



STAMP COLLECTION

barry mckinnon

written and drawn
with a special
delivery:
morning of aug 27/70

blewointmentpress

Page of letters

post age

cut with assistance
of my age glue,
cuts Canada
The Post office

no formal art
training

with a postage
(special delivery)

Barry McKinnon,
1902 Queenway,
Prince George, British Columbia.

Cham letter
is not

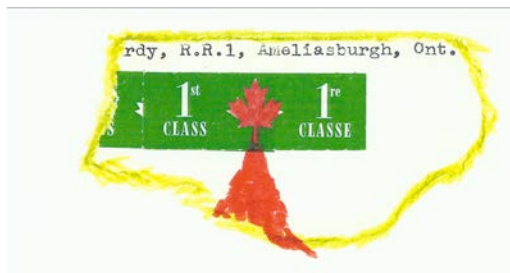
write to me | Bill for
the above and ask
arranging (LH) - Canadian
signature

no postage necessary:
a statement of
responsibility
given:
postage

Bill McKinnon
1902 Queenway
Prince George BC

Stamp Collection

In 1970 the *Stamp Collection* collages were created one morning without any serious artistic intent. More so it was to have fun with some of the images on Canadian stamps and to make a few humorous literary or political statements – to exaggerate and extend, for instance, the wings on the Kenojuak stamp, place Louis Riel captured behind an envelope window, or to make Al Purdy's iconic R.R., 1 Ameliasburgh address bleed green onto the page etc. The method was simple: to spontaneously add felt pen streaks and smears of colour to extend the images, to obscure and crumple bits of letters and addresses – and in the case of bill bissett's chain letter – to admit that I broke the chain so that we all lost in the pyramid of promised riches.



On one of bill bisset's visits to Prince George (bill, by now a famous young poet, painter, collagist, sound poet, and editor of *blewointment press*) liked the collages and asked me to send them to him. I did, and a year later *Stamp Collection* appeared as a *blewointment* publication – printed on his Gestetner tabletop press*. In the 60's and 70's this was a cheap and immediate way for poets to publish chapbooks, magazines and various literary ephemera that they would then mail-out to friends and subscribers.

The Gestetner stencil method was crude and unwieldy. The stencils had to be "cut" with a good strong strike of a manual or IBM Selectric typewriter so that ink could centrifugally bleed through the drum to the page. Visual/collage material, however, was another challenge. Images had to be "burned" onto stencils via a process that involved a transfer of the originals from one drum to a spinning stencil on another drum.

I was surprised, however, when bill called to say: "Far out Barry! I did the stamp collection in colour!" Four colour separation on a Gestetner I wondered? Had bill bissett, always a Blakean figure in my eye, altered and refined this messy alchemy into a printing miracle? In this case, and you have to know bill to get the humour of this: he meant *the colour red!* – the monochromatic primary by which the originals appear here. Nevertheless, now in 2018, I still feel honored to have a *blewointment* book by bill bissett.

What else to do but give a bit of background and history here, and retrieve and distribute the 36 remaining copies of *Stamp Collection* that sat in my basement (replete with staples rusting) for these many many years.

Barry McKinnon

*

yr introduction goes wrangy as soon as the word "Gestetner" appears, proceeding then to describe mimeo stenciling processes. the tricky part here is that, while Gestetner is known primarily as a company associated with mimeography, they also made offset (& later, photocopy) equipment. identifying the company doesn't help when what y'r trying to assert is a specific process that's only part of what that company may do & is also part of what many other companies also do. too, it's bad form to go on about the mimeo production when it was, in fact, badly offset – plausibly by bill on a Gestetner tabletop offset (though it could've been any of a number of companies' product – most plausibly an A.B.Dick). too, this could've been printed by George Priestman, who was bill's first confederate in the move to offset (according to bill in his introduction to THE LAST BLEWOINTMENT ANTHOLOGY). so, it's not that you got any of the mimeo information itself wrong but that it just doesn't apply. mimeo ink, being oil-based, "bleeds" & there are no real "hard" edges to lines: there's a capillarizing action that goes on with the ink that gives each edge a sort of soft corona of fuzziness. too, the oil itself over time can spread further & give each letter a kind of darkened-paper outline. STAMP COLLECTION has none of this going on: the edges of all the colour blotches are crisp, even if the shapes themselves are blotchy. the blotchiness in this case is from probably 2 things: badly-shot plates badly printed; a learn-as-you-go job. this was partly why mimeo was so popular: it had nowhere near the finicky nature of the more complex process of offset (that, after all, involved photography onto metal plates in there too, with its attendant science) & was absolutely direct (rotary silkscreen principle) &, in the hands of someone like, say, Nelson Ball, gave a lot of control to the stencil-cutter/printer without any reliance on tricky chemicals. why it was never considered "printing" is beyond me ("o it was just mimeo'd" as though it doesn't count or doesn't exist), especially in that it IS the same as screenprinting & when, after all, larger offset presses (such as that at Coach House), that use plates & print from a rubber blanket, are just glorified rubberstamps (even less respected than mimeo BUT, again, discrepancy in actualities since rubberstampwork actually involves handsetting type or cutting graphics in far greater detail than is possible with, say, linocuts).

dunno how you wanta modify yr introduction but STAMP COLLECTION had to've happened at the beginning of when bill was making the transition to offset (my first book was from him in '77 & was mimeo guts in an offset cover & endsheet) & suffered the fidelity price of that beginner's stage.

footnotes by jwcurry

25
EXPO 90 JAPON

CANADA

25

CANADA
EXPO 90 JAPON 25

1989-10-18

1989-10-18



Stamp Collection Introduction

faulty ellipsis:

the stamp collection, which he had taken years to build up and was his proudest possession, was stolen. (it is true that which has the same form for both subjective and objective cases; nevertheless, after it has already been presented in one case, it cannot be taken as understood in another case. write "and which was his proudest.")

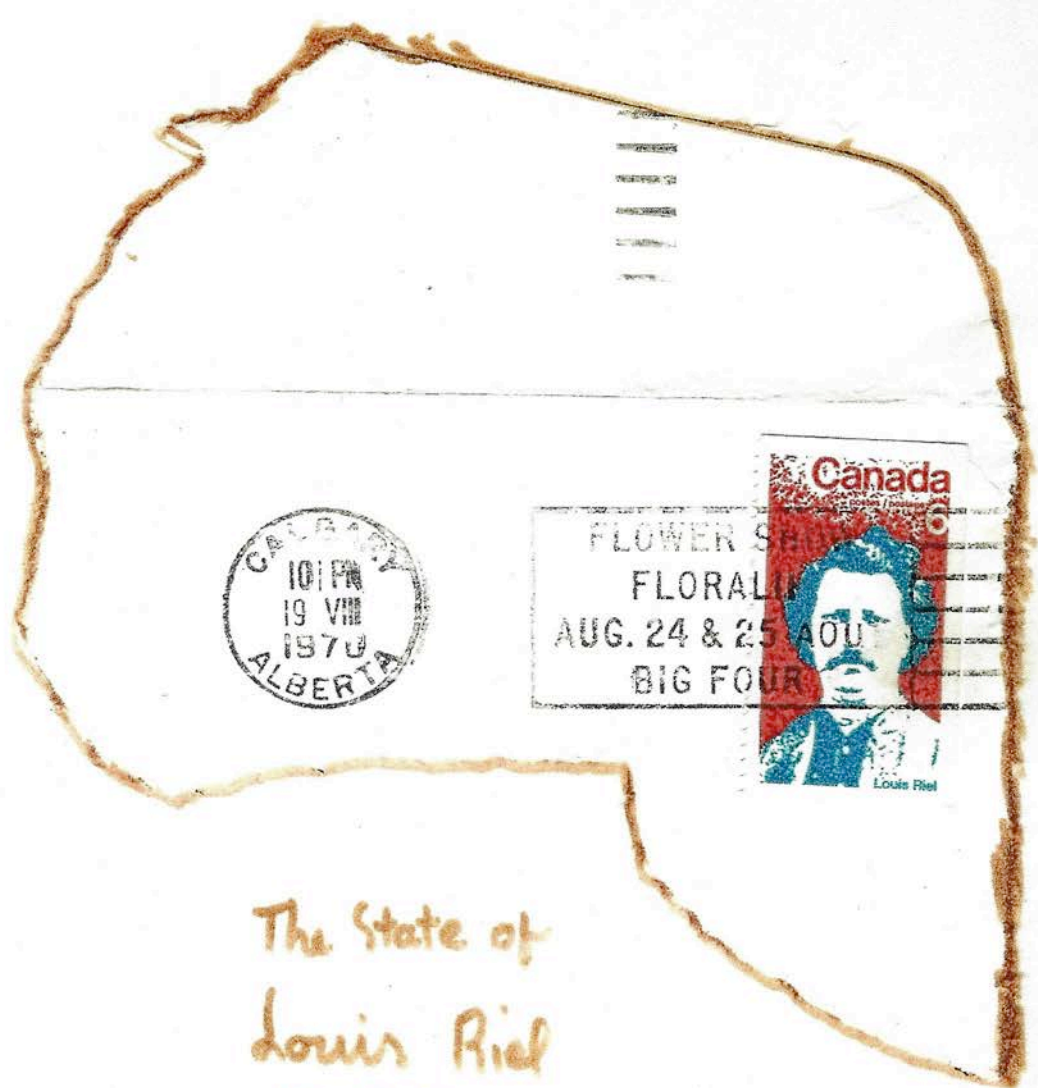
from errors in composition (p.28. duncan robertson)

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- plate 1:** the state of louis riel, 10 p.m. v111, 1970, calgary alberta
- plate 2:** ameliasburg rr no, 1 (historical canadian significance)
- plate 3:** san jose, bright sun mouth inside, the song hears, you, touch the supreme string moon rock talk tock tick please via airmail, correo aereo round the mulberry bush
- plate 4:** the state of louis riel 10 p.m. x111, 1970
- plate 5:** write to me
- plate 6:** no postage stamp necessary if mailed in the united states: a statement of visual independence
- plate 7:** the state of louis riel: 5 p.m., aug 15, 1970 ontario
- plate 8:** chain letter guilt
- plate 9:** fingerprints, jam and scotch tape, or address unknown
- plate 10:** broken

(poor celin

fin



The State of
Louis Riel
10 P.M
19 VIII
1970:

rdy, R.R.1, Ameliasburgh, Ont.





7 night sun
 mouth inside, the song
 hears, you ~~has~~ touch the
 Supreme
 Strong moon rock
 talk rock tick

PLEASE STICK TO THE



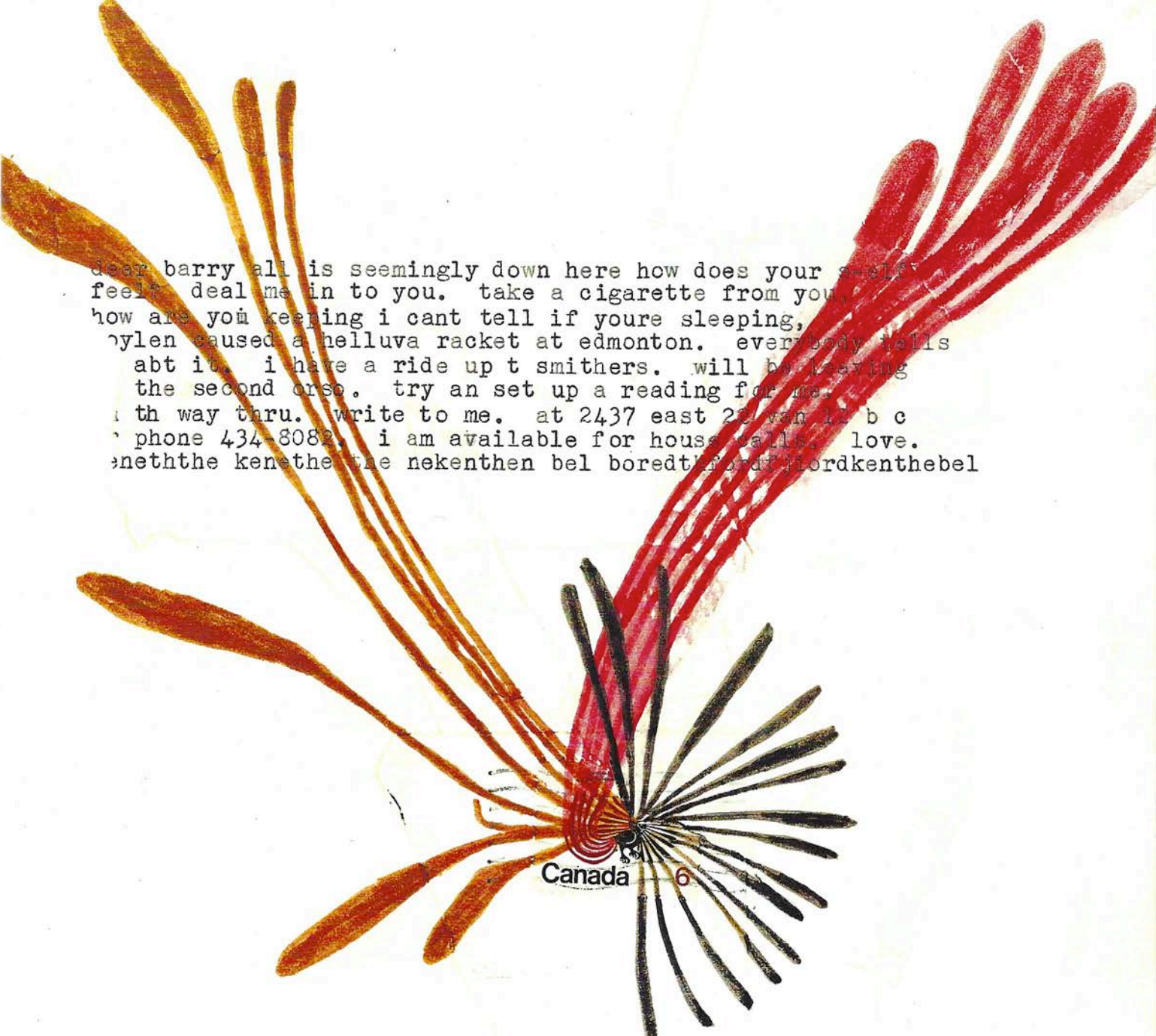
VANCOUVER
10 PM
6 V
1970
B.C.

Canada

Canada



Canada



dear barry all is seemingly down here how does your self
feel deal me in to you. take a cigarette from you
how are you keeping i cant tell if youre sleeping,
nylen caused a helluva racket at edmonton. everybody tells
abt it. i have a ride up t smithers. will be leaving
the second orso. try an set up a reading for me.
th way thru. write to me. at 2437 east 22 van 12 b c
phone 434-8082. i am available for house calls. love.
eneththe kenethe the nekenthen bel boredthford fiordkenthebel

Canada 6



Canada 6

No Postage Stamp Necessary If Mailed in the United States

Postage paid in
Canada
by
July 1972

Cliffs

Jersey

07632

07632

07632

07632

I CHING



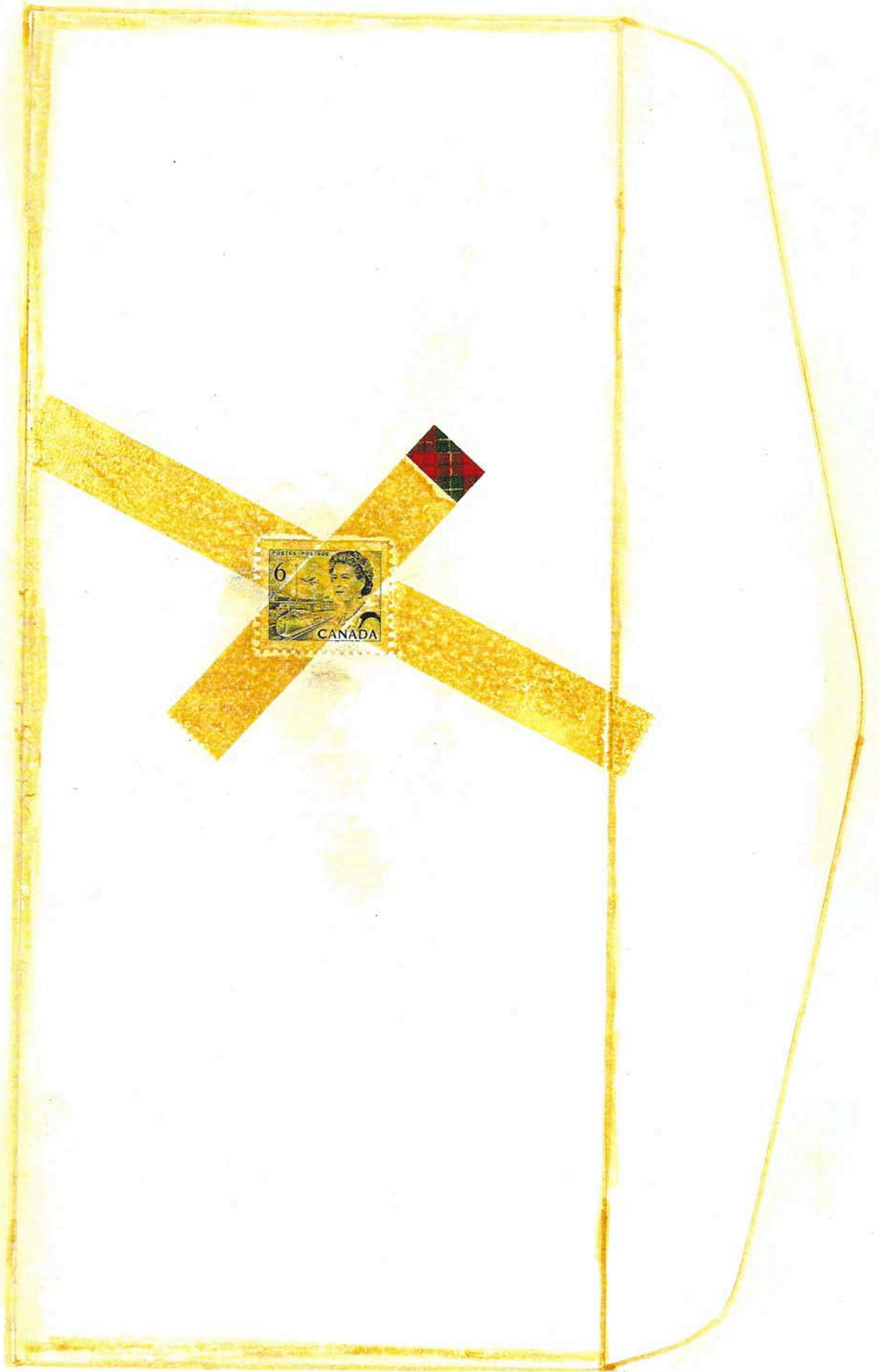
POETS & ARTISTS CHAIN LETTER. THIS ONE WORKS, BABE

Within 4 days of receiving this letter, please send \$1 to the first letter, putting your name in the list. Make 6 copies of the name at the top of the list. Distribute these 6 letters to your acquaintances whom you judge to be these 6 letters, and in need of \$1250 the sum which all honest, including yourself should receive within about 30 days. If you want to participate, return this letter to the person who sent it to you. His name is at the bottom of the list.

GEORGE, B.
to: Mr.



1. A.M. Urquhart,
172 Central Ave.
London, Ont.
Canada.
2. David P. Silcox, Room 803,
140 Wellington
Canada.
3. Bill Bissett,
Box 8590,
Station H,
Vancouver 5
Canada.
4. George Beverly,
English Dept.,
St. George's University,
Montreal, Que.



25

EXPO NO JAPON

CANADA



25

25

Canada

25



25



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20

20

a letter to explain

the grieving never

came