



Underwhich is Canada's oldest underground press. It distributes in eleven countries and to individual collectors and collections. Underwhich publishes books, chapbooks, handmade editions, and unusual formats, including audiocassettes and compact discs of innovative sound art. Publications are released as Editions, Audiographics, or Hag Papers.

The radical external character of most of the Underwhich editors' projects reflects the general radical character of the contents.

Underwhich Editions since its inception in 1979: unorthodox content, unorthodox publication, efforts to economise (the projects being self-financed, with costs barely recovered and any surplus going into subsequent publications), low print-runs and individual initiative. The last aspect is embedded, albeit obliquely, in Underwhich's very name, for when the late bp Nichol invited a number of (then) Toronto writers to form a collective context for their disparate publishing activities, he stressed the notion of an imprint (as opposed to a press) under which everybody would continue their own programs while sharing promotion and order-filling costs and duties. Nichol's repeated use of the phrase "under which" ("an imprint under which we would each publish . . .") led me to suggest the name that we adopted. His concept, which was agreed to by all, was that each editor would maintain responsibility for content and for financing, but that an agreed level of production quality had to be maintained, the main stipulations being no mimeograph (the age of Gestetner had not yet ended) and no photocopy editions (this latter was relaxed as the technology improved).

*From an essay by Paul Dutton, first published in **Descant 91**, Winter 1995*

Underwhich Editions collection: these books are some of my personal collection of works by Underwhich editors.

Susan Andrews Grace
November 2006

Hag Papers

Hag is now a derogatory term for an old woman, from the Greek word, *hagios*, meaning sacred which some are reclaiming to mean a holy woman. Others say it comes from the Old English *haegtes* for witch/wise woman or female demon. I used the term for my publishing initiative because I wanted to do some wise publishing and make some magic for worthy writers.

After the publication of my chapbook, *Wearing My Father* in 1990 by Steven Ross Smith an Underwhich Editions editor, which was my first published book, I expressed interest in publishing other writers in a similar fashion. Underwhich Editions invited me to join their collective after the release of the first five Hag Papers titles in 1991.

Hag Papers has published nine chapbooks since 1991: all limited editions, on fine papers and hand-bound. Hag Papers has a narrow mandate which is to publish literary titles by writers who are worthy of publication but who have been otherwise ignored i.e. long recognized by their peers and editors but who have yet to publish a book. My mandate is to publish them in order to assist them to get their first book out. Not surprisingly, most of those writers have been women. And most have since had a first book published by a literary publisher. Hag magic!

Mary Maxwell's *Arrangements* is a short story published by Hag Papers in Saskatoon, Saskatchewan, November 1995, a numbered and signed edition of 100 copies.

The cover image is of "Water-Mark-Water" by Ann Henderson, an Irish sculptor I met while in residence at the Tyrone Guthrie Centre at Annamakerrig, County Monahan, Éire. I was there as a writer. She was attending a European symposium on ephemeral sculpture.

Book design by Dan Coggins, MFA. The only Hag Papers book which has been designed out of house.

Circle(s) Straight Line(s) and Intersection(s) is a monograph on the sculpture of Brent Bukowski. It was produced in an edition of 150 copies in conjunction with his exhibition *Circle(s) Straight Line(s) and Intersection(s)* during January 2005 at Nelson Fine Art Centre (aka Oxygen Art Centre) in Nelson, BC.

The cover image, curatorial essay, "Things Less Exalted," and book design are by Susan Andrews Grace.

The cover image is from a photograph of the fence of Bukowski's studio yard which is hung with materials for his sculpture.

Susan Andrews Grace
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