Book Publishers of British Columbia (Vancouver: Association of Book Publishers of B.C., 1983).

<sup>6</sup>William McConnell, "Private Presses of British Columbia," Amphora 1 (1967), 2.

three private presses is provided in the Appendix of this thesis.

Before setting out the methodology and scope of this thesis, the nature of private presses will be examined.<sup>7</sup> What are private presses? Many writers who have written on the subject of private presses have had difficulty in trying to define a private press. For example, Will Ransom, writing in 1929, states:

Whenever private presses are maintained, one of two questions is certain to be heard. The layman asks, "What do you mean, a private press?" while a collector smiles quizzically and inquires, with gentle malice, "How do you define a private press?" There have been many answers and much discussion, but common agreement has not yet been fixed upon a single definite phrase. Perhaps one fascinating element of the subject is this very uncertainty.<sup>8</sup>

Private press proprietors themselves have had difficulty in defining private presses. One B.C. private press proprietor wrote that:

"It's hard to define a 'private press'. Far easier, in fact, to diagnose it from the care, love, skill and dedication which are evident in its product."<sup>9</sup>

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<sup>7</sup>For the purposes of this thesis, private presses have been examined in terms of how they carry out the publishing function. The author recognizes that private presses carry out other functions, such as commercial print work.

<sup>8</sup>Will Ransom, Private Presses and their Books (New York: R.R. Bowker Company, 1929), 15.

<sup>9</sup>McConnell, 2.

For the purposes of this thesis, private presses are defined by a number of common characteristics. These characteristics include self-reliance, specialization and financial constraint. A closer examination of these common characteristics will follow.

First, private presses can be characterized as a particular type of publishing organization in which the proprietor or owner of the press performs most or all of the functions and activities of the press. Jean-Marcel Duciaume writes:

Private presses are dedicated to the art of fine printing, and, as the name implies, are usually operated by individuals who normally perform or oversee all aspects of production: selecting the text, designing, typesetting, illustrating, printing (on handmade papers) and binding the book.<sup>10</sup>

In view of the limited number of persons involved in their operation, private presses are, by their nature, self-reliant and, as a result, highly personal.

Another characteristic of private presses is the special nature of their products. Private press works are typically finely-crafted, limited-edition, often literary works.<sup>11</sup> Unlike

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<sup>10</sup>Duciaume, 1761.

<sup>11</sup>Other types of works published by private presses are historical texts and works in translation, such as Alfred Waddington's The Fraser Mines Vindicated, or The History of Four Months, originally published in 1858 and Sam Hamill's translation of Chi Lu's Wen Fu: The Art of Writing. Alfred Waddington, The Fraser Mines Vindicated, or The History of Four Months, orig. ed. 1858, with a printer's note by Robert Reid and an introduction by W. Kaye Lamb, Dominion Archivist (Vancouver: Robert Reid, 1949)

general trade books, which are produced for a large market, private press works tend to be specialized, unique works of art, catering to a limited clientele. In his printer's note to private press proprietor Robert Reid's 1949 reprint of Alfred Waddington's The Fraser Mines Vindicated, Reid writes:

Fine books have literary value, and they have commercial value, but it's their value as works of art which distinguishes them from other books. This intangible, aesthetic quality is not easily obtained. The designer's use of binding materials, of type, of paper and of inks all contribute to a feeling of luxuriousness and of fineness. There is another element, personality, without which a book is lost. It results from the designer imparting something of himself - his love for fine books, his consequent sincerity of purposes, his grasp of the elements of the printing craft - into his books.<sup>12</sup>

In view of their specialized products, private presses are often viewed as being more like a craft.

A third characteristic of private presses is their financial circumstance. Private presses typically have limited financial resources. This characteristic inevitably affects every aspect of the work of private presses, including the nature and volume of products produced. One B.C. private press proprietor writes:

In the last several months, we have taken a hard look at the press. Our very survival is at stake. The result of this

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and Chi Lu, Wen Fu: The Art of Writing, trans. Sam Hamill (Mission: Barbarian Press, 1986).

<sup>12</sup>Waddington, v.

review is that we have decided to slow down on publishing poetry. It is difficult as a private press to sell books of poetry and we have done little else since we started. We are not by any means abandoning poetry and translation, but for the next couple of years we are going to concentrate on the wood engraving and printerly projects we [have] on hand.<sup>13</sup>

Another B.C. private press proprietor expresses a similar sentiment:

Any profits which might accrue from any volume is invested in the next project, this being clearly understood by each author. We really don't want to become any more ambitious for then we know the Press will lose its character (not to mention the work load).<sup>14</sup>

The common characteristics of private presses as provided above, not only help to define private presses. They also influence the way in which private presses carry out publishing functions and activities.<sup>15</sup>

Having identified some of the characteristics of private presses, the methodology used in this thesis will be outlined. As stated at the outset, the aim of this thesis is to demonstrate

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<sup>13</sup>Crispin Elsted to Robert Frimage, 1 February 1988, f. 2-1b, Barbarian Press fonds, University of British Columbia Library, Special Collections and University Archives Division, Vancouver.

<sup>14</sup>William McConnell to Jan Gould, 15 August 1969, f. 2-2, Klanak Press fonds, University of British Columbia Library, Special Collections and University Archives Division, Vancouver.

<sup>15</sup>The special way in which private presses carry out publishing functions and activities is examined in chapters two through four of this thesis.

how functional analysis can be applied to private presses for the purposes of archival appraisal. What is functional analysis? Donna Humphries in her thesis on Canadian universities states that little attention has been given to defining the term function. For her thesis, Humphries defines function as "... the whole of the activities, considered abstractly, necessary to accomplish one purpose."<sup>16</sup> While Humphries does not explicitly define functional analysis, she does state that her analysis of functions, juridical persons and competences of a university is a functional analysis.<sup>17</sup>

For the purposes of this thesis, functional analysis is the study of how organizations and persons function.<sup>18</sup> The idea is not a new one in archival literature. The notion that "records follow function" can be traced to Muller, Feith and Fruin, who, in their 1894 manual on archives, wrote: "Experience teaches, therefore, that if the functions or rights of one administrative body pass to another, the archives accompanies them."<sup>19</sup> While Muller, Feith and Fruin were referring to the custody of archival records, the reference highlights the relationship of functions

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<sup>16</sup>Humphries, ii.

<sup>17</sup>Ibid.

<sup>18</sup>Ibid, 1.

<sup>19</sup>S. Muller, J.A. Feith and R. Fruin, Manual for the Arrangement and Description of Archives, 2nd ed., trans. Arthur H. Leavitt (New York: The H.W. Wilson Company, 1968), 24.

and activities to the records that are generated from them.<sup>20</sup>

More recently, Canadian archivists have highlighted the importance of understanding records in terms of functions and activities. Tom Nesmith, for example, wrote that a number of Canadian studies have analysed records in terms of the functions and activities carried out by organizations that created them.<sup>21</sup> For example, he cites Terry Cook and Bill Russell, who, in their articles, examine the relationship between the functions of Canadian federal government departments and the nature of records generated by them.<sup>22</sup>

Another Canadian archivist, Heather MacNeil, identifies a number of studies of organizations and persons that have used functional analysis to provide context to records creation. She states:

... the analysis of external structure has been, or is being, applied to a diverse range of creators, including visual artists, university faculty, and photographers, as

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<sup>20</sup>Humphries notes that while Muller, Feith and Fruin frequently used the term 'function', they did not define it. Humphries, 4.

<sup>21</sup>Canadian Archival Studies and the Rediscovery of Provenance, ed. Tom Nesmith (Metuchen, N.J.: The Society of American Archivists, The Scarecrow Press, 1993), 6.

<sup>22</sup>*Ibid*, 8. See Bill Russell, "The White Man's Paper Burden: Aspects of Records Keeping in the Department of Indian Affairs, 1860-1914" Archivaria 19: 50-72; Terry Cook, "Legacy in Limbo: An Introduction to the Records of the Department of the Interior," Archivaria 25 (Winter 1987-88): 73-83.

well as school boards, law firms, and museums.<sup>23</sup>

MacNeil points out that a number of student theses at the University of British Columbia, including those by Victoria Blinkhorn, Anne Maclean, Frances Fournier and Donna Humphries, have shown how functional analysis can be used in archival work, especially for archival appraisal purposes.<sup>24</sup>

Blinkhorn, in her thesis on appraising records of visual artists, describes functional analysis as central to archival appraisal. She states:

Appraisal is not prophetic in the sense that the archivist is not to base the evaluation of an artist's records on a 'futurology of potential issues in research scholarship.' Appraisal must take a retrospective approach by considering the elements of the artist's contemporary society and assessing the value of his records and the centrality of his records to his activity in the context of these elements.<sup>25</sup>

Blinkhorn suggests that through an understanding of the functions and activities of the artist, the archivist is better able to

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<sup>23</sup>Heather MacNeil, "Archival Theory and Practice: Between Two Paradigms," Archivaria 37 (Spring 1994): 10.

<sup>24</sup>While the term 'appraisal' can also refer to the monetary appraisal of records, for the purposes of this thesis, archival appraisal may be defined as "a basic archival function of determining the eventual disposal of records based upon their archival value." Dictionary of Archival Terminology, 21. Archival value may be defined as "those values, administrative, fiscal, legal, evidential and/or informational, which justify the indefinite or permanent retention of records." *Ibid*, 23.

<sup>25</sup>Blinkhorn, 133.

appraise artists' records.

Maclean, in her thesis on literary papers, focuses on the functions and activities of writers, and identifies the various records generated from the writing process. Maclean demonstrates how functional analysis is useful primarily for appraisal for acquisition purposes; that is, determining which records among many should be acquired by a particular repository.

Fournier, in her thesis on faculty papers, examines the functions and activities of faculty members. In doing so, she highlights the importance of the contextual foundation provided by a functional analysis, and how it assists the archivist in appraisal for acquisition and selection.

Humphries, in her thesis on Canadian universities, looks at the functions and activities of modern universities. Like previous studies, Humphries states that the primary use of functional analysis is for archival appraisal purposes:

... the primary beneficiary of such an analysis is the archivist who is charged with appraisal because a functional analysis allows the archivist to develop an appraisal plan in which he ascertains the level in the organizational structure at which acquisitions should be undertaken and identifies the juridical persons from whom records should be acquired in order to document the functions and spheres of activities that comprise the administrative body.<sup>26</sup>

While these studies have illustrated the increasing

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<sup>26</sup>Humphries, 115.

importance of functional analysis in archival work, at least from a theoretical perspective, the importance of understanding how organizations and persons function is not the exclusive domain of the Canadian archival profession. American archivist Helen Samuels has applied functional analysis, like Humphries, to universities and colleges. However, Samuels' main purpose in using functional analysis is in its application to the development of an 'institutional documentation plan'.<sup>27</sup> She writes that functional analysis enables the archivist "to establish specific documentary goals and collecting plans"<sup>28</sup> and is useful only in terms of assuring "the creation and preservation of desired records in the future, and the creation of supplementary documentation to fill gaps."<sup>29</sup> While Samuels' approach differs considerably from other studies cited above, her work illustrates another use for functional analysis.

This present thesis differs from previous studies using functional analysis in that it describes the functions and

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<sup>27</sup>A number of other American archivists have also advocated the use of documentation strategy. See especially, Larry J. Hackman and Joan Warnow-Blewett, "The Documentation Strategy Process: A Model and Case Study," American Archivist 50, no. 1 (Winter 1987): 12-47; Richard J. Cox, "A Documentation Strategy Case Study: Western New York," American Archivist 52, no. 2 (Spring 1989): 192-200; and Helen W. Samuels and Philip Alexander, "The Roots of 128: A Hypothetical Documentation Strategy," American Archivist 50, no. 4 (Winter 1987): 518-31.

<sup>28</sup>Samuels, 1.

<sup>29</sup>Ibid, 254.

activities of a private organization, namely private presses. In view of this, another benefit of this present study is to draw comparisons between how the approach has been used in this particular case with those previously analysed.

Having identified the nature of the organization to be examined and the primary method of analysis used in this thesis, some of its primary sources will be identified. A broad literature base is used in this thesis, covering many different and interrelated disciplines:

1. Functional analysis. A number of studies, as previously identified, have been used which show the value of functional analysis for archival work.<sup>30</sup> None of them, however, has used functional analysis in the context of a private organization, and so inferences have been drawn from them in connection with private presses.

2. Archival appraisal

- (a) Literary archives.<sup>31</sup> The area of literary archives has tended to focus on records resulting from the writing process. In view of this, information from this area has been used for comparison purposes. As

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<sup>30</sup>Blinkhorn, Maclean, Fournier, Humphries and Samuels.

<sup>31</sup>Literary archives are defined in Dictionary of Archival Terminology as the archives of individual authors, literary organizations or institutions, Dictionary of Archival Terminology, 101.

indicated previously, Maclean's thesis on the acquisition of literary papers is an example of work in the general area of literary archives. Another example is a series of articles on the archival appraisal of literary papers in Archivaria.<sup>32</sup>

(b) Literary manuscripts.<sup>33</sup> While this body of literature tends to focus on the literary manuscript as a discrete item, rather than as part of an archival fonds, it has been examined here for comparison purposes.<sup>34</sup>

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<sup>32</sup>Robin Skelton, "The Acquisition of Literary Archives," Archivaria 18 (Summer 1984): 214-219; K.E. Garay, "Access and Copyright in Literary Collections," Archivaria 18 (Summer 1984): 220-227; and Jean Tener, "Problems of Literary Archives: A Commentary," Archivaria 18 (Summer 1984): 228-231.

<sup>33</sup>While private press records are not literary manuscripts, they may, and often do, include literary manuscripts. Private press records comprise all of the records created by private presses, including such records as production schedules, business correspondence, invoices and other sales-related material. The archival records of a private press are considered an archival fonds. An archival fonds is defined as "the total body of records accumulated by a particular individual, institution or organization in the exercise of its functions and activities" (Dictionary of Archival Terminology, 79). In contrast, literary manuscripts are defined as "manuscripts, including drafts and proofs, of literary texts." *Ibid*, 95. Literary manuscripts then form part of an archival fonds, either of an author's fonds or a publisher's fonds. For information on author's fonds, see Maclean.

<sup>34</sup>These works generally have their roots in the library profession. For more information on literary manuscripts, see Lois More Overbeck, "Researching Literary Manuscripts: A Scholar's Perspective," American Archivist 56, no. 1 (Winter 1993): 62-69; Robert W. Hill, "Literary, Artistic and Musical Manuscripts," Library Trends 5: 322-329; and Philip N.

(c) Art and literature archives.<sup>35</sup> Publishing organizations, as a type of cultural organization, can be compared with other cultural organizations. Information drawn from work in the area of art and literature archives has been used in areas of common concern.

(d) Business records. Publishing organizations are a type of business. While much of the work in this area has been conducted by U.S. writers, some notable Canadian exceptions include works by Christopher Hives, Grant Mitchell and John Hall Archer.<sup>36</sup>

3. Publishers' records. There have been few works in this area. The primary exception is Laura Coles' Archival Gold: Managing and Preserving Publishers' Records, a manual for

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Cronenwatt, "Appraisal of Literary Manuscripts," in Archival Choices: Managing the Historical Record in an Age of Abundance, ed., Nancy E. Peace (Lexington, Mass.: D.C. Heath & Co., 1984), 105-116.

<sup>35</sup>For more information on art and literature archives, see Walter Muir Whitehall, "Archives of the Arts: An Introduction," American Archivist 30, No. 3 (July 1967): 427-29; and Sigurd Rambusch, "Should Archives of Literature and Art be Established as Separate Institutions?" Archivum 24: 272.

<sup>36</sup>Christopher Hives, "Business Archives: Historical Developments and Future Prospects" (Master of Archival Studies thesis, University of British Columbia, 1985); Idem, "History, Business Records, and Corporate Archives in North America," Archivaria 22 (Summer 1986): 40-57; Grant Mitchell, "Canadian Archives and the Corporate Memory," Archivaria 28 (Summer 1989): 48-67; and John Hall Archer, "Business Records: The Canadian Scene," American Archivist 32, no. 3 (July 1969): 251-9.

book publishers on the proper care and management of their business records. It has been used to assist in the identification of record types common to publishing organizations.

4. Canadian publishing. In the area of Canadian publishing, the discussion tends to focus on market-related topics, such as foreign ownership, distribution and manufacturing.<sup>37</sup>

However, some information from this material can be gleaned to provide some insight into the nature of publishing in general.

5. Canadian publishing history. The vast majority of works tend to be Toronto-centred and as a result, much of the history of publishing activities in British Columbia has been ignored.<sup>38</sup> Some notable exceptions are Glennis Zilm's thesis, "Early B.C. Books: An Overview of Trade Book Publishing in British Columbia in the 1880s," and Robert Bringhurst's Ocean, Paper, Stone: The Catalogue of an Exhibition of Printed Objects which Chronicle More Than a

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<sup>37</sup>See especially, Paul Audley's Canada's Cultural Industries: Broadcasting, Publishing Records and Film (Toronto: James Lorimer & Co. in association with the Canadian Institute of Economic Policy, 1983).

<sup>38</sup>See especially, George Parker, The Beginnings of the Book Trade in Canada (Toronto and Buffalo: University of Toronto Press, 1985).

Century of Literary Publishing in British Columbia.<sup>39</sup>

6. Canadian printing history. This area of literature is distinct from Canadian publishing history and has been used in providing a historical context to private presses. Works include Pearson H. Gundy's The Spread of Printing: Western Hemisphere, Canada and A. Fauteux's The Introduction to Printing into Canada: A Brief History.<sup>40</sup>

The approach here is to draw upon these various areas of study taking from each that which is useful and relevant to the present thesis. Information about the functions and activities of private presses has been based on standard works on publishing, such as Datus C. Smith's A Guide to Book Publishing, Chandler Grannis' What Happens in Book Publishing, Clive Bingley's Book Publishing Practice and John Dessauer's Book Publishing: What it Is, What it Does.<sup>41</sup> These standard works include information on

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<sup>39</sup>Glennis Zilm, "Early B.C. Books: An Overview of Trade Book Publishing in British Columbia in the 1800s with Checklists and Selected Bibliography Related to British Columbia", Master of Arts thesis (Burnaby: Simon Fraser University, Department of Communication, 1981); and Robert Bringhurst, Ocean, Paper, Stone: The Catalogue of an Exhibition of Printed Objects which Chronicle More Than a Century of Literary Publishing in British Columbia (Vancouver: William Hoffer, 1984).

<sup>40</sup>Pearson H. Gundy, The Spread of Printing: Western Hemisphere, Canada (Amsterdam: Vangendt & Co., 1972) and A. Fauteux, The Introduction of Printing into Canada: A Brief History (Montreal: Rolland Paper Company, 1930).

<sup>41</sup>Datus C. Smith, A Guide to Book Publishing (New York & London: R.R. Bowker Co.: 1966); What Happens in Book Publishing,

the nature of book publishing and the main functions and activities undertaken by book publishing companies. Other works, such as Roderick Cave's The Private Press, Ransom's The Private Press and their Books and The Private Press: Handbook to an Exhibition Held in the School of Librarianship 6-11 May 1968 have been used to illustrate the specific ways in which private presses carry out publishing functions and activities.<sup>42</sup>

This thesis also examines the nature of records generated by private presses. Information about the types of records created by private presses has been based mainly on an examination of archival records of private presses.<sup>43</sup> Information about the records of larger publishing organizations has been taken primarily from Laura Coles' account of publishers' records as presented in her manual, Archival Gold: Managing & Preserving Publishers' Records.<sup>44</sup>

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Chandler B. Grannis, ed., 2d ed. (New York & London: Columbia University Press, 1983); Clive Bingley, Book Publishing Practice (London: Crosby Lockwood & Son Ltd., 1966); and John P. Dessauer, Book Publishing: What it is, What it does, 2d ed. (New York & London: R.R. Bowker Company, 1981).

<sup>42</sup>Roderick Cave, The Private Press, 2d ed. (New York and London: R.R. Bowker Company, 1983); Ransom; and The Private Press.

<sup>43</sup>The following archival fonds have been examined for this thesis: Barbarian Press fonds, Klanak Press fonds and Cobblestone Press fonds. They are all located at the University of British Columbia Library, Special Collections and University Archives Divisions, Vancouver.

<sup>44</sup>Laura M. Coles, Archival Gold: Managing & Preserving Publishers' Records (Vancouver: Canadian Centre for Studies in

An outline of this thesis will follow. Chapter one presents an historical outline of the experience of private presses in British Columbia. Following this, a theoretical model of the functions and activities of publishing organizations is outlined, describing the functions and activities involved in the publishing process and the nature of records generated by them. This model is then tested in connection with private presses for the purpose of determining whether private presses follow the pattern established by larger publishing organizations. Chapter two examines the function of acquiring prospective manuscripts. Chapter three examines the function of producing a finished work. Finally, chapter four examines the marketing function. After an examination of each function, implications for the archival appraisal of private press records are highlighted. These implications are based on an examination of private press records and information about how private presses carry out these main functions.

## CHAPTER ONE

## A SHORT HISTORY OF PRIVATE PRESSES IN B.C.

To My Fellow Pioneers, Friends and Acquaintances. I offer you the first book published on Vancouver Island, and I recommend it to you. Not for its own merit, which I value at no more than what it has cost me, that is to say a few days scribbling at spare hours; but on account of its object. The circulation of truth can be useful; so I invite each of you to buy a copy, which shall be carefully put down to your account of patriotism, and also to that of the printer.<sup>45</sup>

This chapter provides historical context to printing and publishing activities in British Columbia, and in particular, focuses on the history of private presses. An historical perspective of printing and publishing activities is important because it provides context to functions and activities carried out by private presses.

Glennis Zilm, in her thesis on early B.C. books, wrote that early printing and publishing activities in British Columbia were limited to the areas of newspaper publishing, government publications and practical materials for the incoming population. These main areas of publishing activities as practised in the early part of B.C.'s history will be examined in closer detail.

Newspaper publishing had a virtual monopoly on printing activities during B.C.'s early history. Four newspapers began

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<sup>45</sup>Alfred Waddington, The Fraser Mines Vindicated, or, The History of Four Months (Victoria: De Garro, 1858), 3.

operations in B.C. in 1858: Le Courrier de la Nouvelle-Calédonie, journal politique et littéraire, organe des populations francaises dans les possessions anglaises, the Victoria Gazette,<sup>46</sup> the Steamer Victoria Gazette and the British Colonist. While these newspapers were all short-lived,<sup>47</sup> other newspapers followed shortly after: the Vancouver Island's Gazette, the New Westminster Times, the Daily British Colonist, Victoria Weekly Gazette, the British Columbian,<sup>48</sup> the Victoria Daily Chronicle and the Cariboo Sentinel.<sup>49</sup> Newspaper publishing was an important

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<sup>46</sup>The Victoria Gazette (August 4, 1858 - September 2, 1858) was also circulated in California. The paper was known as the Weekly Victoria Gazette from August 14, 1858 to November 26, 1859.

<sup>47</sup>Le Courrier de la Nouvelle-Calédonie, journal politique et littéraire, organe des populations francaises dans les possessions anglaises operated from September 11, 1858 to October 8, 1858, the Victoria Gazette from June 25, 1858 to November 26, 1859, the Steamer Victoria Gazette from August 4, 1858 to August 20, 1859 and the British Colonist from December 11, 1858 to July 28, 1860.

<sup>48</sup>The British Columbian was later absorbed by the Daily British Colonist and the Victoria Daily Chronicle in July 1869. For more information on the British Columbian, see James G. Reid, "John Robson and the British Columbian, a study of a pioneer in British Columbia" (Master of Arts thesis, University of British Columbia, 1950) and Ivan E. Antak, "John Robson: British Columbian" (Master of Arts thesis, University of Victoria, 1972).

<sup>49</sup>The dates of operation of these newspapers were as follows: the Vancouver Island's Gazette (February 5, 1859 - August 29, 1859), the New Westminster Times (September 17, 1859 - February 27, 1861), the Daily British Colonist (July 31, 1860 - June 23, 1866), Victoria Weekly Gazette (August 4, 1860 - September 29, 1860), the British Columbian (February 13, 1861 - July 25, 1869), the Victoria Daily Chronicle (October 28, 1862 - June 23, 1866) and the Cariboo Sentinel (June 6, 1865 - October 30, 1875).

area of publishing because the presses that were used to produce them were often used to publish the few works of fiction and prose produced during this early period of B.C.'s history.<sup>50</sup>

The second main area of publishing during this period was government publications. These publications included notices, announcements, proclamations and other legal documents. One of the earliest known publications in this area was an Order in Council Constituting the Supreme Court of Civil Justice of Vancouver's Island and Rules of Practice and Forms to be Used Therein published in 1858.<sup>51</sup> The work was advertised in the Gazette newspaper for purchase.<sup>52</sup> This fact indicates that, even during this early period, publishers carried out a marketing function.<sup>53</sup> Other early government documents include Proclamation of His Excellency James Douglas, Governor of Vancouver's Island, and its Dependencies; Vice Admiral of the

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<sup>50</sup>Many of the early works of fiction and prose, such as James Anderson's Sawney's Letters; or, Cariboo Rhymes and Kim Bilir's As it was in the Fifties, were published by newspaper publishers. James Anderson, Sawney's Letters; or, Cariboo Rhymes, From 1864 to 1868 (Barkerville: Cariboo Sentinel Press, 1968); Kim Bilir, As It Was in the Fifties (Victoria: The Province Publishing Co., 1895).

<sup>51</sup>Great Britain, Privy Council, Order in Council Constituting the Supreme Court of Civil Justice of Vancouver Island and Rules of Practice and Forms to be Used Therein (Victoria: Victoria Gazette, 1858).

<sup>52</sup>Zilm, 14.

<sup>53</sup>As will be demonstrated later in this thesis, the marketing function is one of the main functions carried out by publishing organizations.

Same, etc., etc., etc. published in 1858 and an Act of Incorporation of the British Columbia and Victoria Steam Navigation Company, Limited, incorporated February 1860 published in 1860.<sup>54</sup>

A third area of publishing during this period was guides, handbooks and directories. These works served a practical purpose, relating to such matters as homesteading or resource extraction. One such example is the Dictionary of Indian Tongues, Containing Most of the Words and Terms Used in the Tshimpsean, Hydah, & Chinook, with their Meaning or Equivalent in the English Language, published in Victoria by booksellers Hibben & Carswell in 1862. Zilm notes the importance of booksellers as publishers in this early period:

T.H. Hibben and James Carswell, the publishers, were owners of a bookstore and, like booksellers of the time the world over, they became publishers on the side. The firm went on to publish several other books over the years as well as becoming one of the most important bookstores and businesses in the city. T.H. Hibben is a major name in the early publishing history of B.C. With a succession of partners after Carswell, Hibben continued to publish books.<sup>55</sup>

Another example of a publication in the area of guides, handbooks

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<sup>54</sup>Proclamation of His Excellency James Douglas, Governor of Vancouver's Island, and its Dependencies; Vice Admiral of the Same, etc., etc., etc. (Victoria: Vancouver Island Gazette, 1858); and an Act of Incorporation of the British Columbia and Victoria Steam Navigation Company, Limited, incorporated February 1860 (Victoria: British Colonist, 1860).

<sup>55</sup>Zilm, 41-42.

and directories was Victoria's first city directory published in 1860.<sup>56</sup> While the First Victoria Directory was a business publication, it contained unique design elements.<sup>57</sup> This fact provides an early indication of another main function of publishing organizations to produce the finished work.<sup>58</sup> Explaining the unique design quality of early B.C. books, Zilm writes that:

... the printer usually made it [their title pages] an excuse for showing off all the varieties of type face he used in his printing works, from the plain to the ornate. Title pages were sometimes rather like works of art.<sup>59</sup>

There were a number of reasons why there was little publishing activity outside of the three main areas mentioned above. First, there was a limited market and resources available to produce publications in the new province. Books and other printed materials could be obtained elsewhere, through local booksellers, such as from H.N. Hibbins and James Carswell in

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<sup>56</sup>First Victoria Directory: Comprising a General Directory of Citizens, also, an Official List, List of Voters, Postal Arrangements and Notices of Trades and Professions: Preceded by a Preface and Synopsis of the Commercial Progress of the Colonies of Vancouver Island and British Columbia (Victoria: Edward Mallandaine & Co., 1860).

<sup>57</sup>Zilm, 25.

<sup>58</sup>Chapter two of this thesis analyses the function of publishing organizations to produce a finished work.

<sup>59</sup>Ibid, 27.

Victoria, or through mail order from booksellers in San Francisco.<sup>60</sup> Another reason, as A. Fauteux wrote, was that publishing activities outside of these main areas did not serve a political purpose:

Politicians had little need for books or pamphlets, for the newspapers adequately served their purposes, and literature made few demands in its own service, for as yet it scarcely existed in [British Columbia].<sup>61</sup>

In view of these reasons, there was little demand for an indigenous publishing industry in the province at this time.

There were, however, a few notable exceptions outside of these three main areas of publishing during this early period. One such exception was Alfred Waddington's The Fraser Mines Vindicated; or The History of Four Months published in 1858. The work was a treatise on the Fraser River Gold Rush and the Crown Colony of British Columbia generally. The opening passage to the work begins:

We hear everyday that Victoria has caved in; that the country has caved in; that the gold mines are humbug; that our soil is poor, the climate Siberian; that Victoria is no port at all, and that the city will have to be removed somewhere else; in short, that the bubble has burst, and

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<sup>60</sup>Advertisements were placed in local newspapers for mail order requests from booksellers in San Francisco. Zilm, 59.

<sup>61</sup>A. Fauteux, The Introduction of Printing into Canada: A Brief History (Montreal: Rolland Paper Company, 1930), 159.

nothing remains to do, but to go away.

Luckily assertions are not facts."<sup>62</sup>

The Fraser Mines Vindicated is considered to be the first non-government trade book published in the province.<sup>63</sup> The press that printed The Fraser Mines Vindicated was one that had been used to print the French-language news-sheet, Le Courrier de la Nouvelle-Calédonie. The publication, like the previous Order in Council, was placed in the Gazette newspaper for marketing purposes. The advertisement read:

Just Published!

The Fraser Mines Vindicated; or, The History of Four Months.  
By Alfred Waddington.

For sale by W.E. Herre, Yates street, and by all the Book stores.<sup>64</sup>

Another exception outside of the three main areas of publishing were works of fiction and prose. An example of such a

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<sup>62</sup>Waddington, 3.

<sup>63</sup>The author wrote in his preface to the work that it was the first book to be printed on Vancouver Island. However, as H. Pearson Gundy notes, Waddington qualified this statement in a footnote indicating his statement was written before Chief Justice Cameron had brought out his newly published Order in Council. In view of this, The Fraser Mines Vindicated was actually the second book to be published on Vancouver Island. H. Pearson Gundy, The Spread of Printing: Western Hemisphere, Canada (Amsterdam: Vangendt & Co., 1972), 72.

<sup>64</sup>Zilm, 60.

work was James Anderson's Sawney's Letters; or, Cariboo Rhymes.<sup>65</sup>

The work, a broadsheet of verses, was published by the Cariboo Sentinel newspaper in Barkerville.<sup>66</sup> A passage from one of the verses reads as follows:

And tho' they struck the dirt by name,  
They ne'er struck pay dirt in their claim.  
Some ithers made a gae fine joke  
And christen'd their bit ground "Dead Broke".<sup>67</sup>

A number of other literary works were published in B.C. shortly after: Reverend George Mason's Lo! the Poor Indian! (1875); E.A. Jenns', Evening to Morning and Other Poems (1890); Kim Bilir's Three Letters of Credit and Other Stories (1894);<sup>68</sup> and Lily Alice Lefevre's The Lions' Gate and other Verses (1895). With the exception of Lo! the Poor Indian!, these early works were published by either newspaper publisher or booksellers.<sup>69</sup>

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<sup>65</sup>James Anderson, Sawney's Letters; or, Cariboo Rhymes, From 1864 to 1868, (Barkerville, Cariboo Sentinel Press, 1868).

<sup>66</sup>Sawney's Letters was published again in 1868 and 1869, demonstrating its popularity.

<sup>67</sup>Anderson, 1.

<sup>68</sup>Three Letters of Credit and Other Stories is credited as being the first book of fiction in B.C. See Anne H. Taylor and Glennis Zilm's, "Printing & Publishing," From Hand to Hand: A Gathering of Book Arts in British Columbia, ed. Anne H. Taylor and Megan J. Nelson (Vancouver: Alcuin Society, 1986): 9-16.

<sup>69</sup>Bringhurst wrote that: "Alex. Rose of Fort Street, Victoria, styled himself book and job printer, though what books he produced I cannot say." Bringhurst, 63.

Lefevre's work was apparently the first literary publication by a woman in B.C.<sup>70</sup>

In the 1900s, printing and publishing activities in the province continued to grow. However, the limited literary publishing activity that existed in B.C. at the time moved eastward as writers came to rely on publishing organizations established elsewhere in Canada. Bringhurst writes:

... the best known B.C. authors of earlier generations published nothing at all or nothing of substance in this province... This is true for Roderick Haig-Brown, Malcolm Lowry and Ethel Wilson.<sup>71</sup>

There were, however, a number of exceptions. Citizen Printing & Publishing Company, which produced the Vancouver weekly the Citizen, used its presses to produce a number of literary works in the late 1910s and early 1920s, including Lionel Haweis' Tsogalem: A Weird Tale of the Cowichan Monster (1918) and Little Lanterns (1923).<sup>72</sup> Bringhurst notes that these works were limited

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<sup>70</sup>Bringhurst, 19. Reverend George Mason, Lo! the Poor Indian! (Victoria: Alex Rose, 1875); E.A. Jenns, Evening to Morning and Other Poems (Victoria: T.N. Hibben & Co., 1890); Kim Bilir, Three Letters of Credit and Other Stories (Victoria: Province Publishing Co., 1894); and Lily Alice Lefevre, The Lions' Gate and other Verses (Victoria: Province Publishing Co., 1895).

<sup>71</sup>Bringhurst, 13.

<sup>72</sup>Lionel Haweis, Tsogalem: A Weird Tale of the Cowichan Monster (Vancouver: The Citizen Printing & Publishing Co., 1918; and Lionel Haweis, Little Lanterns or, As It Might be Said

editions and published on fine paper.<sup>73</sup> In view of this, these publications were typical of those produced by private press works as defined at the outset of this thesis.

Other examples of printing and publishing organizations engaged in publishing include Wrigley Printing and Clarke & Stuart. Taylor and Zilm write:

...a few printer/publishers kept fine printing alive between the wars, among them two Vancouver commercial firms, Wrigley Printers (Roy Wrigley) and Clarke & Stuart. Both firms produced affordable, well-made books; and both employed some of the finest typefaces available in North America at the time.<sup>74</sup>

The Wrigley Printing Co. published a number of works of poetry throughout the mid-1930s, including those written by Wildred J. Reed and A.R. Evans.<sup>75</sup> Clarke & Stuart, another Vancouver printer, produced a number of literary works in the 1930s, including R. H. Chestnut's Rambling Rhymes of the British Columbia Coast (1933) and George H. Griffin's Legends of the

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(Vancouver: The Citizen Printing & Publishing Co., 1923).

<sup>73</sup>Bringhurst, 65.

<sup>74</sup>Taylor & Zilm, 12.

<sup>75</sup>A.R. Evans, Bittersweet (Vancouver: Roy Wrigley, 1934); Wildred J. Reed, The Empire of the North (Vancouver: Roy Wrigley, 1935); and Idem, Stories of Travel (Vancouver: Roy Wrigley, [1936?]).

Evergreen Coast (1934).<sup>76</sup> Like earlier works published in B.C., these works were published using commercial presses already in use for other purposes.

Other than commercial printers, there were a number of other publishing endeavours made during this early period of B.C.'s publishing history. These endeavours signalled the beginning of indigenous publishing entities in B.C., independent from commercial printers or newspaper publishers. William Dalton, for example, published a series of poems written by his wife, Annie Dalton, entitled The Marriage of Music in 1910.<sup>77</sup> This work was set in fine print, and printed by a separate Vancouver printing outfit, Evans & Hastings.

Another example is the publication by Vancouver lawyer Charles Bradbury of Ross Lort's All Creatures Great and Small in 1934.<sup>78</sup> The work was typeset by hand and included linocut illustrations. It was typical of private press works, given that it had a limited run of 200 copies, was finely-crafted and was the product of a single person. Bringhurst credits Bradbury with

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<sup>76</sup>Robert H. Chestnut, Rambling Rhymes of the Sea, the Forest, the Coast, the Missions, Incidents, Folks and Indian Lore pertaining to the British Columbian Coast (Vancouver: Clarke & Stuart Co., 1933); and George H. Griffin, Legends of the Evergreen Coast (Vancouver: Clarke & Stuart Co., 1934).

<sup>77</sup>Bringhurst, 64-65.

<sup>78</sup>Ross Lort, All Creatures Great and Small (Vancouver: Charles Bradbury, 1934).

operating one of the first known private presses in B.C.<sup>79</sup>

A number of other private presses in British Columbia began to emerge in the late 1940s and early 1950s. In 1949, Vancouver designer and printer Robert Reid produced a number of works under the imprint of the Private Press of Robert Reid, including John Newlove's Grave Sirs published in 1962.<sup>80</sup> Reid later joined efforts with Vancouver print designer, Takao Tanabe, to produce a number of other works, bearing Reid and Tanabe's joint imprint.<sup>81</sup> Takao Tanabe also ran his own presses: Pica Press in 1962 and Periwinkle Press from 1962 to 1965.

Another collaborator of Reid's was George Kuthan, a fine graphics printer. Kuthan produced works under two different imprints, The Nevermore Press and Honeysuckle Press. He published a number of literary works, including Kuthan's Menagerie and Aphrodite's Cup.<sup>82</sup> Aphrodite's Cup was a limited edition work consisting of two-colour woodcuts.<sup>83</sup>

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<sup>79</sup>Bringinghurst, 65.

<sup>80</sup>John Newlove, Grave Sirs (Vancouver: Robert Reid, 1962).

<sup>81</sup>See for example, F.G. Claudet's Gold: Its Properties, Modes of Extraction, Value &c. (Vancouver: Robert Reid and Takao Tanabe, 1958).

<sup>82</sup>George Kuthan, Kuthan's Menagerie (North Vancouver: Nevermore Press, 1960); and Idem, Aphrodite's Cup (Honeysuckle Press, 1964).

<sup>83</sup>Given that these works were not only published by Kuthan, but also written by him, these presses may more accurately be defined as a self-publishing enterprise. Self-publishing may be defined as a "the publishing of a work by its author; usually

In the 1950s, William and Alice McConnell's Klanak Press and Jim Rimmer's Pie Tree Press were established. In the 1960s and 1970s, a number of other private presses were established, including Wil Hudson's Grouse Mountain Press in 1960<sup>84</sup>; Gerald Giampa's Cobblestone Press in 1964; Robin and Sylvia Skelton's Pharos Press in 1967<sup>85</sup>; Crispin and Jan Elsted's Barbarian Press in 1977; and Peter Quartermain and Meredith Yearsley's Slug Press in 1979.<sup>86</sup> In the 1990s, the number of private presses continued to grow in B.C., including Bookworm Press and High Ground Press.<sup>87</sup> These new private presses are typical of private presses as characterized in the introduction to this thesis. Writing in 1993 about High Ground Press, Theresa Kishkan and John Pass, the press' proprietors wrote:

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includes marketing and fulfilment responsibilities as well." David M. Brownstone and Irene M. Franck, The Dictionary of Publishing (New York: Van Nostrand Reinhold Co., 1982), 248.

<sup>84</sup>Wil Hudson has issued several limited edition booklets, including Bertoldt Brecht's To Posterity (Vancouver: Grouse Mountain Press, 1964).

<sup>85</sup>Pharos Press was founded in Victoria by Robin and Sylvia Skelton, publishing such works as Skelton's and Herbert Siebner's Musebook (1972); Robert Graves' The Marmoset's Miscellany (1975); and Susan Musgrave and Sean Virgo's Kiskatinaw Songs (1977).

<sup>86</sup>The earliest publications of Slug Press date from 1979, including Tom Pickard's In Search of Ingenuousness (1981) and Michael McClure's Interpenetration (1984).

<sup>87</sup>Bookworm Press' latest release is Versus Verse, The Satirical Rhymes of Three Antibodies in Opposition to Practically Everything! (Vancouver: Bookworm Press, 1995).

High Ground Press is a private press operating near Pender Harbour on the Sechelt Peninsula. We publish poetry in limited editions of broadsides, chapbooks and occasional ephemera.<sup>88</sup>

High Ground Press has published a number of works, including those by bp Nichol, Michael Ondaatje and Howard White.

While the history of private presses in British Columbia has been a relatively short one, it is possible to identify a recurring theme. Throughout their history in B.C., private presses have carried out the main functions of publishing organizations to acquire manuscripts, to produce finished works, and to market them. The methods employed by private presses to produce works are still much the same as they were first practised in B.C. One B.C. private press proprietor characterizes private presses as having a "dogged devotion to traditional methods."<sup>89</sup>

Having provided a short history of private presses in B.C., a more detailed outline of the three private presses used as examples in this thesis will follow. Barbarian Press was founded in Boughton Monchelsea, Kent, England by Jan and Crispin Elsted in June 1977.<sup>90</sup> In August 1978, the Elsteds moved to Steelhead,

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<sup>88</sup>Theresa Kishkan and John Pass, "High Ground Press," Amphora 91 (Spring 1993): 3-4.

<sup>89</sup>Martin Jensen to Mr. Cokling, [n.d.], f. 5-32, Cobblestone Press fonds.

<sup>90</sup>The following historical descriptions of the three private presses used in this thesis are based in part on information

near Mission, B.C., where they have continued their publishing activities. Dona Sturmanis writes of Barbarian Press:

The Elsteds consider Barbarian to be a private literary press, that is, one which focuses primarily on publishing manuscripts of their choice. They did commercial or "job" printing for several years to help the press pay for itself, but will now only do it for long-time clients.<sup>91</sup>

The publishing agenda of Barbarian Press falls into three main categories: poetry of all periods, particularly in translation; Medieval and Renaissance texts (usually Greek and Roman classics); and illustrated editions of texts, mainly, but not exclusively classics.<sup>92</sup> Publications of Barbarian Press include Sam Hamill's translation of Chi Lu's Wen Fu: The Art of Writing (1986) and Paula Jones and Rachel Norton's Believed to Cause Night: Poems (1991).<sup>93</sup> Barbarian Press' latest work is a series

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obtained from the Publishers' Papers Project database on Canadian publishers' records at the Canadian Centre for Studies in Publishing, Simon Fraser University. The Publishers' Papers Project, carried out by the Canadian Centre for Studies in Publishing, is a nation-wide search for information about the history of book publishing. A database has been maintained, identifying not only the business records of Canadian publishers but also related documents such as correspondence between authors and publishers and the official records of publishers' associations.

<sup>91</sup>Dona Sturmanis, "Masters of their own Type," The Vancouver Step, vol. 2, no. 2 (1991): 14.

<sup>92</sup>Crispin Elsted to Elizabeth Lieberman, 16 July 1978, f. 1-1, Barbarian Press fonds.

<sup>93</sup>Paula Jones and Rachel Norton, Believed to Cause Night: Poems (Mission: Barbarian Press, 1991); and Chi Lu, Wen Fu: The

of commissioned woodcuts expected for publication in 1995.<sup>94</sup> The press is still in operation.

Klanak Press was founded in Vancouver by William and Alice McConnell in 1957. The primary intention of the Press was to provide a non-commercial outlet for Canadian writers to publish poetry and prose in limited editions with high quality design and typography. In a letter to a prospective writer, McConnell writes:

Klanak was born simply. Both Alice and I have written (and published) for years. I have always been interested in printing, typography and design. In 1957 when it [Klanak Press] started, book design was non-existent. At first we thought of doing our own printing but realized this would demand far more time than a practising lawyer and a housewife could afford. Too, with such designers as Bob Reid, Tak Tanabe and Ben Lim in Vancouver (as they were then) it would take years to approach their standards, if the same were possible. The name is a Salish word meaning a gathering together for good conversation, either in tribal or inter-tribal.<sup>95</sup>

The decision not to assume design and printing activities was made from the start. Vancouver artist Takao Tanabe designed most early Klanak volumes, although Charles Morriss of the Victoria

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Art of Writing (Mission: Barbarian Press, 1986).

<sup>94</sup>The work, entitled Engrain: Contemporary Wood Engraving in North America, is a collection of 125 wood engravings by artists from all over North America, who are contributing an exclusive work or woodblock to the project. The work has yet to be completed. Sturmanis, 3.

<sup>95</sup>William McConnell to Jan Gould, 15 August 1969, f. 2-2, Klanak Press fonds.

printing company Morriss Printing also designed a number. Morriss Printing carried out most of the printing for Klanak Press.

Although Klanak Press did not officially close operations until 1990, most of the poetry, short stories and historical reprints were published between the late 1950s and early 1970s.

Publications of Klanak Press include Klanak Islands: Eight Short Stories (1959) and Laurence Soule's The Eye of the Cedar (1970).<sup>96</sup>

Cobblestone Press was established in 1964 by Vancouver typographer and letterpress job printer, Gerald Giampa. Specializing in fine printing, Cobblestone Press printed books for various other publishers, including Fireweed Press and the Alcuin Society, as well as a number of its own, under the imprint of Cobblestone Press. Giampa writes that:

Cobblestone Press is a Private press and has been such since 1964. We published a deluxe edition of 'Image-nations 13 & 14' by Robin Blaser. I have spent almost two years printing a book for the Alcuin Society, a fine book club, 'In Praise of Scribes'.<sup>97</sup>

Cobblestone Press sought to establish itself as a publisher

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<sup>96</sup>Henry Kresiel, et al., Klanak Islands: Eight Short Stories (Vancouver: Klanak Press, 1959); and Laurence Soule, The Eye of the Cedar (Vancouver: Klanak Press, 1970).

<sup>97</sup>Gerald Giampa to Aliquanda Press, [n.d.], f. 5-2, Cobblestone Press fonds.

of fine editions of mainly Canadian prose and verse. The press sought assistance from a variety of presses and societies to pursue this goal, but met with limited success, producing mainly broadsides of poetry rather than larger projects such as books.<sup>98</sup>

In addition to Robin Blaser's Image-Nations 13 & 14 (1975), another publication of Cobblestone Press is Ezra Pound's The Letter of Sigismundo Malatesta to Giovanni de Medici (1977).<sup>99</sup> A typographical journal, The Fount, also developed from the Press. Cobblestone Press ceased operations in 1982, although its commercial activities have continued under a new company name, Northland Letterpress. Writing in 1991, Sturmanis states that Giampa and partner Mary Jane Ireland run three related companies:

The commercial or 'job' work is done at The Northland Letterpress. Formerly Cobblestone Press, Northland is Canada's largest hot metal foundry. The Lanston Type Company holds the trademarks for the 8,000 historical typefaces of the Lanston Monotype Library. The third is Giampa Textware Corporation, which creates digitized traditional fonts for the desktop publishing market.<sup>100</sup>

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<sup>98</sup>A memo to file in the Cobblestone Press fonds indicates that the press sought assistance from a number of publishing organizations, including, the Averhahn Society, Imprint Society, Godine Press, Grolier Society, Black Sparrow Press and the Folio Society. Memo to file, [n.d.], f. 5-32, Cobblestone Press fonds.

<sup>99</sup>Robin Blaser, Image-nations 13 & 14 (Vancouver: Cobblestone Press, 1975); and Ezra Pound, The Letter of Sigismundo Malatesta to Giovanni de Medici (Vancouver: Cobblestone Press Society, 1977).

<sup>100</sup>Sturmanis, 3.

The three private presses used as examples in this thesis are typical of private presses in that they have all produced limited-edition, finely-crafted works. Two of the three presses, namely Barbarian Press and Cobblestone Press have also engaged in commercial print work. Barbarian Press started out doing more commercial print work, but has since moved away from this to focus on publishing. In the case of Cobblestone Press, the reverse is true: the press moved from publishing a few literary works to pursue commercial print work. Klanak Press, on the other hand, did not undertake any commercial print work and contracted out its design and printing activities. Of the three, only Barbarian Press is still actively publishing. As mentioned earlier, Klanak Press stopped most of its publishing activities in the early 1970s, while Cobblestone Press closed down its publishing operations in the early 1980s.

## CHAPTER TWO

## ACQUIRING PROSPECTIVE MANUSCRIPTS

To perform an editorial service alone, whether at risk or for a fee, is not to publish; to purchase printing and binding services alone is not to publish; to promote sales is not, in itself, to publish; to distribute another's printed product is not, in itself, to publish. Book publishing is all of these things together, an integrated process, whether carried out by a single firm or by several. It is the whole intellectual and business procedure of selecting and arranging to make a book and of promoting its ultimate use.<sup>101</sup>

The process of publishing consists of a number of functions and activities, each contributing to the overall process. While the format of the following three chapters assumes a linear approach, in practice, the functions and activities of publishing organizations do not usually follow a linear sequence. Rather, they tend to overlap as circumstance dictates.

The following three chapters examine the main functions of publishing organizations: to acquire prospective manuscripts, to produce a finished work and to market the work.<sup>102</sup> Throughout

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<sup>101</sup>Chandler B. Grannis, What Happens in Book Publishing, 2nd ed. (New York & London: Columbia University Press, 1983), 1.

<sup>102</sup>These three main functions have been identified from a variety of sources, including Grannis, Bingley and Smith. The administrative or housekeeping function is not examined in this thesis as it is common to all organizations. The focus of this thesis is on the substantive or operational functions of publishing organizations.

these chapters, the particular way in which private presses carry out these functions and the nature of records generated by them will be examined. This present chapter focuses on the function of acquiring prospective manuscripts. Chapter three examines the function of producing a finished work, and chapter four examines the function of marketing the work.

The function of publishing organizations to acquire prospective manuscripts involves developing ideas about what to publish, soliciting prospective manuscripts, considering their publication and negotiating the terms of publication. These main activities associated with the function of acquiring a manuscript are examined separately below.

Publishing organizations usually start by developing an idea about what to publish.<sup>103</sup> This activity is usually considered part of editorial development. Farrar writes that:

Ideas for books are often generated within the publishing house itself. It is said of one highly modern firm that a rolling wall-screen is kept with such ideas graphically represented. If an author enters with an idea for a book, on say, "Games My Grandfather Played," the proper scroll is pulled down to display the fact that the editor himself had that inspiration long ago. The practice of developing ideas in editorial departments, then finding writers to do them on assignment, has, I should think, doubled since the 1920s. Some of our most successful books are developed in this manner, and it is doubtful if many successful publishers'

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<sup>103</sup>See especially, chapter four, "Editorial Development: Ideas into Books," Smith, 37-50.

lists could exist without them.<sup>104</sup>

In the case of private presses, ideas are developed in a similar manner, albeit in a less formalized way. The nature of private presses to be highly personal make this the case.

Records generated from the activity of developing ideas include research documents, such as surveys or analyses, editorial policies and report and draft proposals of book ideas.<sup>105</sup> In the case of private presses, the activity of developing book ideas generally does not generate any documentary evidence. Given the personal nature of private presses, ideas are generally discussed informally or orally and are not documented.

Once an idea has been developed, the next activity of publishing organizations is to solicit manuscripts from prospective writers.<sup>106</sup> The activity of soliciting writers involves informing prospective writers that a publishing organization is seeking material for publication. There are a number of ways in which publishing organizations make it known that they are interested in receiving manuscripts for

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<sup>104</sup>John Farrar, "Securing and Selecting the Manuscript," What Happens in Book Publishing, 32.

<sup>105</sup>As mentioned in the introduction to this thesis, records generated by publishing organizations have been identified by Laura Coles in her manual on publishers' records, Archival Gold.

<sup>106</sup>In the case of some publishing organizations, manuscripts are developed in-house. Writers are hired to write a manuscript pertaining to a particular subject as specified by the publisher. Smith, 37.

publication. One way in which they do this is to target specific writers. In such cases, publishing organizations may look to a particular writer with an established reputation in the desired field. For example, if a publishing organization was looking to publish a thriller, it might contact writer Anne Rice, whose reputation is already established in the field.<sup>107</sup> In other cases, publishing organizations may be interested in simply publishing anything that a particular writer is working on, relying on the reputation of the writer alone. In these cases, publishing organizations are usually successful when they have already established an ongoing relationship with the author.<sup>108</sup> Especially in the case of larger publishing organizations, a literary agent is an important player in fostering relationships between writers

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<sup>107</sup>Anne Rice, The Vampire Lestat (New York: Knopf, 1985); Idem, The Witching Hour: A Novel (New York: Knopf, 1990); and Idem, Taltos: Tales of the Mayfair Witches (New York: Knopf, 1994).

<sup>108</sup>Such has been in the case of Margaret Atwood and Pierre Berton with publisher McClelland & Stewart, and Ethel Wilson with Macmillan Company. See for example, Margaret Atwood, Surfacing (Toronto: McClelland & Stewart, 1994); Idem, The Robber Bride (Toronto: McClelland & Stewart, 1993); Idem, Wilderness Tips (Toronto: McClelland & Stewart, 1991); and Idem, The Handmaid's Tale (Toronto: McClelland & Stewart, 1985). See also Pierre Berton, The Death of Tecumseh (Toronto: McClelland & Stewart, 1994); Idem, City of Gold (Toronto: McClelland & Stewart, 1992); and Idem, The Arctic Grail; the Oust for the Northwest Passage and the North Pole, 1818-1911 (Toronto: McClelland & Stewart, 1988). See also Ethel Wilson, Mrs. Golightly and Other Stories (Toronto: Macmillan, 1961); Idem, The Innocent Traveller (Toronto: Macmillan, 1960); and Idem, The Equations of Love (Toronto: Macmillan, 1952).

and publishers.<sup>109</sup>

Publishing organizations not only actively solicit manuscripts from prospective writers, they also receive unsolicited manuscripts. In their book on self-publishing, Friesen Printers note that the supply of manuscripts outnumber publishing organizations by a wide margin.<sup>110</sup> For example, Toronto publisher McClelland & Stewart accepts roughly 10 books out of the approximately 70,000 unsolicited manuscripts it receives per year.<sup>111</sup>

Private presses, in contrast, tend to rely on their personal judgement when deciding which writers to solicit works from. While this is generally true, it is not always the case. Private presses sometimes canvass generally to the writing community. For example, in response to an advertisement placed in a literary journal, one prospective writer inquired:

In a recent issue of Writer's Quarterly, I noticed Barbarian Press was soliciting manuscripts. Enclosed would you find a literary cv, reviews and a recent broadsheet.

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<sup>109</sup>A literary agent may be defined as "an individual or organization who acts on behalf of an author on publishing and rights matters for a commission or percentage of the proceeds from the author's work". Nat G. Bodian, Bodian's Publishing Desk Reference (Phoenix: Oryx Press, 1988), 206.

<sup>110</sup>Publishing Your Own Book: A Guide for the First Time Publisher (Altona, Manitoba: Friesen Printers, 1982), 11.

<sup>111</sup>Jane Widerman, "A Homey Alternative to the Rejection Slip: Do-it-Yourself Publishers Crack the Best-Seller Lists," Maclean's 94, no. 21 (May 25, 1981): 42.

The poems in question for the new volume would number a full fledged book (64 pages). I am open to any size, format, though, you might suggest. Many of the new materials have seen publication in a wide range of small magazines and university periodicals. Kindly inform me of any particular philosophy or specifications your press may hold.<sup>112</sup>

Not unlike larger publishing organizations, private presses receive a great many unsolicited manuscripts.<sup>113</sup> The overall volume of incoming manuscripts is, however, less in the case of private presses. The particular nature of private presses, specializing in limited-edition, often literary works, usually attracts a particular kind of writer. An academic specializing in biomechanics, for example, is not likely to turn to a private press for publication purposes. There are, however, exceptions. In response to an unsolicited manuscript, one B.C. private press proprietor wrote:

Thank you for your recent letter in which you offer us a chapter synopsis of your book.

Barbarian Press is a private press devoted to limited editions of poetry and belles lettres, and we rarely accept unsolicited manuscripts. Moreover, Science Fiction and Fantasy are not among our principal interests as publishers. I don't know where to suggest you turn with your book, but an hour in the library at Mission with a copy of Writer's

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<sup>112</sup>Paul Cameron Brown to Crispin Elsted, 1 June 1981, f. 2-1a, Barbarian Press fonds.

<sup>113</sup>See files 2-1a and 2-1b which contain many unsolicited manuscripts, Barbarian Press fonds.

Market might provide some useful places."<sup>114</sup>

In summary, private presses carry out the activity of soliciting a manuscript in a different way than other larger publishing organizations. Private presses are less aggressive about soliciting writers, given that they produce a limited number of works and rely heavily on their own intuition and judgement. Generally, private presses pursue projects they wish to undertake for personal reasons, rather than those intended for commercial success.

Records that document the activity of soliciting manuscripts consist primarily of correspondence with writers about publication possibilities. Advertisements may be another type of record generated from the activity of soliciting manuscripts. As mentioned at the outset, the activity of soliciting manuscripts is often carried out informally. The same is true for private presses. Private presses often rely on personal contacts, word of mouth and informal literary circles to solicit manuscripts. In view of this, little documentary evidence is generated from this activity, in comparison with other activities discussed in this chapter.

A third activity associated with the function of acquiring prospective manuscripts is considering whether to publish a

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<sup>114</sup>Crispin Elsted to Tammy Smith, 26 November 1986, f. 2-1b, Barbarian Press fonds.

particular manuscript. This activity involves reviewing a manuscript to make a judgement on its suitability for publication. There are a number of factors that influence a publisher's decision to publish a prospective manuscript, including the mandate of the press, the book's suitability, potential market and timeliness, the author's popularity, and financial and logistical considerations.<sup>115</sup> Farrar wrote:

The easiest thing in publishing, as a rule, is to reject a book. But the hard work and the rewards, in spiritual as well as fiscal satisfaction, are in acceptance.<sup>116</sup>

In the case of private presses, the choice of works to be published is no easier. Works are selected for publication mainly for personal reasons but other factors, such as their literary value and potential for creative expression in print are also considered. Financial profitability is of less concern. In the end, the decision whether to publish a particular work comes down to a matter of personal taste. In response to a prospective writer, one private press proprietor writes:

Thank you for sending along the Orban poems. I was interested to read them, though again I'm afraid we have to

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<sup>115</sup>See section entitled, "How Manuscripts are Judged," in Farrar, 40-44.

<sup>116</sup>Farrar, 41.

say No; they simply aren't to our taste.<sup>117</sup>

Records generated from the activity of considering whether to publish a particular work include draft notes, internal memoranda, appraisal and/or market analysis reports and costing records. In the case of private presses, fewer record types are generated.<sup>118</sup> Other examples include rejection letters, original manuscripts (if not returned to author) and edited manuscripts (if not returned to author) which might provide some evidence of reasons for acceptance or rejection for publication.<sup>119</sup> More often, private presses do not naturally create any documentary evidence as a result of the activity of considering whether to publish a particular work.

A fourth activity associated with the function of acquiring the manuscript is negotiating the terms of publication. This activity involves communicating with prospective writers to

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<sup>117</sup>Crispin Elsted to Jascha Kessler, 16 September 1986, f. 2-1b, Barbarian Press fonds. The work of Hungarian poet Otto Orban has since been published. Otto Orban's Blood of the Walsungs: Selected Poems, ed. George Szirtes (Newcastle: Bloodaxe Books, 1993). A previous collection was published as The Catullan Games (Vermont: Marlbor, 1988).

<sup>118</sup>In the case of the archival fonds of the three private presses examined in this thesis, there is very little documentary evidence of the activity of considering whether to publish a particular work. What little evidence exists is contained in letters to prospective writers indicating whether the press has decided to publish a particular work.

<sup>119</sup>Coles, 35-36.

determine the nature and rights associated with the publication of a particular work. It may involve some form of consultation, such as meeting with a writer's lawyer or the signing of a contract.<sup>120</sup> Increasingly, negotiations have become more legalized, especially in the case of manuscripts submitted to larger publishing operations. Movie rights, intellectual property rights and electronic publishing options may all be brought up in negotiations.<sup>121</sup> Private presses, in contrast, are less formalized as far as negotiation is concerned. In practice, there is little to negotiate. Works are generally published on terms set by a private press.<sup>122</sup>

Records generated as a result of negotiation, especially in the case of larger publishing organizations, typically include contracts and other legal documents, such as royalty and advance documents.<sup>123</sup> Because formal agreements are rarely entered into in

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<sup>120</sup>A contract is defined as "an agreement between two or more parties, the purpose of which is to establish the conditions to which they agree and to define each party's rights and duties as regards to these conditions." Sara B. Sluss, "Interpreting and Applying the Acceptability Clause in Book Publishing Contract," Book Research Quarterly 6, no. 2: 29.

<sup>121</sup>Lazar Sarna, Authors and Publishers, Agreements and Legal Aspects of Publishing, 2d ed. (Toronto and Vancouver: Butterworths, 1987).

<sup>122</sup>A review of the archival fonds of the three private presses used as examples in this thesis provides no evidence of formal contracts with writers over the publication of a particular work.

<sup>123</sup>In the case of November House Press fonds, a medium-sized publishing company, files 1-17 to 1-20 are entirely devoted to

the case of private presses, there are fewer records generated by private presses from the negotiation activity. Details respecting publication are worked out informally, the writer and the press arriving at mutually agreed upon terms. Like the other activities described previously, this activity is largely oral, thereby generating little documentation. Whatever documentation that is generated from this activity tends to be correspondence which may address negotiation issues.

A closer examination of the records created by the three private presses used as examples in this thesis will follow. The records are examined with a view to identifying those records which show evidence of the function of acquiring prospective manuscripts. In the case of the Barbarian Press fonds, the types of records generated from the function of acquiring the manuscript include correspondence files. The "General Correspondence, 1978-1990" series contains general business and social correspondence relating to the acquisition of manuscripts. In some cases, prospective writers enquire about publication possibilities; in other cases, the proprietor of the press may refer to alternative projects or editorial revisions required prior to publication. In addition, two other files, namely

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contracts. These files consist mainly of standardized forms, "Contractual Agreements," with specifications regarding royalties specified. File 1-11, for example, contains an agreement reached between the Press and Kenneth Dyba pertaining to the publication of The Long (& Glorious) Weekend... (Vancouver: November House, 1975).

"Manuscript Submissions, 1981-84" and "Manuscripts Submissions, 1985-89" show evidence of this function. These files consist primarily of manuscript material, but contain little correspondence indicating how the material came to the press.<sup>124</sup>

In the case of Klanak Press fonds, the entire fonds is described in its inventory as consisting "of business and personal correspondence regarding manuscripts submitted to or published by the press."<sup>125</sup> The Klanak Press fonds is arranged alphabetically, mainly by the name of correspondent. In File "Correspondence - G", for example, much of the correspondence is from prospective writers enquiring about publication possibilities.<sup>126</sup> One prospective writer wrote:

I understand that Klanak Press is active and about to produce another publication. Are you looking at material from people other than those who usually contribute? I would like to submit a short story - or send two or three - in the hope that you would like one - my fiction has been used by CBC and by the Canadian Forum though I realize this is no comment on the work I am doing right now.<sup>127</sup>

The Klanak Press fonds does not include separate files or series

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<sup>124</sup>Files 2-1a and 2-1b, Barbarian Press fonds.

<sup>125</sup>Stephanie Bolster, "Inventory of Klanak Press Papers, 1958-1990." (Vancouver: University of British Columbia Library, Special Collections Division), 1.

<sup>126</sup>File 2-2, Klanak Press fonds.

<sup>127</sup>Jan Gould to William McConnell, 10 July 1969, f. 2-2, Klanak Press fonds.

pertaining to the solicitation or acquisition of manuscripts. Records that document this function are generally interspersed in these general correspondence files.

In the case of Cobblestone Press fonds, the fonds contains very few documents reflecting the acquisition function. There is however, a Manuscript series, which includes files pertaining to particular authors, such as George Bowering, John Crosse, Leonard A. Haffenden, James Harvey and Gladys Hindmarch. However, these files contain manuscript material only. Not unlike manuscript files in the Klanak Press fonds, this series contains manuscript material only with no related correspondence. In view of this, there is little of way of determining how these manuscripts came to the press.<sup>128</sup>

This chapter has shown that the way in which activities are carried out by publishing organizations inevitably affects the nature of the records generated by them. In the case of larger publishing organizations, activities associated with the function of acquiring the manuscript can be involved and formalized. In the case of private presses, the process tends to be ad hoc and personal. As a result, the special way in which private presses carry out this function is reflected in the nature of the record generated from it. In the case of private presses, the volume of records generated from the function of acquiring a manuscript is

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<sup>128</sup>Files 1-1 to 1-13, Cobblestone Press fonds.

far less than for other larger publishing organizations.

A functional analysis of private presses is useful to the archivist because it supplies information about records created by them. With this information, an archivist is better able to determine the relative value of a particular private press fonds in terms of appraisal for acquisition. For example, an archival fonds of a private press will more likely be acquired by an archival repository if it consists of records showing evidence of the function of acquiring a manuscript. Information about its functions and activities is also important in appraisal for selection. Once acquired, the archivist will be able to determine which records to keep, selecting those records which provide evidence of this function.<sup>129</sup>

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<sup>129</sup>In practice, private press records are often acquired by manuscript libraries, not archival repositories. The main reason why manuscript libraries acquire private press records is because they complement existing holdings, such as works published by private presses. With respect to appraisal for selection, manuscript libraries generally do not undertake appraisal for selection once records have been acquired. Interview with George Brandak, 3 March 1995.

## CHAPTER THREE

### PRODUCING A FINISHED WORK

Within a publishing house the responsibility for creating the book as a physical entity lies with the production department. Very few publishers own their own printing facilities, so this responsibility normally involves dealing with commercial typesetters, printers and binders. A production manager and his or her staff are therefore involved in the following basic steps as the physical book is brought into being: planning, cost estimating, scheduling, design, selection of supplies, purchase of paper and cover materials, and the supervision of typesetting, printing and binding.<sup>130</sup>

A second function of publishing organizations is producing a finished work.<sup>131</sup> A manuscript must be edited, physically arranged on pages and printed. The function of producing a finished work involves copy-editing, designing the work and printing the work. This chapter will examine these activities associated with producing a finished work, focusing on the particular way in which they are carried out by private presses. The three activities associated with the function of producing a finished work are examined separately below.

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<sup>130</sup>Dessauer, 72.

<sup>131</sup>For the purposes of this thesis, the term 'work' has been used to denote any finished printed product. It encompasses a broad spectrum of products, including, but not limited to 'books', 'broadsheets', 'literary pamphlets' and any other printed material.

Datus C. Smith writes that copy-editing involves establishing legibility, consistency, grammar, clarity and style, factual accuracy, legality and propriety, and production details.<sup>132</sup> As a result of these various aspects of the work involved, the editorial process can be long and involved, in order to ensure that the most suitable version of the text will be published. A manuscript may go through many versions before it is ever finally in an acceptable format.<sup>133</sup> The first activity involved in producing the work is copy editing.<sup>134</sup> William Bridgwater describes the copy-editing process as follows:

Take the manuscript of a book. Set it firmly upon a desk or a table so that it cannot slip or slide. Pick up a pencil. Start reading through the manuscript, and as you read correct typographical errors and note passages that may confuse a reader and usages that may cause trouble for a printer. You are doing copy editing.<sup>135</sup>

In the case of private presses, copy-editing focuses primarily on production details, although it not unusual for private presses to be involved in editing for clarity and style.

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<sup>132</sup>Smith, 53.

<sup>133</sup>See Chapter 5, "Editing the manuscript," in Smith, 51-63.

<sup>134</sup>"The process of making such changes is called copy-editing, with the amount of editing varying with the book, the house, and the acquiring editor's inclination. A light copyediting may involve little more than a quick check for errors in punctuation and grammar, while depth editing often involves major organizational and rewriting changes." Brownstone, 78.

<sup>135</sup>Smith, 54.

Records documenting the activity of copy-editing consist mainly of edited manuscripts, although correspondence with writers regarding editorial decisions may also be created.<sup>136</sup> Records created by private presses showing evidence of the activity of copy-editing are much the same, although the editorial information contained on these basic record types may be different.

Once a work has been thoroughly reviewed and revised, it is ready for the next stage of production. Designing a work involves determining how it will physically take shape. It consists of choosing various design elements, such as the type of paper to be used, the method of printing, the print type, and how illustrations, if any, will be incorporated into the final product. Ernst Reichl writes:

it is the designer in whose hands lies the responsibility for converting raw material of manuscript, type, paper, ink, cloth, photography, and drawing into what we call a book, in such a way that the end product carries an idea into as many minds as possible, as impressively as possible, and for as long a time as possible.<sup>137</sup>

Design is influenced by many considerations, including cost, legibility, physical attractiveness and suitability to the work's

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<sup>136</sup>Coles, 35.

<sup>137</sup>Ernst Reichl, "Designing the Physical Book," What Happens in Book Publishing, 83.

particular purpose.<sup>138</sup> All these factors depend on the nature of the work being published. Reichl writes:

Given two manuscripts of the same length, one an economic thesis of predictably limited circulation, the other a spy story with a large sales potential, the designer will want to handle them somewhat differently, aside from all considerations of legibility and attractiveness.<sup>139</sup>

In view of this, the nature of the work probably has the greatest single impact on design decisions.

Publishing organizations strive to achieve a balance between the commercial and aesthetic imperative of design. Richard Bingham writes:

Canadian book design is most commonly functional, modest, inoffensive, conservative, and untainted by ambition; a reflection, says poet and typographer/designer Robert Bringhurst, of Canadian publishers' 'deep Presbyterian fear of the sensuality and asceticism of fine design.' Perhaps; certainly it is not because Canadian designers are mediocre, but more likely for three interconnected reasons: better design is costly; most marketing departments have untested (and perhaps untestable) perceptions about how books should look; and final decisions in matters of design do not rest with designers.<sup>140</sup>

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<sup>138</sup>Reichl, 82.

<sup>139</sup>Ibid, 84.

<sup>140</sup>Richard Bingham, "Publishers and Design - The Final Frontier," Amphora 89 (Autumn 1992): 22.

As mentioned in the introduction to this thesis, the ultimate goal of private presses is not commercial success. In view of this, private presses do not necessarily aim to strike a balance between the competing forces of commercial and aesthetic imperatives in the same way as other larger publishing organizations. Private presses focus instead on the aesthetic value of the work, producing a work largely for personal reasons.

Two design decisions involved in producing a finished work include type and paper choice. First, factors affecting type choice include the style or characteristic, size, width, and legibility of the typeface.<sup>141</sup> In the case of larger publishing organizations, the choice of type is typically based on practical concerns, such as legibility.<sup>142</sup> Type choice is generally given a lower priority, given the many other decisions required in producing a finished work.<sup>143</sup> The main consideration for larger publishing organizations is that whatever type is chosen, it be clear, legible and readable. In the case of private presses, type choice is a subjective decision, influenced not only by the nature of the text, but also by personal taste and preferences. Private presses typically choose speciality or historical

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<sup>141</sup>Raymond Roberts, Typographic Design (London: Ernest Benn Limited, 1966), xx.

<sup>142</sup>Ibid, 75.

<sup>143</sup>Interview with Maureen Nicholson, 6 July 1995.

typefaces to reflect the nature of the text being published.<sup>144</sup> Christopher Andreae writes that: "Many private presses settle for a formula, for a type face or a paper they can master and then use over and over again."<sup>145</sup> For both private presses and other larger publishing organizations, a main consideration is that the type choice reflect the text being presented. In this respect, private presses and other larger publishing organizations make the same considerations, only arriving at different decisions based on the nature of the product being produced.

Paper choice is another consideration in publishing design. In the case of larger publishing organizations, the choice of paper comes down to a matter of suitability.<sup>146</sup> For example, the combination of weight and bulk is a major consideration in the choice of stock as it will affect the appearance of the type, as well as the overall appearance of the book. In the case of private presses, paper choice is also a major consideration. The main distinguishing feature of the private press in this respect is that private presses often use specialty or handmade papers, often with unusual texture and colour.<sup>147</sup> Like type choice, the choice of an appropriate paper centres on the nature of work

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<sup>144</sup>Roberts, 33.

<sup>145</sup>Christopher Andreae, "Small Press Publishers: A Craft Raised to an Art," Amphora 81 (September 1990): 21.

<sup>146</sup>Bingley, 49.

<sup>147</sup>The Private Press, 20.

being produced.

In summary, design is influenced by a number of factors, the most important being the nature of the work to be produced. In the case of larger publishing organizations, decisions respecting design tend to be more influenced by factors of cost and practical concerns of legibility and durability, whereas in the case of private presses, the decisions tend to be more specialized, idiosyncratic and subjective.

In view of some of the factors influencing design decisions, both larger publishing organizations and private presses gather information and purchase necessary hardware and equipment as part of the design activity. This typically involves corresponding with suppliers, requesting catalogues and price lists, and then purchasing the desired supplies. Once the necessary materials have been secured, prototypes and layouts are created, experimenting with the various combinations of materials to produce the desired effect.

Records generated from the activity of designing the work consist of design and layout information, design notes, and supplier information, such as contracts, invoices and sales brochures. In addition, larger publishing organizations may also create contracts with designers, policy documents and procedural records or notes.<sup>148</sup> In the case of private presses, similar

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<sup>148</sup>Coles, 37-38.

documents are created, such as notes, sketches and sample designs. In addition, correspondence with suppliers, catalogues, price lists and related financial documents, such as invoices, are also created.

The third activity associated with producing the work is printing and binding (if applicable) of the work.<sup>149</sup> Printing is the process of producing finished sheets, while binding is the process of converting finished sheets and cover materials into a publication format. In the case of larger publishing organizations, printing and binding are increasingly automated, using computers to manipulate and print texts. As Dessauer writes:

Some publishers have discovered that effective advance coordination with such authors enables them to employ the machine-readable output of the author's word processor (e.g. a floppy disk) in their own editing-composition or word processing systems, thereby allowing them to copy edit or typeset the manuscript electronically without ever setting pencil to paper or printing out proofs.<sup>150</sup>

This is especially the case with the increasing use of computer software designed for desk-top publishing.<sup>151</sup> In most instances,

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<sup>149</sup>Given the special nature of private press works, binding may not be applicable. As mentioned previously, private presses publish such works as broadsides and pamphlets which do not require binding.

<sup>150</sup>Dessauer, 79-80.

<sup>151</sup>While computers have increasingly been used in the production activity of producing a finished work, computers have

however, larger publishing houses contract out the printing activity to outside printers. Even a publishing house which does not control its own production facilities must prepare budgets to determine the cost of paper, binding materials, presswork, and manufacturing costs.

In the case of private presses, printing is typically done in-house and by hand, using a traditional process called letterpress.<sup>152</sup> In letterpress printing, the type is locked into chases or steel frames and mounted on the bed of the press. Each letter is placed individually in line and each line is then spaced. Lines of type are assembled in long trays known as "galley" from which proofs can be pulled. In view of its mechanical nature, the printing process as practised by private presses can be extremely time-consuming.

Records generated from the printing activity consist of such production records as manuscripts, galley, pages and production notes. In the case of larger publishing organizations, records may include contracts with printers and production reports. Like

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not yet replaced the traditional method of copy-editing in smaller publishing houses (marking hard-copy versions of manuscripts), despite Dessauer's claim to the contrary. Interview with Maureen Nicholson, 4 July 1995.

<sup>152</sup>Letterpress is also known as the relief printing method, "in which printing area are raised above non-printing areas and the impression is made directly from the inked raised surface to the substrate or paper." William Forbes, "Print Industry," The Canadian Encyclopedia, vol. 3 (Edmonton: Hurtig Publishers, 1988), 1755.

larger publishing organizations, records generated by private presses from the printing activity consist of layouts, make-readies, sketches, galleys, and other printed material.<sup>153</sup>

The records of the three private presses used as examples in this thesis will now be examined. In particular, records which show evidence of the function of producing the work will be identified. First, in the case of the Barbarian Press fonds, a "Books" series refers to the major publishing projects undertaken by the press.<sup>154</sup> Each has its own Project file, including detailed planning and design documents, manuscripts, layouts and make-readies.<sup>155</sup>

In the case of the Klanak Press fonds, there is little in the way of production records. As mentioned in chapter one, the press contracted with other designers and printers, such as Takao Tanabe and the Morriss Printing company, to design and print their works. Records which show evidence of the production function consist of correspondence with design and printing contractors concerning the nature of the work involved in producing these works. For example, Klanak Press proprietor McConnell writes the following instructions to the Morriss Printing Company:

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<sup>153</sup>See, for example, Subgroup 2, Project Files series, Barbarian Press fonds.

<sup>154</sup>Series 3, "Books", Barbarian Press fonds.

<sup>155</sup>Norman Amor, "Barbarian Press Papers Inventory", 6.

Sorry to be so long in getting [sic] back to you on the F.R. Scott translations but I had to have a meeting with Frank, then agree with a few changes in the translations and finally getting copyright clearance and royalty agreement with respect to the St. Denys Garneau owners, Editions Fides, 1949.

I think a printing of 750 would be best. Notwithstanding the additional cost we would like the reprinting to be as faithful as possible to the original, which is widely considered to be the most beautiful book ever done in Canada. To save time, I am enclosing POEMS OF FRENCH CANADA with cross-references to most of the text changes. Both Frank and ourselves would like to proof before final printing.<sup>156</sup>

Other than these few references found in letters contained in general correspondence files, other records that document the production function include some design sketches and annotated manuscripts which show evidence of the design activity.<sup>157</sup>

In the case of Cobblestone Press, many of the records generated by the press document the its involvement in commercial print work, such as the production of birth announcements, business cards, invitations and miscellaneous stationery.<sup>158</sup> This fact reflects the nature of the organization as primarily a commercial printer. While the bulk of production records generated by Cobblestone Press reflect this commercial aspect,

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<sup>156</sup>William McConnell, Klanak Press to Dick Morriss, 12 April 1978, f. 3-2, Klanak Press fonds.

<sup>157</sup>See especially Subgroup 2, Project Files series, Barbarian Press fonds.

<sup>158</sup>See especially Printwork Order and Printed Material series, Cobblestone Press fonds.

the fonds does contain some records reflecting its activities in the production of literary works. Part of a series entitled "Printed Material: Printwork" refers to works produced by the press written by Robin Blaser, Ezra Pound, John Pass, Howard Evan Rafferty and R. Maria Rilke.<sup>159</sup>

An examination of the records generated from the function of producing the work provides insight into the nature of private presses generally. In the case of Barbarian Press, the Barbarian Press fonds contains considerable records documenting the production function. In contrast, there are few production records in the Klanak Press fonds in view of the press' decision not to undertake design and printing activities. In the case of Cobblestone Press, documentary evidence generated from the function of producing the work is overwhelmed in a mass of records documenting the press' activities pertaining to commercial print work. This is the direct result of the nature of Cobblestone Press to have been primarily involved in commercial print work.

An archivist appraising private press records is better able to determine the relative value of the records of private presses knowing something about how the press functioned. For example, the fact that the Klanak Press fonds contains few production records does not necessarily mean that the fonds is less

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<sup>159</sup>Files 3-7 to 3-12, Cobblestone Press.

valuable; this fact merely reflects the manner in which the press carried out this particular function. Information, such as this, makes it easier for the archivist to decide whether to acquire a particular body of records or determine which records, among many, should be maintained for long-term preservation.<sup>160</sup>

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<sup>160</sup>As mentioned earlier, manuscript libraries do not generally undertake appraisal for selection. Given the relatively small size of a private press fonds, manuscript curators are more likely to preserve the fonds in its entirety, rather than to selectively retain certain records, once the fonds has been acquired. Another important factor influencing a manuscript curator not to undertake appraisal for selection is the cost involved in acquiring a private press fonds. Private press records are typically acquired by manuscript libraries by purchase.

## CHAPTER FOUR

## MARKETING A PUBLISHED WORK

No matter how carefully selected, meticulously edited, or attractively produced a book may be it will not achieve its purpose nor will a publishing house achieve its goal unless the book reaches its intended customer. What the publisher does in marketing and distributing the product is as vital as the editorial and production efforts.<sup>161</sup>

The third function of publishing organizations is to market a published work.<sup>162</sup> For the purposes of this thesis, marketing may be defined as

all activities related to directing the sale and movement of books and publications from publisher to user, either directly (as in mail order) or through agents such as book sellers, jobbers, professors, cooperative sales accounts, etc.

All publishing organizations carry out a marketing function for their works to be known by their intended audience. The marketing function typically involves direct and indirect marketing activities. These main activities are examined separately below.

In the case of larger publishing organizations, direct marketing activities include producing catalogues and advertising. Direct marketing techniques are essential to

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<sup>161</sup>Dessauer, 101.

<sup>162</sup>Bodian's Publishing Desk Reference, 221.

publishing organizations to inform prospective purchasers about a particular work. These activities are used primarily to stimulate interest and generate sales. Unlike private presses, which typically produce limited edition works, larger publishing organizations direct their marketing efforts to interest the widest possible audience.

Larger publishing organizations typically produce seasonal catalogues, announcing the publication of recent works. In other cases, publishers may advertise a recent release by placing advertisements in newspapers or magazines. Franklin Spier writes:

At first glance, it would seem that publishers advertise books in order to sell them to book buyers. Yet that is an over-simplification. In the broadest sense, publishers advertise books in order to create readers.<sup>163</sup>

Other direct marketing activities employed by larger publishing organizations can be more aggressive in nature, using techniques such as posters, exhibits, book release parties, book signings and other such publicity stunts. For example, the advertising for Douglas Coupland's Shampoo Planet included the production of posters and two book covers (one with a male and the other with a female).<sup>164</sup>

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<sup>163</sup>Franklin Spier, "Book Advertising," What Happens in Book Publishing, 154.

<sup>164</sup>Douglas Coupland, Shampoo Planet (New York: Pocket Books, 1992).

Private presses also carry out direct marketing activities, although, given the nature of private presses and their products, the way in which these activities are carried out differs from other larger publishing organizations. Because private presses often rely on an established clientele and produce a limited number of works, direct marketing of a work is less of a concern.

Advertising, for example, serves not to create a market but rather to inform regular clients that a new work has recently been completed and available for purchase. Private presses typically do this by producing announcement cards.<sup>165</sup> Announcement cards are often distributed through mailing lists to regular clients. While this is generally the case, private presses may also place advertisements in literary journals where they are likely to find interested clients.<sup>166</sup>

Records generated from direct marketing activities consist mainly of the advertisements themselves, but also may include correspondence with newspapers or magazines pertaining to the advertisement. Other records include campaign records, notes and draft marketing plans. Records created by private presses, however, tend to reflect the personal nature of the marketing

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<sup>165</sup>Announcement cards for Rona Murray's The Enchanted Adder and Florence McNeil's A Silent Green Sky are contained in file 1-2 "Advertising", Klanak Press fonds.

<sup>166</sup>File 1-2 of the Klanak Press fonds contains a copy of an advertisement in a literary journal entitled the fiddlehead for Klanak Press' The Quality of Halves and Klanak Islands.

approach used. In view of this, records include correspondence, mailing lists and announcement cards.<sup>167</sup>

The second main activity associated with the function of marketing the work is indirect marketing activities. Such activities typically include sending out complimentary copies of their works to book reviewers, issuing press releases, or preparing background information about the press or writer. These activities tend to be less overt or aggressive in nature. Indirect approaches are useful ways for publishing organizations to disseminate information about themselves to the media and to the general public which may then generate interest in a particular work. For example, the reviewing of a work can help to enhance the appreciation of the work and in so doing encourage potential purchasers.

Unlike larger publishing organizations, private presses, given their nature to produce limited-edition works, do not have to be as aggressive in marketing. Indirect marketing activities include seeking direct interaction with clients, such as through attendance at conferences or book fairs.<sup>168</sup>

Records generated from indirect marketing activities consist mainly of brochures, order cards, press releases, catalogues of

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<sup>167</sup>See especially the Ephemera & Promotion series, Barbarian Press fonds.

<sup>168</sup>Louise Thomas, "Book Publicity," Chandler B. Grannis, ed. What Happens in Book Publishing, 182-197.

publications and other promotional pamphlets. In the case of private presses, records tend to consist of conference materials and book reviews.<sup>169</sup>

Having identified some of the activities associated with the function of marketing the work, a brief examination of the archival fonds of the three private presses used in this thesis will follow. In the case of Barbarian Press, two series entitled "Early Correspondence, 1976-78," and "General Correspondence, 1979-1990," include files pertaining to the marketing function.<sup>170</sup> Included in the former series is a file pertaining to the press' involvement with Circle Craft Co-operative.<sup>171</sup> Other activities documented in this series include promotional efforts at the Vancouver Antiquarian Book Fair.<sup>172</sup> In the case of Klanak Press fonds, separate files have been created which contain unique documents reflecting the marketing function. A file entitled "Clippings and Reviews" contains articles, reviews and other written material concerning the press and the works produced by

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<sup>169</sup>See especially Public Notices, Drawings & Photographs, Barbarian Press fonds. This series includes public notices of the press, reviews, catalogue entries, newspaper writeups and records of the Elsted's participation in courses, printing demonstrations and other public events.

<sup>170</sup>Series 1 and 2, Barbarian Press fonds.

<sup>171</sup>File 1-5, Barbarian Press fonds.

<sup>172</sup>File 3-4, Barbarian Press fonds.

the press.<sup>173</sup> Another file in the Klanak Press fonds entitled "Advertising", contains copies of advertisements placed in journals, announcements cards and press releases on certain works.<sup>174</sup> Included in this file is a release prepared for publication in the Community Arts Council News and Calendar, a monthly publication describing arts and crafts events throughout British Columbia. The release is typical of the kind of marketing activities undertaken by a private press:

Vancouver's Klanak Press has just released its fourth book. With design and typography by the well-known Vancouver artist Takao Tanabe, the volume goes on sale September 1st in bookstores across Canada... The three previous books published by Klanak Press have won awards in typography shows in Canada and Europe and have been displayed in many book festivals both in Eastern Canada and abroad. They are now distributed by Peter Martin Books of 896 Queen Street West, Toronto 3, Canada. The retail price of the latest book is \$2.50.<sup>175</sup>

Another file in the Klanak Press fonds which documents the special way in which private presses typically carry out the function of marketing the work is reflected in a file entitled "Mailing List".<sup>176</sup> The file contains copies of lists of public and university libraries, membership lists, lists of previous

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<sup>173</sup>File 1-5, Klanak Press fonds.

<sup>174</sup>File 1-21, Klanak Press fonds.

<sup>175</sup>Release for the Community Arts Council News and Calendar (1960), f. 1-2, Klanak Press fonds.

<sup>176</sup>File 3-1, Klanak Press fonds.

purchasers and lists from other publishing companies and reflects the press' emphasis on direct mailing to market the work.

In the case of Cobblestone Press, very few records reflect the marketing function.<sup>177</sup> This fact is not only reflective of the way in which private presses carry out the marketing function, but also the special case of Cobblestone Press to have produced few published works. An exception is a file entitled "Patronage (in search of)" containing correspondence with other publishing organizations seeking general assistance and possible joint ventures.<sup>178</sup> Other files in the Subject series, such as "Book Dealers" (f. 6-6 to 6-7), "Events" (f. 6-13) also contain material relating to the marketing function. Correspondence and other printed material pertaining to a number of public events, such as the Burnaby Art Gallery Show and the Italian Cultural Centre Show, are also contained in the Cobblestone Press fonds.<sup>179</sup>

An examination of the three private presses used as examples in this thesis shows that, in comparison with the function of producing the work, very few records of the marketing function are created. The marketing function is limited in the three

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<sup>177</sup>Files entitled "Advertising" and "Clippings" in the Cobblestone Press fonds do not refer to any promotional activity but rather to the administrative function of the press to purchase equipment and supplies. Files 3-18 and 3-19, Cobblestone Press fonds.

<sup>178</sup>File 5-32, Cobblestone Press fonds.

<sup>179</sup>See files 6-12 and 6-13a, Cobblestone Press fonds.

private presses examined in this thesis compared with the other functions examined previously. As discussed in the introduction to this thesis, the nature of private presses to have a built-in market, precludes the need to pursue major efforts in marketing the work.

Information about how private presses carry out the marketing function can assist archivists in arriving at appraisal decisions. Knowing that private presses do not pursue an active marketing program is useful to an archivist appraising the records of a private press. With this information, an archivist will understand why private press fonds contain few records documenting the marketing function. It is because of the way in which private presses carry out this function, rather than that the fonds is incomplete, and therefore less valuable. Understanding the particular way in which private presses carry out the marketing function provides context to the nature of records generated by private presses, making it easier for an archivist to appraise them.

## CONCLUSION

All archivists assume that the minimum record to be kept is the record of organization and functioning and that beyond this minimum values become more debatable. By a judicious selection of various groups and series an archivist can capture in a relatively small body of records all significant facts on how the agency was created, how it developed, how it is organized, what functions it performs and what are the consequences of its activities.<sup>180</sup>

This thesis has shown how functional analysis can be used to provide context to records created by private presses. While the class of organization used in this thesis, namely private presses, is different from earlier studies by Blinkhorn, MacLean, Fournier and Humphries, its results are similar. All of these studies provide information about how an organization or person functions, information that is useful to archivists for appraisal purposes. As Terry Eastwood writes: "Understanding the properties of archives and the processes forming them is important in the exercise of archival appraisal."<sup>181</sup>

While the main focus of this thesis has been on identifying the main functions carried out by private presses and the nature of records generated by them, its use in archival appraisal has

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<sup>180</sup>T.R. Schellenberg, Modern Archives: Principles and Techniques (Chicago: University of Chicago Press, 1956, Midway Reprint, 1975); 140.

<sup>181</sup>Terry Eastwood, "How Goes it with Appraisal," Archivaria 36: 112.

been highlighted. The identification of record types in connection with the functions and activities carried out by private presses is useful to archivists because it helps to determine the relative value of records acquired by archival repositories or manuscript libraries. Information which provides context to records can assist archivists not only in determining which records to acquire, but also which records, among many, should be retained for long-term preservation.

This thesis has also shown that the nature of the records generated by an organization depends in large measure on the way in which a particular function or activity has been carried out. In the case of private presses, certain records are simply not generated, in view of the fact that a particular activity does not, by its nature, naturally generate documentary evidence. Such is the case for private presses in considering whether to publish a manuscript. In other instances, the nature of the record generated may be different from other similar organizations depending on how a particular function or activity is carried out. Such is the case for private presses in carrying out the production function in which private presses produce specialized products. As outlined in chapter three of this thesis, records generated from the production function vary considerably from other larger publishing organizations given that private presses produce limited-edition, fine-crafted products. Understanding the special nature of how a particular type of organization or person

operates is helpful in understanding the records created by that body, and as a result, helpful to the archivist for archival appraisal purposes.

This thesis has also examined three archival fonds of private presses currently held at the University of British Columbia Library, Special Collections and University Archives Division. A number of observations can be made about the nature of records generated by private presses on the basis of an examination of these records and knowledge gained from a functional analysis of private presses.<sup>182</sup> The first set of observations relates to private presses generally, in contrast with other larger publishing organizations. The other set of observations refer specifically to the three private presses used as examples in this thesis.

First, an examination of the archival fonds of the three private presses used in this thesis has shown that, in comparison with other larger publishing organizations, the functions and activities of publishing organizations are carried out differently by private presses than by other larger publishing organizations.

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<sup>182</sup>The author recognizes that archival fonds of a particular records-creating body does not always accurately reflect the nature of the organization. An archival acquisition does not always include all records of an organization. For example, certain records may be kept back in view of operational requirements. Further, by the time archival records are made available to the general public, certain records may have been culled through appraisal for selection.

In the case of the function of acquiring a manuscript, there are, in comparison with other records created, fewer records generated by private presses from this function. This fact reflects the nature of private presses to initiate projects, rather than to solicit works to be published. As outlined in the introduction to this thesis, private presses publish a limited number of works, and decisions about whether to publish a particular work are highly subjective and personal. In view of this, the vast majority of records reflecting this function tend to be correspondence with writers who have submitted an unsolicited text. In contrast with the function of acquiring the manuscript, private presses place a much greater emphasis on the function of producing the work. In view of this fact, it should not be surprising that the vast majority of records created by private presses are production records. With respect to the marketing function, private presses pursue this function the least of the three main publishing functions identified in this thesis. This fact can be attributed to the fact that, as outlined in the introduction to this thesis, private presses have a built-in market, and do not have to rely on marketing in the way that general trade publishers tend to. In view of this characteristic of private presses, it should not be surprising that few marketing records exist for private presses, in comparison with other records types created by them. A final observation on private presses generally is that because the main focus of

private presses is on a single function, namely producing the work, the bulk of records created by private presses tend to be production records. In contrast, larger publishing organizations tend to be more involved in the other two functions of publishing organizations: namely, to acquire prospective manuscripts and to market a published work.

A number of other observations based on an examination of their archival records can be made about the way in which the three private presses used as examples in this thesis carry out the three main publishing functions. First, the Barbarian Press fonds appears to have the most complete set of records reflecting the three main publishing functions. This observation can be attributed to the fact that Barbarian Press is actively engaged in all three of the publishing functions described in this thesis. In contrast, the Klanak Press fonds is noticeably lacking in records generated from one of the main functions outlined in this thesis, namely producing the work. The lack of production records in the Klanak Press fonds can be attributed to the fact that design and production activities were contracted outside the press. In the case of Cobblestone Press, there are comparatively few records in its archival fonds which document the three main publishing functions as examined in this thesis. This can be attributed to the fact that the press engaged in relatively fewer publishing projects than did the other two presses examined in this thesis, and focused instead on its commercial print work.

Arriving at observations such as these can be useful in archival appraisal because they help the archivist to determine the relative worth of records, by placing them in the context of their creation. But not only is such analysis useful to archivists for appraisal purposes. Information gained from such an analysis can assist archivists in establishing acquisition agreements with potential publishing organizations to determine the kinds of records that are valuable to the archives. This information can also assist in records management by determining the worth of records currently in use by organizations based on the functions and activities carried out by the organization.

Having provided a number of observations arising from a functional analysis of private presses, a number of areas for future study will be identified. While this thesis has examined private presses, other private organizations, such as theatre, film and art organizations, should also be examined using a functional analysis approach. While there will be similarities among them, other studies of private organizations will be of use to repositories that acquire such records.

More work as well should be done in the area of the appropriate use of functional analysis in archival appraisal. Documentation strategists, such as Helen Samuels, argue that archivists should encourage organizations to document all activities regardless of whether the activity naturally generates record material. Further discussion of this question should be

made especially given that documentation strategy is gaining momentum in the U.S.

Another area of study that should be pursued is the application of archival theory, namely functional analysis, by non-archival repositories. As mentioned at the outset of this thesis, records generated by private presses are typically acquired by manuscript libraries, and not archival institutions. Further analysis is required to examine the implications of applying archival theory to material acquired by a manuscript library.

This thesis has shown that there are uses for a functional analysis beyond those previously being applied. It has demonstrated how a functional analysis can be applied to a private organization. In doing so, it has shown the usefulness of such an approach to another class of organization. By providing context for records creation, functional analysis serves a useful tool for archivists in archival appraisal.

**Appendix:**  
**Record descriptions taken from Simon Fraser University's  
Publishers' Papers Database<sup>183</sup>**

Barbarian Press fonds, (1977-1990)

The Barbarian Press fonds (1977-1990) consists of approximately 6 feet of records consisting of printed ephemera and job printing, such as wedding and birth announcements, invitations, gift certificates, Christmas cards, menus, wine labels, bookplates, letterheads, bookmarks, calendars, pamphlets, broadsheets, and prospecti. Some correspondence and financial records exist as well as drawings, designs, and numbered page proofs of books published by Barbarian Press.

The Barbarian Press fonds is arranged into four main sub-groups: Business and Personal Correspondence; Project Files; General Printing (ephemera and early printing products of the Press); and Financial Records. The Project files consist of editorial records, sales records, and production records, including layouts, make-readies, camera-readies and proofs.

Klanak Press fonds (1958-1990)

The Klanak Press fonds (1958-1990) consists of approximately 23 feet of records, consisting of business and personal correspondence regarding manuscripts submitted to or published by the Press, and include carbon copies of many outgoing letters. The fonds also contains press releases, invoices, order forms, mailing lists, tax forms, book reviews, and poetry manuscripts. The Klanak Press fonds consists mainly of incoming correspondence files interspersed with some sales records and some manuscript material. There are few, if any, production records in the Klanak Press fonds.

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<sup>183</sup>The following descriptions are based on information obtained from the Publishers' Papers Project database on Canadian publishers' records at the Canadian Centre for Studies in Publishing, Simon Fraser University.

Cobblestone Press fonds (1968-82)

The Cobblestone Press fonds (1968-82) consists of approximately 12 feet of records. The Cobblestone Press fonds consist of manuscripts and printed material as well as subject, letter, book and magazine files from 1960 to 1980. The records also contain several photographs. In comparison with the other fonds discussed here, the Cobblestone Press fonds consist mainly of production records, largely printwork material, with relatively little correspondence.

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