

Lead and Light

The Evolution of Lumiere Press



STEICHEN

DAVE HEATH || KOREA

MICHEL LAMBETH

AURORA ✿ TOROSIAN

GORDON PARKS

FREDERICK SOMMER

■ TORONTO SUITE ■

PAUL CAPONIGRO

—|| Nostalgia for an Unknown Land ||—

THE NINTH STREET SHOW

Lead and Light

The Evolution of Lumiere Press

Published to accompany an exhibition
at the Ryerson Image Centre,
Ryerson University, Toronto
May 1–June 2, 2013

Preface

In spring 2013, the graduating class of Ryerson University's Photographic Preservation and Collections Management MA programme, under the guidance of curator, photographic historian, and professor David Harris, produced an exhibition and a publication dedicated to Toronto's Lumiere Press. Both titled *Lead and Light: The Evolution of Lumiere Press*, these related projects pursued separate goals: the exhibition—held at the Ryerson Image Centre from May 1 to June 2—explored the twenty-two limited edition photography books released by the press between 1986 and 2013, and focused on the creative and intellectual processes by which they were researched, designed, and meticulously produced; the accompanying publication traces the history of the press through a profile of its founder, Michael Torosian, and provides the first print catalogue of all Lumiere Press titles to date, including their specifications and locations in Toronto's public collections. In both cases, *Lead and Light* sought to illuminate and celebrate the link between photography and print, and describe the process of bookmaking in its artisanal form.



Michael Torosian at his Intertype C4, which casts the type for Lumiere Press books in lead.

A World Apart

The Photography Books of Michael Torosian

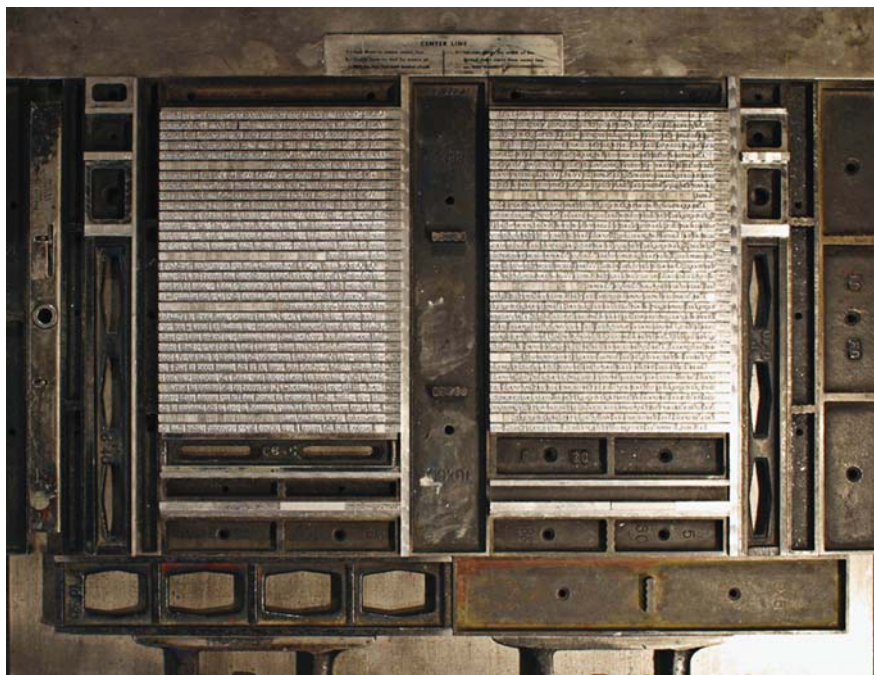
During the spring thaw, the laneway leading to Michael Torosian's Toronto studio is thick with mud. He is visible some distance off, through the open door, head down, working. "Always working, always," he says, capping his red pen. The studio is very clean, orderly in the way of an Old World apothecary: all closed drawers and small boxes, everything in its right place. Posters from art exhibitions, and others remarkable for their typography, are framed on the walls; a neon Statue of Liberty glows over the door. In the corners are the beasts: an Intertype machine, with which Torosian casts hot lead into type; a Vandercook printing press; and a hundred-year-old German machine for sewing signatures. Torosian is sitting at the room's one worktable, a wooden workbench covered with brown paper. In front of him is a stack of proofs for the newest Lumiere Press title, about the Black Star photographic agency. It will be the twenty-second book from the press in twenty-seven years, and the twenty-second that the publisher—with the help of a changing clutch of assistants—has developed, designed, edited, printed, and bound himself. He has kept each title to an edition of 250 at most.

It is difficult to separate Torosian from Lumiere Press. He likens it to a home whose every object is designed by its owner, the product of his own aesthetic choices. His evolution as a bookmaker is borne out in the back catalogue; the books grow with his experience. His first, *Edward Weston: Dedicated to Simplicity*, is a slim volume: twenty-one pages with four black-and-white photographs, the principal text a reminiscence penned by Cole Weston, the photographer's son. His twenty-first, *Steichen: Eduard et Voulangis*, about Edward Steichen's early Modernist period, comprises fifty-five pages and sixteen four-colour lithographs; the essay, by Torosian, aims to augment the scholarly literature on the photographer. *Edward* is bound in natural linen and smoke-grey paper; *Eduard* in copper-coloured Asahi Japanese silk, printed in gold with a pattern of Torosian's design. If he is always working, he is spurred in part by curiosity about what more he can do and how much of it. His projects, therefore, never get any easier. He keeps John F. Kennedy's popular exhortation about undertaking

apparently insurmountable challenges “not because they are easy, but because they are hard” perpetually in mind. “I’ve seen a number of artists plateau doing the same thing over and over,” he says. “I wanted to make sure I never stagnated.”

Torosian began his career as a photographer, one with a particular interest in photography books, despite their lowly status at the time. “In curatorial circles they were considered simply supplementary to exhibitions,” says Torosian. “I didn’t see them that way; I saw them as the main event.” It was their mobility, he thought, that made them indispensable; at the “outer fringes of the known art world,” Toronto in the 1970s, books were often the only point of access to great photographers. “Nothing was coming here at all. Let’s say you admired Alfred Stieglitz. Well, there’s never been a Stieglitz exhibition in Toronto in my entire life. Ever. You consider Stieglitz one of the most important figures in the history of the medium, but you can’t see his work? And then you discover there are very thoughtful books on him....It’s a revelation.” He wanted to have a book of his own photographs published, and did, but he found the result disappointing. “I had made some recommendations to the publisher—things that I thought would benefit the work. And they just ignored them all.” He needed to be able to speak to art directors “in their own language,” he thought. He began a process of self-education. In the mid-1970s, he visited Glenn Goluska, a typographer and book designer from Chicago who was then working for the Toronto publisher Coach House Press. Goluska had a printing press in his kitchen. “I couldn’t believe it,” Torosian says. “I thought printing presses were the size of school busses, because when you see them in the movies they’re printing the newspaper.” He began to think about finding one for himself, trying to do his own projects. They would be exactly as he wanted them. “The limited edition book on photography, I thought that would be the sweet spot. The equation in my mind was, that to the extent that the book is the true medium of photography, the limited-edition book was the most prestigious form.”

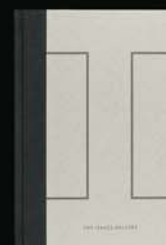
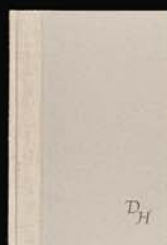
The only formal training Torosian ever received in his *métier* was a night school class in bookbinding at the local high school in the late-1970s. (“Certainly there was never any discussion about publishing of any kind,” he says. “As a matter of fact, I don’t think I’ve ever had a conversation with anyone about publishing.”) By a stroke of luck—one of many that Torosian partly credits with his success—the course was taught by Emrys Evans, then the head conservator of the University of Toronto’s Thomas Fisher Rare Book Library. Torosian stayed in the course for three years. “This extraordinarily accomplished bookbinder was teaching a bunch of civilians!” Torosian says, his round eyes growing wider. “I was enthralled. I kept meticulous notes, and every single evening after class I’d come home and look over everything we’d discussed and learned.”



Locked up type forme ready for the Vandercook Universal III printing press.

In almost thirty years of production, the only major change Torosian can point to was the acquisition of the sewing machine, taking the press “from the seventeenth century to the nineteenth century.” (Before that, he and his assistants would sit in a line with their needles, stitching each book together by hand.) It was a major leap for a shop where new technologies do not exist. “They would upset the ecosystem,” Torosian says. “If you’re going to do things this way, it has to be this way from beginning to end.”

Complications are inevitable. With the exception of the Intertype, which Torosian likens to a nuclear submarine (“I’m still amazed that it’s legal to own one”), he has disassembled and rebuilt every machine in his shop. He is endlessly making repairs, scouring for parts wherever necessary, and calling in the help of others like him around the world. But the setbacks inherent in this way of working are of little import; what matters is that the objects Torosian creates are unachievable through other means. “You only have to see one really beautiful letterpress book, one fine press book, to see that it’s a species unto its own. It’s not like all the other books in the world.”



Catalogue of Lumiere Press Publications

This catalogue presents a comprehensive listing of Lumiere Press titles from 1986 to 2011, all of which were designed, produced, and published in Toronto, Canada. The catalogue is arranged in chronological order, by month and year of publication, beginning with *Edward Weston: Dedicated to Simplicity* and ending with *Steichen: Eduard et Voulangis*. Catalogue entries are accompanied by an illustration of the title page spread. The information for each entry was derived from the publication's colophon, with supplementary information taken from the Lumiere Press website or directly from the publisher.

The entries for each book contain the following information:

- Book titles and subtitles in italics
- Month and year of publication followed by contributors to the publication, if not stated in the title or subtitle
- Physical specifications of the book including: description of photographs (all photographs printed by Michael Torosian, unless otherwise indicated), typeface, paper, cover materials, number of pages, and dimensions (height x width)
- Edition or the number of books published
- Concise summary of content
- Awards received, indicated by an asterisk *
- Listing of Toronto institutions that hold copies of the publication, indicated by the abbreviations found below
- Information about variant editions, if applicable

Clara Thomas Archives and Special Collections, York University
Dorothy H. Hoover Library,

YU

Ontario College of Art and Design University

OCADU

Edward P. Taylor Library and Archives, Art Gallery of Ontario
North York Central Library

AGO

NYCL

Robertson Davies Library, Massey College

RDL

Ryerson Image Centre, Ryerson University

RIC

Ryerson University Library and Archives, Special Collections

RUSC

Thomas Fisher Rare Book Library, University of Toronto

TFRBL

Toronto Reference Library

TRL

Edward Weston: Dedicated to Simplicity
A Reminiscence by Cole Weston

May 1986. Three unpublished photographs printed from copy negatives on gelatin silver paper and tipped in: two portraits of Edward Weston by Brett Weston and Fritz Henle; one view of Wildcat Hill by Edward Weston. Typeset in Linotype Electra with Palatino for display. Printed on Mohawk Letterpress Text. Quarter bound in natural linen and grey Canson paper over boards. 21 pages. 22.86 x 15.24 cm. Numbered edition of 150 with 26 copies lettered A–Z retained by the press.

Published in commemoration of the centennial of Edward Weston's birth. Featuring an essay by Cole Weston about his father's simple, orderly life at his home on the Northern California coast. *Homage Volume I*.

*American Institute of Graphic Arts Certificate of Excellence, Limited Edition Book Design

Locations: AGO, OCADU, RDL, RIC, RUSC, TRL, and YU

Subsequently issued as part of *Homage: The Lumiere Press Collection* (September 1991), which comprises the first five books in the *Homage* series in a slipcase covered in green Canson paper. Side panels are patterned in gold using the series' ornament label. Typeset in black and gold Perpetua. Edition of 26 copies lettered A–Z. Location: OCADU.

Michel Lambeth: The Confessions of a Tree Taster

March 1987. Preface by Michael Torosian.

One previously unpublished photograph printed on gelatin silver paper and tipped in: self-portrait by Michel Lambeth. One photograph printed from a copy negative on gelatin silver paper and tipped in: photograph taken in 1959 by Michel Lambeth. Two facsimiles: a manuscript page and a wood engraving, both by Michel Lambeth. Typeset in Linotype Janson with Perpetua for display. Printed on Mohawk Letterpress Text. Quarter bound in natural linen and Canson paper over boards. 33 pages. 22.86 x 15.24 cm. Numbered edition of 150 with 26 copies lettered A–Z retained by the press.

Published following the Michel Lambeth retrospective at the Public Archives of Canada, Ottawa, in 1986, the book is centred on the photographer's reminiscences about his youth in Toronto and Europe. *Homage Volume II*.

Locations: AGO, OCADU, RDL, RIC, RUSC, TFRBL, TRL and YU

Subsequently issued as part of *Homage: The Lumiere Press Collection* (September 1991), which comprises the first five books in the *Homage* series in a slipcase covered in green Canson paper. Side panels are patterned in gold using the series' ornament label. Typeset in black and gold Perpetua. Edition of 26 copies lettered A–Z. Location: OCADU.

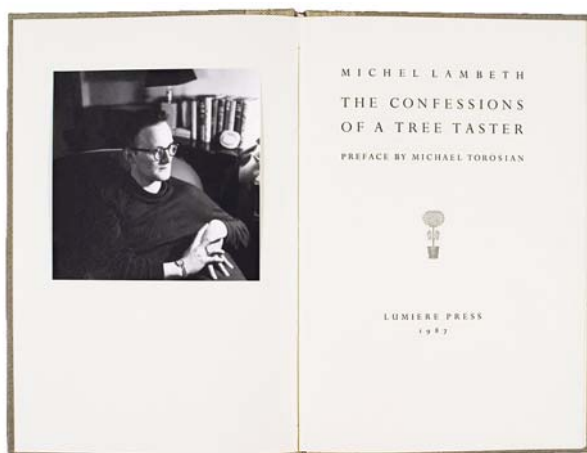
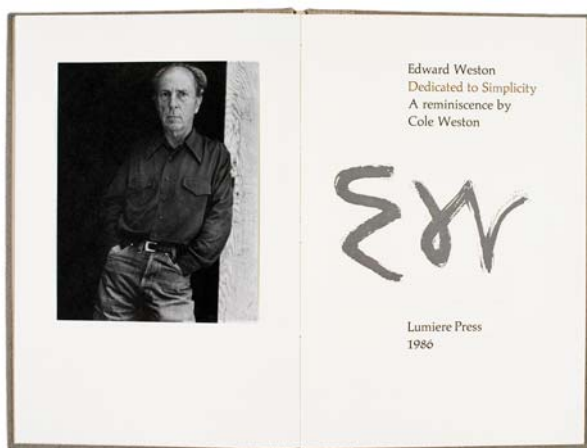
Michael Torosian: Aurora

April 1987. Essay by Shirley J. Madill; interview by Carol Lowrey; photographs by Michael Torosian.

Eight duotone prints and one gelatin silver print tipped in. Typeset in Linotype Electra with Castellar for display. Printed on mould-made Frankfurt paper. Quarter bound in cloth and French marbled paper over boards. Enclosed in a slipcase. 47 pages. 22.86 x 15.24 cm. Numbered edition of 50. Pages [34] and [35] illustrated.

Published to accompany *Aurora: An Exhibition of Photographs by Michael Torosian*, held at the Marcuse Pfeiffer Gallery, New York, in 1987 on the subject of the female nude.

Locations: RDL and RIC



The Ninth Street Show: Photographs by Timothy Greenfield-Sanders

June 1987. Photographs by Timothy Greenfield-Sanders; essay by Robert Pincus-Witten; contemporary reviews by Thomas B. Hess and Belle Krasne. Twenty-five duotone reproductions: twenty-four artists' portraits; one portrait of Leo Castelli. Typeset in Linotype Bodoni Book with Bodoni for display. Printed on Mohawk Letterpress Text. Quarter bound in cloth and grey Canson paper over boards. 71 pages. 22.23 x 14.92 cm. Numbered edition of 150.

Published to commemorate Leo Castelli's 80th birthday and the 30th anniversary of his New York City gallery. Contains photographs of artists who participated in the 1951 *Ninth Street Show* exhibition of Abstract Expressionist art.

*American Institute of Graphic Arts, Certificate of Excellence, Limited Edition Book Design

Location: TRL

T.S. Eliot: Preludes

October 1987. Poem by T.S. Eliot; photograph by Michael Torosian.

One duotone tipped in: portrait from *Aurora* series. Typeset in Linotype Electra. Printed on Strathmore Writing Text. Bound in Curtis Flannel paper. 8 pages. 23.39 x 16.54 cm. Numbered edition of 100.

A single signature book produced for friends of Lumiere Press in appreciation of their support.

Locations: AGO, RDL, RIC, RUSC, and TR

David Heath: Extempore

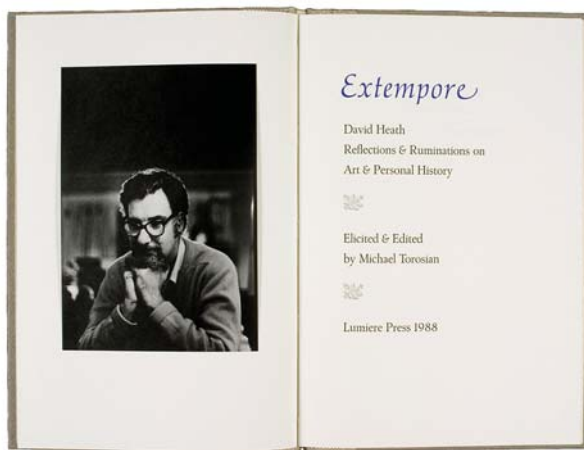
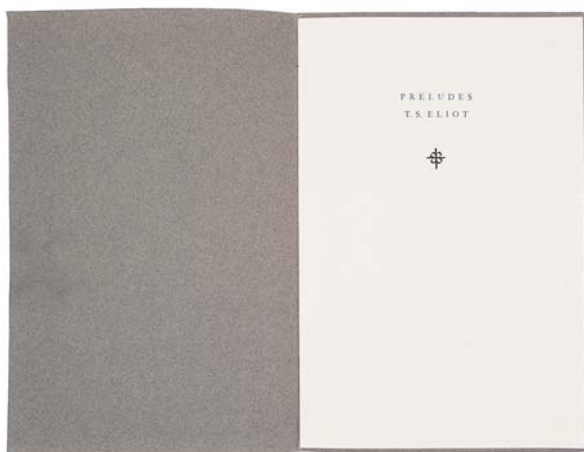
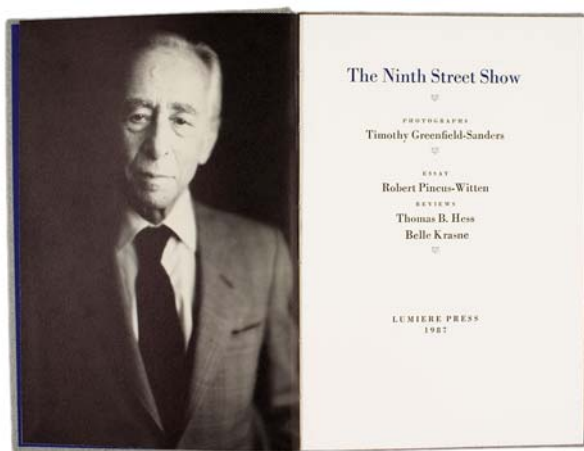
Reflections & Ruminations on Art & Personal History

May 1988. Two previously unpublished photographs printed from copy negatives on gelatin silver paper and tipped in: a portrait of Dave Heath; a 1951 image by Dave Heath. One half-tone reproduction of a hand-rendered layout for a sequence from Heath's *A Dialogue With Solitude*. Typeset in Linotype Fairfield with DeRoos for display. Printed on Mohawk Letterpress Text. Quarter bound in natural linen and Canson paper over boards. 36 pages. 22.86 x 15.24 cm. Numbered edition of 150 with 26 copies lettered A-Z retained by the press.

Heath's early period of photographic discovery and maturation as an artist living in Philadelphia, Chicago, and New York, drawn from interviews with Michael Torosian. *Homage Volume III*.

Locations: AGO, OCADU, RDL, RIC, RUSC, TRL, and YU

Subsequently issued as part of *Homage: The Lumiere Press Collection* (September 1991), which comprises the first five books in the *Homage* series in a slipcase covered in green Canson paper. Side panels are patterned in gold using the series' ornament label. Typeset in black and gold Perpetua. Edition of 26 copies lettered A-Z. Location: OCADU.



Toronto Suite: Photographs by Michael Torosian

May 1989. Photographs and interview by Michael Torosian; essay by Dennis Reid. Twenty-four duotone reproductions: portraits of Isaacs Gallery artists. One gelatin silver print tipped in: portrait of Av Isaacs. Typeset in Linotype Electra with Metro for display. Printed on mould-made Frankfurt paper. Quarter bound in linen and Canson paper over boards, patterned with Isaacs Gallery insignia. 81 pages. 22.86 x 15.24 cm. Numbered edition of 150. Special edition lettered A–Z accompanied by portfolio of original prints.

Dedicated to showcasing the significance of Toronto's Isaacs Gallery and the artists associated with it to the city's contemporary art scene. With text drawn from interviews with Av Isaacs by Michael Torosian.

*Alcuin Society Citation, Limited Edition Book Design

Locations: RDL, NYCL, OCADU, RIC, RUSC, TFRBL, TRL, and YU

Rafael Goldchain: Nostalgia for an Unknown Land

September 1989. Introduction by Alberto Manguel; essay by Michael Torosian. Twelve four-colour offset reproductions varnished and tipped in. Typeset in Linotype Granjon with Perpetua and Cochin Open for display. Printed on mould-made Frankfurt cream paper. Quarter bound in natural linen and Canson paper over boards. 47 pages. 22.86 x 15.24 cm. Numbered edition of 170.

Rafael Goldchain's exploration of his Latin American heritage, represented mainly through portraits taken in Guatemala, El Salvador, Honduras, Nicaragua, and Mexico.

*Alcuin Society Citation, Limited Edition Book Design

Locations: RDL, RIC, TRL, and YU

The Siskind Variations

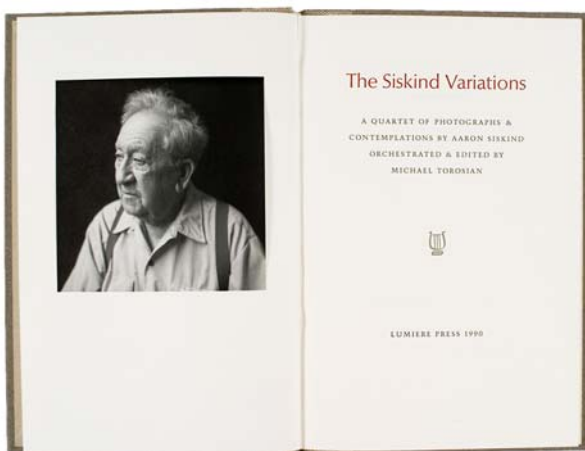
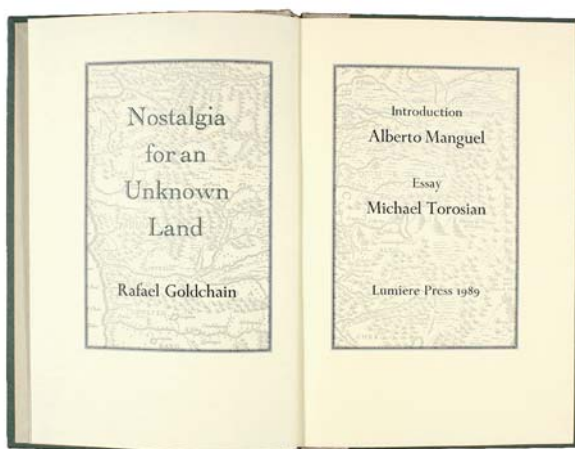
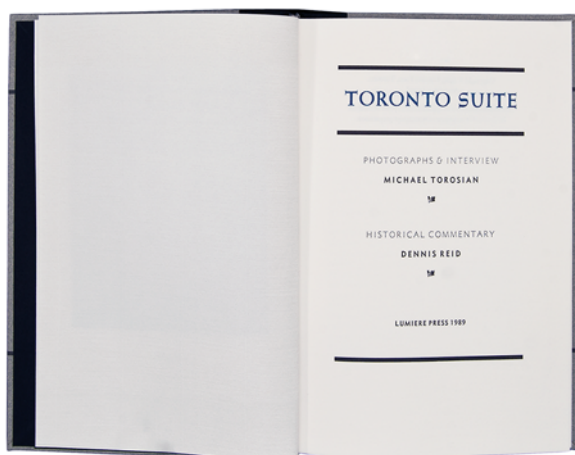
A Quartet of Photographs & Contemplations by Aaron Siskind

April 1990. One unpublished photograph printed on gelatin silver paper and tipped in: portrait of Aaron Siskind by Joyce Culver. One photograph printed from a copy negative on gelatin silver paper and tipped in: portrait of Aaron Siskind by Harry Callahan. Four duotone reproductions: images by Aaron Siskind from the 1940s to the 1970s. Typeset in Linotype Trump Mediaeval with Optima for display. Printed on Mohawk Letterpress Text. Quarter bound in natural linen and Canson paper over boards. 35 pages. 22.86 x 15.24 cm. Numbered edition of 190 with 26 copies lettered A–Z retained by the press.

A series of four monologues drawn from interviews with Michael Torosian, which reveal Siskind's working methods and influences. *Homage Volume IV*.

Locations: AGO, RDL, RIC, TRL, and YU

Subsequently issued as part of *Homage: The Lumiere Press Collection* (September 1991), which comprises the first five books in the *Homage* series in a slipcase covered in green Canson paper. Side panels are patterned in gold using the series' ornament label. Typeset in black and gold Perpetua. Edition of 26 copies lettered A–Z. Location: OCADU.



Paul Strand: Orgeval
A Remembrance of Paul Strand by Naomi Rosenblum

December 1990. One unpublished photograph printed from a copy negative on gelatin silver paper and tipped in: portrait of Paul Strand by Walter Rosenblum. One photograph printed from a copy negative on gelatin silver paper and tipped in: last negative made by Paul Strand. Two duotone reproductions: portraits of Paul Strand by Hazel Strand. Typeset in Linotype Caledonia with Post-Mediaeval for display. Printed on Mohawk Letterpress Text. Quarter bound in natural linen and Canson paper over boards. 34 pages. 22.86 x 15.24 cm. Numbered edition of 200 with 26 copies lettered A–Z retained by the press.

Published on the centennial of Strand's birth. Naomi Rosenblum's diary entries of 1976 recount her visit to Strand's home at Orgeval, France two months before his death. *Homage Volume V*.

*American Institute of Graphic Arts, Excellence, Limited Edition Book Design

Locations: AGO, OCADU, RDL, RIC, TRL, and YU

Subsequently issued as part of *Homage: The Lumiere Press Collection* (September 1991), which comprises the first five books in the *Homage* series in a slipcase covered in green Canson paper. Side panels are patterned in gold using the series' ornament label. Typeset in black and gold Perpetua. Edition of 26 copies lettered A–Z. Location: OCADU.

Frederick Sommer: The Constellations That Surround Us
The Conjunction of General Aesthetics and Poetic Logic in an Artist's Life

May 1992. Photographs by Edward Weston and Frederick Sommer; interview by Michael Torosian.

Four photographs printed from copy negatives on gelatin silver paper and tipped in: one portrait of Frederick Sommer by Edward Weston; three images by Sommer. Typeset in Intertype Weiss. Printed on Mohawk Superfine. Quarter bound in natural linen and paper over boards. 35 pages. 22.86 x 15.24 cm. Numbered edition of 200 with 26 copies lettered A–Z retained by the press.

Frederick Sommer's reflections on his evolution as an artist and his concept of "general aesthetics", drawn from an interview with Michael Torosian. *Homage Volume VI*.

Locations: AGO, OCADU, RUSC, TRL, and YU

Michael Torosian: Anatomy

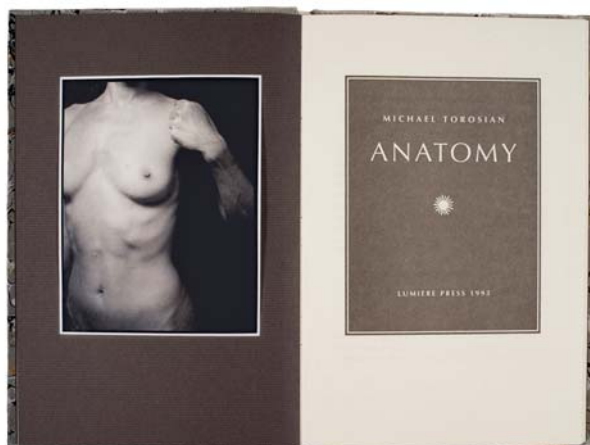
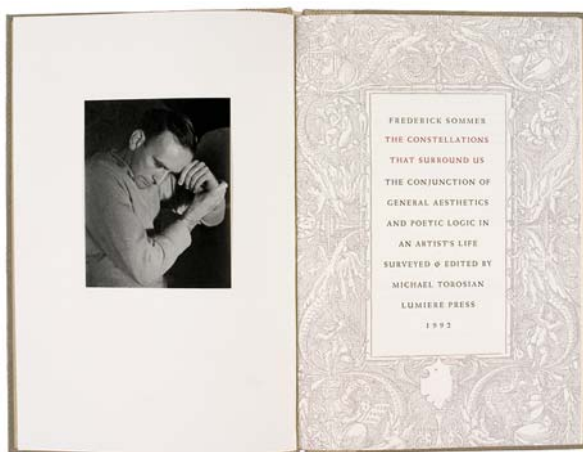
December 1993. Photographs and essay by Michael Torosian.

Twelve duotone reproductions, varnished. One gelatin silver print tipped in. Typeset in Linotype Optima. Printed on mould-made Mohawk Molino paper. Quarter bound in natural linen with French marbled paper over boards. Presented in a slipcase wrapped in Fabriano paper. 57 pages. 22.86 x 15.24 cm. Numbered edition of 150.

Published to accompany *Anatomy: An Exhibition of Photographs by Michael Torosian*, held at the Sable-Castelli Gallery, Toronto, in 1993.

Locations: AGO, RIC, and TRL

Variant edition accompanied by a gelatin silver print from the original negative by Michael Torosian, signed by the artist. Blind stamped with the title. Quarter bound in leather. Issued in a folio and presented with the book in a slipcase. Eleven copies numbered 140–150. Five additional copies, lettered A–E, are accompanied by a portfolio of original prints.



The Witkin Gallery 25

A Celebration of Twenty-Five Years of Photography in New York City

March 1994. Portfolio selected by Evelyn Z. Daitz; introduction by Peter C. Bunnell. Twenty-six halftone reproductions, two of which are tipped in, by various photographers. Typeset in Linotype Granjon. Printed on mould-made Molino paper. Quarter bound in black Canapetta book cloth with green Canson paper patterned in gold over boards. 57 pages. 22.86 x 15.24 cm. Numbered edition of 250.

Published in celebration of the 25th anniversary of the Witkin Gallery, known for its early support of Ruth Orkin, Robert Doisneau, André Kertész, and other photographers. The introduction presents a history of the gallery, its owner Lee Witkin, and the art scene in New York City during the 1970s. Includes a comprehensive exhibition chronology.

*50 Books of the Year, American Institute of Graphic Arts

*Alcuin Society Citation, Limited Edition Book Design

Locations: RUSC and TRL

Variant edition accompanied by a signed gelatin silver print by Manuel Alvarez Bravo issued in a folio and presented with the book in a slipcase wrapped in hand-decorated paper. Twenty-five copies numbered I-XXV.

Lewis Hine: Ellis Island

Memories & Meditations of Walter Rosenblum on the Life & Work of an American Artist

November 1995. Essay by Walter Rosenblum; introduction by Michael Torosian.

Four duotone reproductions, varnished: images of Ellis Island by Lewis Hine. Two unpublished photographs printed from copy negatives on gelatin silver paper and tipped in: portraits of Lewis Hine from the George Eastman House collection. Typeset in Linotype Old Style Number One with Torino for display. Printed on Mohawk Superfine. Quarter bound in natural linen and paper over boards. 43 pages. 22.86 x 15.24 cm. Numbered edition of 200 with 26 copies lettered A-Z and 15 copies numbered I-XV retained by the press.

A personal recollection of Lewis Hine's life and work and the impact that his Ellis Island photographs had on American society. *Homage Volume VII.*

Locations: RIC, RUSC, TRL, and YU

Gordon Parks: Harlem

The Artist's Annotations on a City Revisited in Two Classic Photographic Essays

December 1997. Introduction and interview by Michael Torosian.

Two duotone reproductions varnished and tipped in: page spreads from *Life* magazine of photographic essays by Gordon Parks. Two duotone reproductions printed from copy negatives, varnished and tipped in: Harlem images from *Life* magazine photographic essays by Gordon Parks. One photograph printed from a copy negative on gelatin silver paper and tipped in: self-portrait by Gordon Parks. Typeset in Linotype Bodoni Book with Metro and Futura Black for display. Printed on Mohawk Superfine. Quarter bound in natural linen and paper over boards. 53 pages. 22.86 x 15.24 cm. Numbered edition of 200 with 26 copies lettered A-Z and fifteen copies numbered I-XV retained by the press.

An exploration of Gordon Parks' life and career, told through his reminiscences—drawn from interviews with Michael Torosian—on “Harlem Gang Leader” (1948) and “A Harlem Family” (1968), both published in *Life* magazine. *Homage Volume VIII.*

*Alcuin Society Citation, Limited Edition Book Design

Locations: AGO, RIC, TRL, and YU



Be-Ismael, Commodore Mear, Yorkshire, 1991
by George A. Tice

A CELEBRATION OF PHOTOGRAPHY

The

OF PHOTOGRAPHY IN NEW YORK CITY

Witkin

WITH A PORTFOLIO SELECTED BY FREDERICK A. BASTIS

Gallery

AND AN INTRODUCTION BY EDITH S. BARRELL

25

PRODUCED BY LUMIERE PRESS 1991



LEWIS HINE



MEMOIRS & MEDITATIONS
OF WALTER DUBOIS

OF
THE LIFE & WORK
OF AN AMERICAN ARTIST
EDITED WITH AN INTRODUCTION
BY MICHAEL THOMAS
LUMIERE PRESS 1991

ELLIS ISLAND

HARLEM



GORDON PARKS

THE ARTIST'S ANNOTATIONS

ON A CITY REVISITED

IN TWO CLASSIC

PHOTOGRAPHIC ESSAYS

INTRODUCTION & INTERVIEW

BY MICHAEL TOROSIAN

LUMIERE PRESS 1997

Dave Heath: A Dialogue With Solitude

December 2000. Introduction by Hugh Edwards; additional text by Robert Frank. Eighty-two NovaTone reproductions: images by Dave Heath. Binding cloth and endpapers replicate those of the first edition. (*A Dialogue With Solitude*, New York: Community Press, 1965.) 100 pages. 31.75 x 24.13 cm. Unlimited-edition publication.

The first unlimited-edition publication from Lumiere Press, based on the earlier publication of the same name and featuring photographs taken by Heath during the 1950s.

Locations: AGO, RUSC, and TRL

First variant edition accompanied by a hand-pulled, dust-grain photogravure of *Vengeful Sister, Chicago, 1956*, by Dave Heath. Issued in a folio and presented with the book in a slipcase. Numbered edition of 100.

Second variant edition accompanied by a hand-pulled, dust-grain photogravure of *Washington Square, New York City, 1958*, by Dave Heath. Issued in a folio and presented with the book in a clamshell box. Numbered edition of 100.

Edward Burtynsky: Residual Landscapes Studies of Industrial Transfiguration

April 2001. Introduction and interview by Michael Torosian. Twenty-four four-colour stochastic reproductions, varnished: images by Edward Burtynsky. Typeset in Linotype Optima and Palatino. Printed on Hahnemühle Biblio paper. Quarter bound in black Canapetta book cloth with burgundy Bugra paper over boards. 53 pages. 22.86 x 18.73 cm. Numbered edition of 200 with 26 copies lettered A–Z retained by the press.

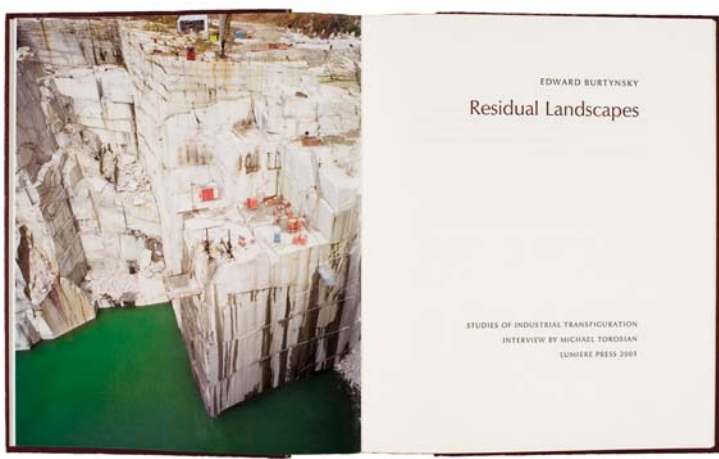
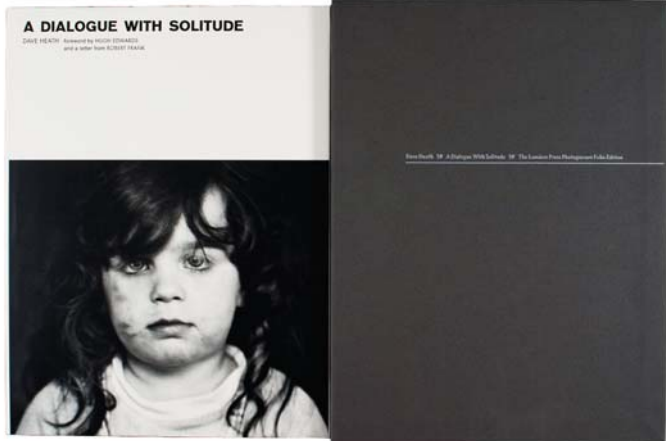
An extensive interview with the photographer by Michael Torosian, together with photographs on the transformation of the natural world by human industry.

*Alcun Society Citation, Limited Edition Book Design

Locations: AGO and TRL

First variant edition accompanied by a giclée print on Arches paper of *Rock of Ages No. 1, Active Section, E.L. Smith Quarry, Barre, Vermont, 1991*, by Edward Burtynsky. Issued in a folio and presented with the book in a slipcase. Created for the Charles Cowles Gallery, New York City, in 2001. Twenty copies numbered 161–180.

Second variant edition accompanied by a giclée print of *Rock of Ages No. 4, Abandoned Section, Adam-Pirie Quarry, Barre, Vermont, 1991*, by Edward Burtynsky, signed by the artist. Issued in a folio and presented with the book in a slipcase. Twenty copies numbered 181–200.



Dave Heath: Korea
Photographs 1953–1954. Fiftieth Anniversary Portfolio

July 2004. Essay and interview by Michael Torosian.

Twenty-six stochastic tritone reproductions, varnished: images by Dave Heath. Typeset in Linotype Falcon and printed on mould-made Biblio paper. Bound in Japanese Asahi book cloth and Bugra mould-made paper patterned in black and gold over boards. 59 pages. 22.86 x 18.73 cm. Numbered edition of 200.

Published to mark the 25th anniversary of the 1958 exhibition of Dave Heath's Korean War photographs taken while he was serving in Korea.

*First Prize, Alcuin Society, Limited Edition Book Design

Locations: AGO and TRL

Variant edition accompanied by a gelatin silver print of *Howard Crawford, Jr. Korea, 1953*, by Dave Heath, signed by the artist. Issued in a folio and presented with the book in a slipcase. Thirty-six copies, numbered I–XXXVI.

Howard Greenberg: An American Gallery
Twenty-five Years of Photography

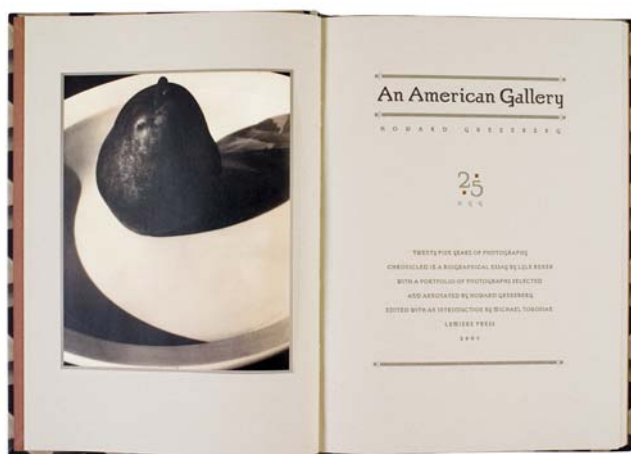
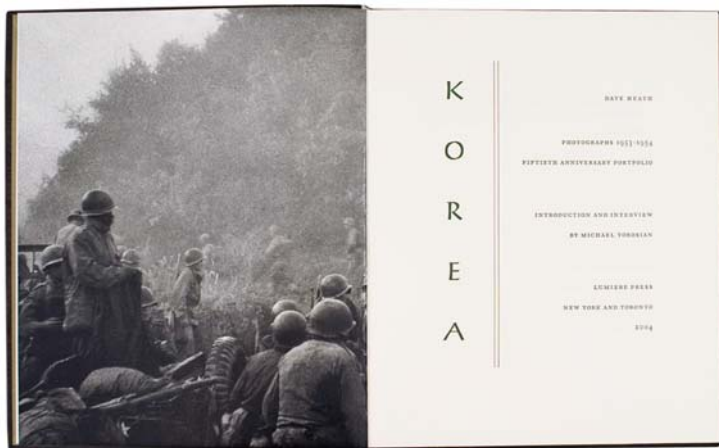
September 2007. Essay by Lyle Rexer; selection and annotation of photographs by Howard Greenberg; introduction by Michael Torosian.

Twenty-six ten-micron stochastic four-colour offset lithographs tipped in: images by various photographers. Typeset in Kennerley Old Style with Parsons for display. Printed on Nideggen mould-made paper. Bound in rag Somerset paper patterned in ten-micron stochastic four-colour offset lithography using elements from the photograph *Thorns* by František Drtikol. Spine bound in Asahi Japanese book cloth with paper label. Slipcase wrapped in orange Bugra mould-made paper. 98 pages. 28.26 x 20.0 cm. Numbered edition of 250 with copies 1–200 retained by the Howard Greenberg Gallery.

Celebration of the 25th anniversary of the Greenberg Gallery with photographs drawn from Greenberg's personal collection. Each print is paired with its owner's reflections on the photograph.

*Alcuin Society Citation, Limited Edition Book Design

Locations: RUSC and TFRBL



Paul Caponigro: On Prior Lane. A Firefly's Light
The Cushing Interviews

March 2008. Introduction by Michael Torosian.

Twenty-three ten-micron stochastic tritone lithographs, varnished: images by Paul Caponigro. Typeset in Linotype Falcon. Printed on mould-made Hahnemühle Biblio paper. Quarter bound in Asahi Japanese book cloth with paper label. Cover is patterned in grey and silver ink on Strathmore Grandee paper using elements from a photograph by Paul Caponigro. 69 pages. 17.78 x 22.86 cm. Numbered edition of 225.

Paul Caponigro reflects on his life, career, and creative interests through interviews with Michael Torosian conducted at the photographer's home.

*50 Books of the Year, American Institute of Graphic Arts

*Alcuin Society Citation, Limited Edition Book Design

Locations: RUSC and TRL

Variant edition accompanied by a gelatin silver print, *Scottish Thistle, Rochester, New York, 1958*, printed and signed by Paul Caponigro, issued in a folio and presented with the book in a slipcase. Twenty-six copies lettered A–Z.

Steichen: Eduard et Voulangis
The Early Modernist Period 1915–1923

December 2011. Essay by Michael Torosian; introduction by Howard Greenberg.

Sixteen ten-micron stochastic four-colour offset lithographs, varnished and tipped in: images by Edward Steichen (two previously unpublished). Typeset in Linotype Palatino with Aldus for display. Printed on rag Somerset paper. Bound in copper-coloured Asahi Japanese silk with central panel of Canal rag paper patterned in gold using elements from a sketch by Koloman Moser. Presented in a slipcase wrapped and lined in black Asahi book cloth. 55 pages. 20.32 x 25.4 cm. Numbered edition of 250 with copies 1–50 retained by the Howard Greenberg Gallery.

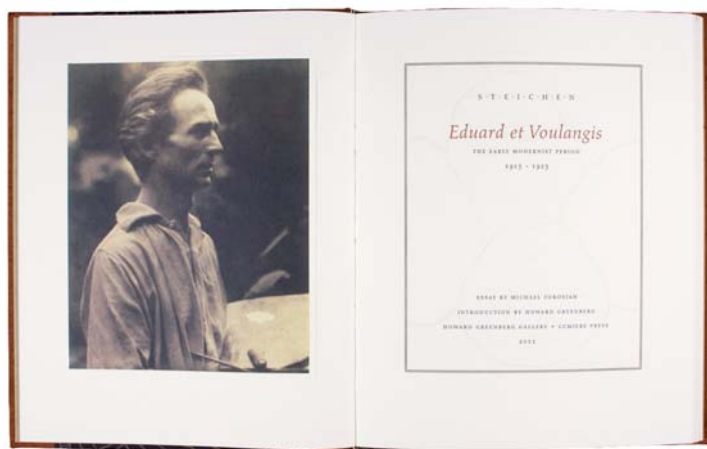
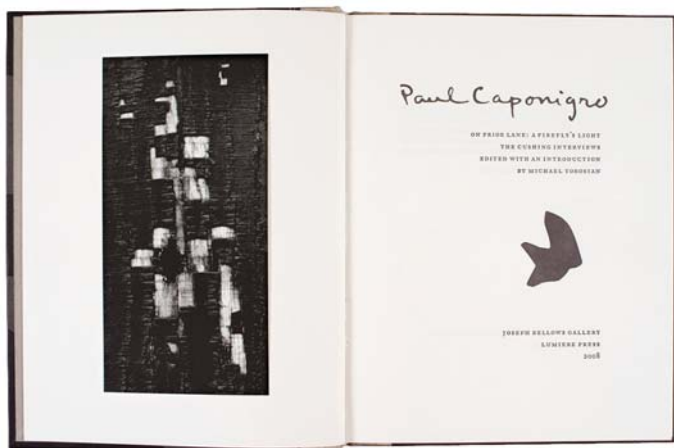
An exploration of Edward Steichen's career between 1915 and 1923, and the development, during this period, of his modernist aesthetic.

*First Prize, Alcuin Society, Limited Edition Book Design

Locations: AGO, RUSC, TFRBL, and TRL

Black Star

Published May 8, 2013.



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The Vandercook Universal III printing press in the Lumiere Press workshop.

The exhibition and publication were produced by the following students for Professor David Harris' 2013 *Exhibitions and Publications* course in the Photographic Preservation and Collections Management MA programme at Ryerson University.

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A DIALOGUE WITH SOLITUDE

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GREENBERG 25

■ EDWARD BURTYNSKY ■

EDWARD WESTON

AARON SISKIND

ANATOMY • TOROSIAN

LEWIS HINE

THE WITKIN GALLERY 25

DAVID HEATH

PAUL STRAND