

The Rolling-Pin in Art

With regard to the "Courrier Innocent" the following is a short history that will perhaps give you some conception of our unique method of producing it. The idea originated with the designer of the cover, T.E. Butler, and having collected contributions, I printed it for the amusement of the few who wintered in Giverny, since known as the home of Manet [Monet], impressionist. We date as far back as 1891, and I believe that, with the exception of the Mahogany Tree, we are the oldest of the kind. Several of Richard Hovey's things in Vagabondia, were printed in it first. This winter, having time to burn, so to speak, we produced our jack-knives, pulled our poets together, and set to work. With the aid of a rolling-pin and a piece of felt we produced No. 6. All the weight I put on the rolling-pin was my own, and I have created a row of muscle on my back that would almost do credit to Sandow. You will notice that the last page is infinitely superior to the others, this I carved in one piece, about six hours' work, and we shall print the whole of the next number in the same way, avoiding blots and all irregularities. Also with the same number we are going to get out a poster, designed and cut on wood by T.B. Meteyard, printed in sometimes two and sometimes three colors. One of these goes with each edition de luxe.

The thing is done, one might say, for pure love of art, for no money could ever repay us for the work we put into it and our limited edition of 148 copies. We do think, however, that we shall have an artistic paper, and we know we shall always pay expenses, which are as nothing, so long as there is wood and jack-knives. So far we have made lots of blunders, but we had to. The prose idyll called the Engraver was written in the pressroom by Carman.

Yours very truly,

Dawson-Watson

Dawson-Watson, [Dawson]. "The Rolling Pin in Art." *The Literary Review* (May 1897): 70.