

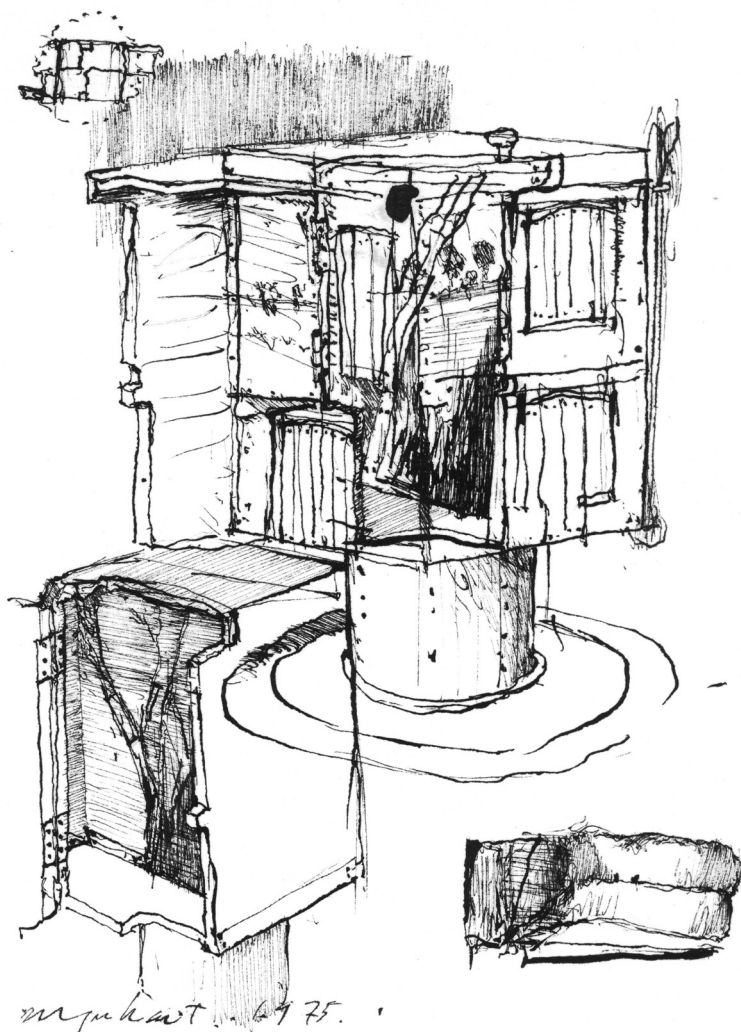
The Porcupine's Quill

<http://www.sentex.net/~pq1>



Spring 2008

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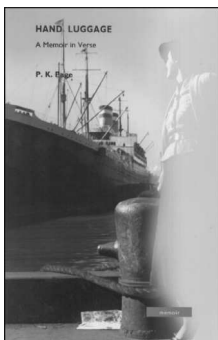
Untitled study for an improbable box

Tony Urquhart, 1975

Celebrate Our Award Winners!

The Porcupine's Quill takes great pride in the achievements of our authors.

We invite you, the reader, to enjoy the fruits of their labours and to celebrate the nominations and prizes that they have so-deservedly garnered.

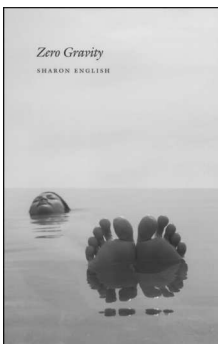


Alcuin Book Design Award

- *The Book of Were*
Wayne Clifford (tied for Second Place – Poetry)

City of Victoria Butler Prize

- *Hand Luggage*
P. K. Page (Shortlisted)

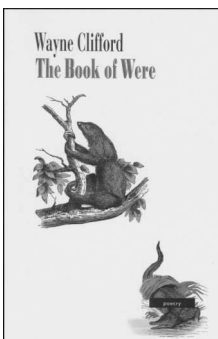


Giller Prize

- *Zero Gravity*
Sharon English (Longlisted)

ForeWord Magazine / Book of the Year Award

- *Hand Luggage*
P.K. Page (Finalist – Autobiography / Memoir)
- *World Body*
Clark Blaise (Finalist – Short Stories)

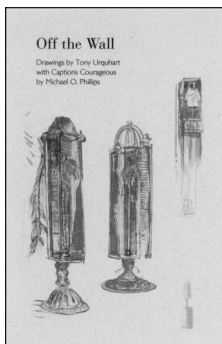


Relit Awards

- *Zero Gravity*
Sharon English (Shortlisted)
- *World Body*
Clark Blaise (Longlisted)
- *Hand Luggage*
P. K. Page (Longlisted)

Off the Wall

**Tony Urquhart, with captions courageous
by Michael O. Phillips**

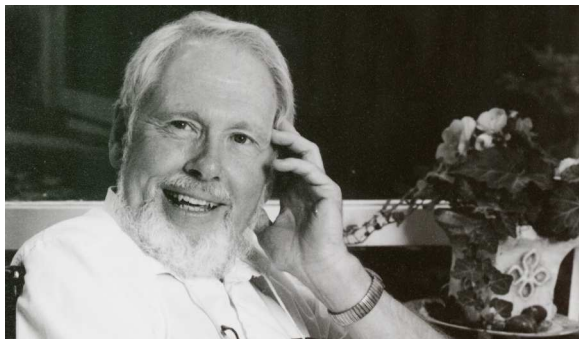


A series of 113 drawings which served as studies for artist Tony Urquhart's ubiquitous box sculptures – strange, surreal, almost absurd objects. These preliminary sketches provide a unique window into the mind and process of the artist. Captions for the drawings are provided by Michael Phillips who has approached them as if coming on a batch of drawings without prior knowledge of their intent. He has tried to divine something of the artist's purpose in designing these objects, and to speculate on the end of various projects. *Off the Wall* – amusing, irreverent, nonsensical – is exactly that!

In order to facilitate the construction of his box sculptures Urquhart required working drawings, idea drawings and even drawings of the stands upon which the sculptures would sit. These works were not intended as ends in themselves, but nonetheless they are as complete, interesting and exciting as the artist could render. Urquhart explains that one of his 'artistic heros' is Leonardo da Vinci – whose idea drawings for flying machines, military catapults and siege cannons have never been surpassed.

Tony Urquhart is recognized as one of Canada's pioneering abstract artists. His work has been featured in important private and public collections around the world. He was professor of Fine Arts at the University of Waterloo for many years and now divides his time between Ireland and Stratford, Ontario.

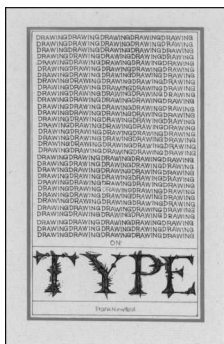
Michael O. Phillips enjoyed a diplomatic career as Canadian Ambassador to a number of countries. He was also Minister for Public Affairs in London and Consul General in New York. His own artistic life was limited to the execution of wall drawings using indelible crayon. Phillips is retired and lives in Ireland.



\$27.95 • 224 pp • sewn, paperback • 5.56" x 8.75"
ART • 978-0-88984-302-8 • June 2008

Drawing on Type

Frank Newfeld

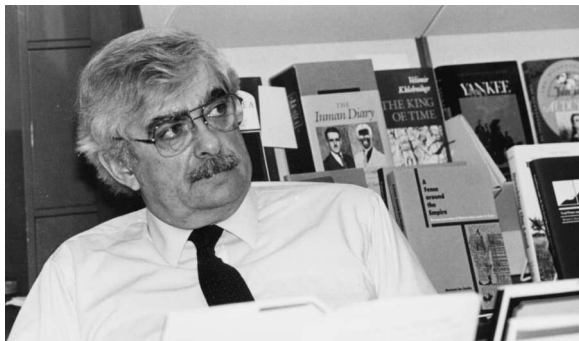


Drawing on Type is the life-story of one of Canada's more colourful book-world characters – Frank Newfeld, designer, illustrator and storyteller extraordinaire. It is a wide-ranging account, beginning with Newfeld's youth in England during the Second World War and leading to his involvement in the book trade in Canada. Eventually becoming Art Director, and subsequently, Vice-President of Publishing at McClelland & Stewart, he went on to co-found the Society of Typographic Designers of Canada (now the Graphic Designers of Canada), and to run the illustration program at

Sheridan College. Newfeld pulls no punches: he is critical of a college system that infantilizes its students; of childrens'-book illustrators that insult young readers' intelligence; of authors, artists, designers and editors who condescend to their collaborators. Yet he is as unflinching in his evaluations of himself as he is in his evaluations of others, for *Drawing on Type* is also a self-reckoning.

'The "pleasure of visual sophistication" has certainly been the foundation of Frank Newfeld's career. Newfeld has combined art and humour with an intellectually rigorous practice and applied it to the design of the Canadian book. The result has been a rarely seen sophistication and artistry that stands far above others in the field.' – Randall Speller, Art Gallery of Ontario

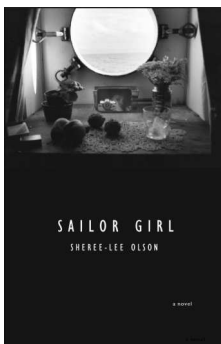
Frank Newfeld has designed and/or illustrated hundreds of books – among them the Canadian classics *Alligator Pie* and *Nicholas Knock*. He has won over 167 awards, including three medals from the prestigious Leipzig Book Shows. Two major articles about his work were published in *DA, A Journal of the Printing Arts* (nos. 45 and 56). Frank Newfeld lives in Oakville, Ontario.



\$27.95 • 336 pp • sewn, paperback • 5.56" x 8.75"
AUTOBIOGRAPHY • 978-0-88984-304-2 • July 2008

Sailor Girl

Sheree-Lee Olson



The Great Lakes serve as the setting for a powerful story about the men and women who labour upon them. Sheree-Lee Olson's protagonist, Kate, belying her middle class suburban origins and current preoccupations as an art student, is equal to the challenge of a hard life aboard the lakers that culminates in an unanticipated and shocking climax. *Sailor Girl* is both a coming-of-age tale and a love poem to the natural world. Set on the grainboats of Canada's Great Lakes in the summer of 1981, it follows the literal and figurative journey of Kate McLeod, a rebellious photography student looking to earn money for tuition. Using tight, salty dialogue and gripping description, the book renders a sharp-edged portrait of life lived on the edges of society. But *Sailor Girl* is also a love story, in which a middle-class girl finds a deep connection with the unruly men and toughminded women of the lakes. Life on the water is both brutally physical and socially restrictive, and Kate kicks against all of the rules, written and unwritten. A female riff on such classics as *Two Years Before the Mast* and Malcolm Lowry's *Ultramarine*, *Sailor Girl* is also a uniquely Canadian story, one that distills a vanishing part of our heritage.

'O Eternal Lord God, who alone spreads out the heavens and rules the raging of the seas, receive into your protection all those who go down to the sea in ships and occupy their business on the great waters.' — *Sailor's prayer*

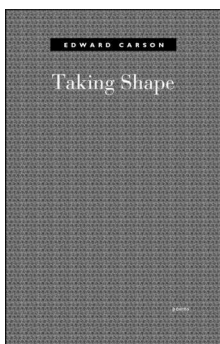
Sheree-Lee Olson was born on the shores of Lake Ontario (Picton) and grew up across Canada and in Europe. After earning degrees in visual art, philosophy and journalism, she joined the *Globe and Mail* as an editor in 1985. She lives in Toronto with her husband and two sons.



\$27.95 • 304 pp • sewn, paperback • 5.56" x 8.75"
FICTION / NOVEL • 978-0-88984-301-1 • May 2008

Taking Shape

Edward Carson



Never flinching from truth, Edward Carson demonstrates the brutal honesties and shapes of love. The poems in *Taking Shape* speak of love's powerful personal history, its public geography and geology, how it changes, how it shifts itself into different forms and temporalities and how love profoundly alters an individual's point of view and the world at large.

Taking Shape is also about the nature of shape, how the very form or vessel, like language itself, persuades us to take on as well as escape from the many breathtaking landscapes and mysteries, clues and possibilities of our shared lives.

'Within Ed Carson's grave meditation on love we can hear sounding the ghost of our old, stately, inexhaustible pentameter. As his measured words resonate and rhyme, accumulating weight, so do his ideas. This is mature poetry that appeals to both the heart and the head – accomplished, thoughtful, and moving.' – Keith Maillard, author of *Gloria*

'Ed Carson's linked poems, *Taking Shape*, rising and falling in easy cadences, examine how things take shape in the world. Yet for all their fluidity, these poems have a blade-sharp edge. Showing us "held together in a fierce ring of light", they reveal, poignantly, what it is that makes us human.'

– Anne Simpson, author of *Loop* and *Quick*

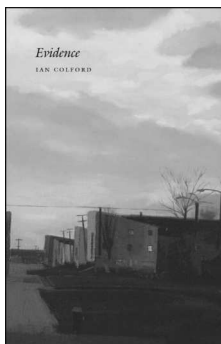
Edward Carson is twice winner of the E. J. Pratt Poetry Award. Over the past thirty years he has pursued a variety of careers involving the word including service as president of several major book publishing companies. At present he is Chief Business Officer and Associate Director, University of Toronto, School of Continuing Studies. Edward Carson lives in Toronto.



\$12.95 • 48 pp • sewn, paperback • 5.56" x 8.75"
POEMS • 978-0-88984-305-9 • February 2008

Evidence

Ian Colford



The stories in *Evidence* are a connected sequence of reminiscences told by a single narrator, a wanderer uprooted by war. He observes the societies he inhabits with an uneasy, distrustful eye. Sometimes seeking a foothold or an advantage, sometimes just passing though, he observes the ways people torment and use each other. He sees the worst impulses that humanity tolerates, not only in others but in himself. He is by turns victim and abuser. He is conniving and vengeful, inquisitive and caring. His desires are often thwarted, sometimes by circumstance, sometimes by the maliciousness or indifference of others. He exists in a kind of limbo, a living in between, neither here nor there. In his encounters with strangers he sometimes meets with kindness, generosity and unselfishness, but they are rare, and as a person victimized and scarred by his past, he cannot help finding such behaviour strange.

'Kazan's two friends pinioned the other man to the spot so he was unable to raise himself from the kneeling position. As I watched, Kazan lifted the stick and let it fall. The three of them, Kazan and his two accomplices, laughed as their victim groaned with pain. I wondered why the man who was being beaten didn't cry for help.... Maybe it was a game, I thought. Then the kneeling man bowed his head, and this gesture of resignation told me who he was.'

(an excerpt from *Evidence*)

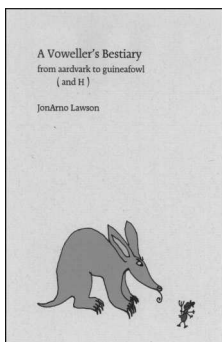
Ian Colford's stories and essays have been published widely. Travel to Greece, Portugal, Turkey and Italy have laid a foundation upon which much of his recent fiction is constructed. His work has won awards and been shortlisted for the Journey Prize. Colford lives in Halifax. *Evidence* is his first collection.



\$22.95 • 208 pp • sewn, paperback • 5.56" x 8.75"
FICTION / STORIES • 978-0-88984-303-5 • March 2008

A Voweller's Bestiary

JonArno Lawson



Deer delve deeper,
peer between endless greens
gentle breezes tremble the reeds,
temperers seethe,
regrets deepen.

Whenever we freeze,
then flee –
Whenever we're tender,
then severe –
we resemble deer.

JonArno Lawson – in a non-traditional alphabet book-making use of vowel combinations, rather than initial letters – demonstrates for children and readers of all ages the depth, fun and excitement to be found in language. Lawson is an addict of wordplay and a lover of children's poetry; his exquisite use and exploration of language offers a fanciful look into the animal kingdom.

'Lawson is in a class by himself: he plays, but does not pander.... Lawson also possesses ... a truly subversive wit.... Lawson's tonal range is impressive indeed. While he is undoubtedly one of the most gifted poets of humorous and nonsense verse writing today, he is also capable of lyric moments that ring true.'

– The Lion and the Unicorn Award (judges' statement, 2007)

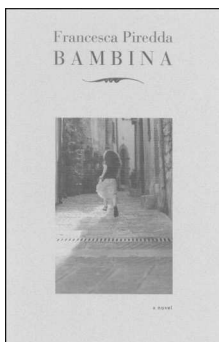
JonArno Lawson's *Black Stars in a White Night Sky* received the 2007 Lion and the Unicorn Award for Excellence in North American Poetry. His other books include *The Man in the Moon-Fixer's Mask*, *Inklings*, and *Love is an Observant Traveller*. His most recent publication, *Inside Out: children's poets discuss their work*, is an anthology which he compiled and edited. He lives in Toronto.



\$14.95 • 96 pp • sewn, paperback • 5.56" x 8.75"
JUVENILE / ALPHABET • 978-0-88984-300-4 • April 2008

Bambina

Francesca Piredda



In *Bambina*, a novel about the intricacies of a happy childhood, Francesca Piredda gives life to an unforgettable family portrait in the Rome of the 1960s. As Eugenia observes her cosmopolitan parents intently performing the rites of *la dolce vita*, she lives her own moments and celebrations in the parallel world of childhood. One by one, the places, the characters and the events of her microcosm are unwrapped for the reader, as Eugenia's ironic and tender voice tells a saga populated with gardeners, maids, cardinals, schoolmates and playboys. A budding philosopher, always hopeful of romance,

young Eugenia at times stumbles and sometimes triumphs. As she turns fifteen, she wades into new territory, armed with her ingenuity and her sense of wonder.

'A sparkling mind illuminates a colourful city and an intriguing adolescence.'

— Tim Parks, Booker Prize finalist for *Europa*

'Francesca Piredda captures the unique, unrepeatable, irredeemable intensities of childhood.... Multilayered, cosmopolitan, innocent and sly, cynical and enamoured, disenchanted and full of wonder, Eugenia takes us with her on her "sentimental education", a voyage as rich and varied as life itself.'

— Gilbert Reid, author of *So This Is Love*

'*Bambina* is as unique as it is enchanting. Francesca Piredda's protagonist, Eugenia, is an astonishing creation.' — Patricia Young, author of *Airstream*

Francesca Piredda grew up in Rome of Italian and French-Canadian parents. After an international career in film, documentary and advertisement production, she became a communicator and now resides in Ottawa.

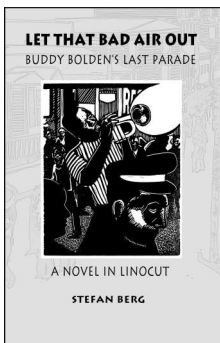


\$22.95 • 224 pp • sewn, paperback • 5.56" x 8.75"

FICTION / COMING OF AGE • 978-0-88984-295-3 • In print now

Let That Bad Air Out: Buddy Bolden's Last Parade

Stefan Berg



In a collection of seventy images, *Let That Bad Air Out* depicts the story of the legendary New Orleans musician Buddy Bolden marching in his last parade. The title of the book is taken from lyrics attributed to Bolden, referring to the need to refresh the cramped, sweaty atmosphere of the late-night dance halls. Little is known of Buddy Bolden but he is considered to be the first bandleader to play the improvised music that has since become known as jazz. Using traditional linocut printmaking techniques, artist Stefan Berg – with a sharp and contemporary boldness – creates a narrative in

pictures transcending the boundaries of any spoken or written language, providing the reader with an experience akin to watching a silent film.

It was the culture of the New Orleans parade and its unique music that sparked Berg's interest in Buddy Bolden. The artist wanted to tell the story of Bolden's music and to capture the energy and the movement of the parade in hand-carved images. Bolden played his cornet with such power and clarity that it is said his music could be heard from miles away. Because he was never recorded, this unique sound has been lost to history. The quiet left in Bolden's wake seems a fitting subject for the silent novel.

'Let That Bad Air Out: Buddy Bolden's Last Parade plays like new Orleans jazz itself. From intro and ensemble, it builds through the wildest of solos to the inevitable, all-spending climax. Stefan Berg's images are silent, but you can hear the music is every one.' – Patrick Tevlin, Happy Pals Party Orchestra

Stefan Berg is currently completing his final year at the Ontario College of Art and Design in Toronto.



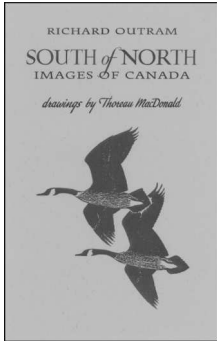
\$17.95 • 144 pp • sewn, paperback 5.56" x 8.75"

ART / GRAPHIC NOVEL • 978-0-88984-296-0 • In print now

South of North: Images of Canada

Richard Outram, with drawings

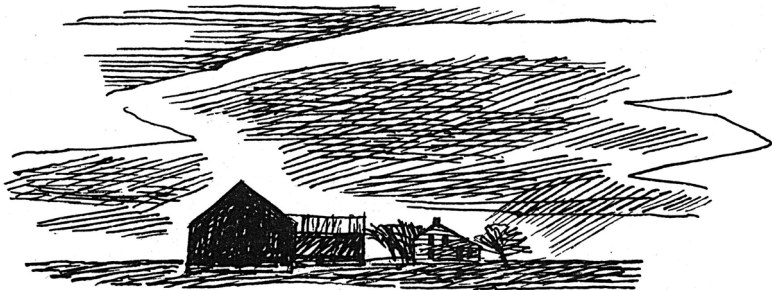
by Thoreau MacDonald



For this collection of uncommon plainsong, editors Rosemary Kilbourn and Anne Corkett have chosen poems and illustrations by a poet and an artist who both recognized that simplicity and restraint are among the most difficult of achievements in art. Richard Outram has been described by Alberto Manguel as 'one of the finest poets in the English language'. A year before his death in 2005, Outram collected together a series of unpublished poems that had been written in response to a request from the Arts and Letters Club of Toronto. The work was intended to provide a text for a song cycle

commissioned from the composer Srul Irving Glick in celebration of the Club's ninetieth anniversary. Glick selected eight of the poems and then set them for baritone/mezzo-soprano and piano; the work was performed with the title of *South of North: In Honour of Thoreau MacDonald 1901–1989*. Outram had long admired MacDonald's drawing, and Thoreau's spare, evocative pictures drew from Richard a different aspect of his wordsmith's craft.

'The result is *South of North*, a gorgeous volume of both Outram's and MacDonald's stunningly spare and, oftentimes, breathtaking art. Rural and wild Canada is captured in all her beauty, from the horses of Bonavista to September in the Yukon and the chorus of spring frogs in the Caledon hills. "Threescore miles and ten", the book's final poem, speaks of the vulnerability of all we take for granted: "The problem with what most matters/ a heritage loved and inhabited as such,/ in Babylon bordered by three tarnished/ seas and one more-or-less straight line,/ is that all too soon, unless the prevailing/ misrule is corrected, one won't be able/ to get there from here any longer. Not/ before dark.'" – *In the Hills*, Vol. 14, No.4



\$16.95 • 128 pp • sewn, paperback • 5.56" x 8.75"

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