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BOOK PUBLISHING IN CANADA

Books have been published commercially in Canada for less than 100 years, and it is only within the past 30 years that publishing has developed into an important industry; indeed, much of the growth has taken place since 1939.

So rapidly has Canada matured in recent years that it is easy to forget how short a time it is since its pioneer days. In 1540, when the first book was printed in Mexico, Canada was virtually unknown to the white man, having been claimed just six years earlier for the King of France by Jacques Cartier. A century later when the first book was printed in the American colonies the entire population of New France was only 240 people. It was not until 1751 that the printing press was introduced into Canada, and in 1765 the first book was produced--the Catéchisme du diocèse de Sens, printed in Quebec.

Canada is a land of two cultures and two official languages. A French possession for 150 years, it was ceded to Great Britain in 1763. As a result of this duality publishing in Canada is sharply divided into two distinct branches, with Toronto the centre of English and Montreal the centre of French publishing.

To understand the development of publishing in this country it is necessary to glance briefly at the early history of printing, for unlike older countries where books were made long before printing was invented, in Canada printing came first and publishing grew out of it.

Early Printing in Canada

As far as can be ascertained there was no printing press in Canada (i.e., New France) during the French regime. The first press was brought to what is now Canada by a New England colonist, Bartholomew Green Jr., son of Bartholomew Green who printed Boston's first newspaper. Green landed at Halifax, Nova Scotia in 1751, three years after it had been founded as a military base by the British government. He died a few weeks after his arrival, and to his partner, John Bushell, fell the honour of doing the first printing in Canada. On March 25, 1752, the first issue of the Halifax Gazette appeared from his press.

This pioneer Canadian newspaper was merely a leaflet which provided the early colonists with a weekly summary of news and important events. Transportation facilities were primitive and among the small population there was a relatively low standard of literacy. The original number of subscribers to the paper was 72, among the 4,000 inhabitants of Nova Scotia.

From this modest beginning printing and journalism spread rapidly through the Maritime provinces which long held the lead in Canadian journalism.

Printing began in Quebec in 1764 with the appearance of the famous Quebec Gazette printed by William Brown and Thomas Gilmore, who brought their press from Philadelphia, and in Montreal some years later with a few pamphlets printed by Fleury Mesplet. The Quebec Gazette, a weekly paper printed at first in two columns, French and English, continued to appear for 110 years, a remarkable record for a pioneer publication, and one almost equalled by the Halifax Journal which was established in 1781 and appeared for 90 years.

Up to that time the energies of the young country had gone largely into opening up the land. Then, too, the small population was scattered over a large area, with few centres where cultural activities could develop, and these widely separated. It is 500 miles from Halifax to Montreal, and 350 miles from Montreal to Toronto. Winnipeg, Canada's fourth largest city, is 1,400 miles west of Montreal, and it is an equal distance from Winnipeg to Vancouver.

English Publishing

English publishing began to develop in Canada between 1900 and 1920. One reason for this was undoubtedly the influx of British immigrants to the Canadian West in the early years of the century. The rapid growth in the population resulted in an increased market and demand for books. World War I gave a further impetus to the trade. The Government purchased large quantities of books for the troops and the general prosperity in the country increased the sales to individuals. Moreover, this period marked the beginning of a national awakening; for the first time Canada was acting as a nation. Before 1914 there was little Canadian writing except poetry, but in a single season during the first World War one Toronto firm published 35 new titles by Canadian authors.

Before 1914 the majority of all books sold in this country were imported; Canadian publishing did not exceed 15% of the total. Considerable printing was done here from plates imported from New York or London, and some books ran to 20,000 or 30,000 copies.

Because Canada's population of 12,000,000 is still too small to absorb large editions produced for the Canadian market alone, the usual practice is for publishers to represent a group of leading British and American firms and to import their books for sale in Canada. In addition, the majority now publish both Canadian books and English and American titles originally published by the firms they represent. Most of the current fiction titles by both Canadian and foreign authors are now produced entirely in this country for the Canadian market. A few publishing houses have grown up in Canada, having branched out from a Methodist Church publishing house established in Toronto in 1829, which has become at the same time one of Canada's foremost publishers of general literature. These firms have done much to encourage Canadian writing.

Text books constitute the largest manufacturing item in Canada, though general literature represents the largest volume of dollar sales. Religious books form the third largest group. Children's books are still chiefly imported and their sale has risen rapidly during the war years. Few are published in Canada because of the high cost of producing illustrated books in small editions.

An average first printing of English language books in Canada before 1920 ran from 500 or 1,000 to 5,000, and frequently the first edition did not sell out. There were exceptions, of course. One of Ralph Connor's books, The Major, had a first edition of 50,000 just after the last war. To-day fiction titles warrant a first printing of 10,000 to 15,000, and in exceptional cases 25,000 or 30,000, and re-printings are frequent. During the past five years leading books in Canada have sold as many as 50,000, 60,000 or 70,000, with one title (Lloyd C. Douglas' The Robe which was originally published in the United States) going as high as 100,000 copies in the Canadian edition.

In recent years several Canadian firms have catered to the demand for lower-priced editions by publishing their own reprint lines. Others are producing Canadian-made lines of small paper-covered books. These have had large trade sales as well as special sales for distribution to the Canadian armed services.

The peak years of expansion in the publishing industry have been 1943, 1944 and 1945. Books on war topics accounted for the first great increases. These were followed by a big output of fiction during the war years.

Retail book stores and public libraries agree that the demand for books in Canada has increased enormously since 1939. Book stores, whose sales are mostly to individual buyers, confirm the publishers' statement that books published in Canada now constitute at least 30% of the total sales, a proportion about twice as high as it was 10 years ago. The greatest demand in recent years has been for technical books on such subjects as engineering, town-planning, chemistry and aeronautics.

There are several reasons for the increased interest in books during the war years. One is the fact that Canadians individually have had more money to spend than ever before and a shortage of goods on which to spend it. The purchase of books as gifts and through book clubs has greatly increased. Probably material reasons have had less influence on reading and book-buying habits, however, than the more important fact that Canadians have been thinking more--and consequently reading more--about such matters as world affairs and Canada's part in them, economic problems, history, racial issues and social questions. Fiction which deals with history and social problems is especially popular.

Quality of Books: The physical quality of Canadian books has greatly improved in recent years. Canada is now turning out books which have won favourable comment from British and United States publishers. More attention is paid to format, choice of type-face, title page design, cover stamps and particularly coloured jackets. Leading artists are engaged on volumes which merit special attention. Canadian mills are now turning out a variety of fine papers equal to the best British grades, and during the war years Canada was in a more fortunate position with respect to paper supply than either Great Britain or the United States.

A few firms specialize in deluxe and gift pieces involving hand-tooling, silk and leather-lined cases and gilt edging. At the Golden Gate Exposition in San Francisco a few years ago an all-Canadian book produced by a Toronto firm obtained honourable mention as one of the best examples of bookmaking the world over. The book was printed with full-colour reproductions of Canadian landscape painting, bound in Canadian homespun and beaverskin, and the covers lined with birch-bark.

Everything that goes into the making of a book is now produced in Canada.

Growth of Canadian Literature in English: Pioneer writers in Canada were long tied to the literary traditions of England. It was not until the 1880's and 1890's that there began to emerge any writing with a distinctively Canadian feeling, and at first it was primarily poetic. Among the outstanding early poets were Archibald Lampman, Bliss Carman, Duncan Campbell Scott and Sir Charles G.D. Roberts.

It is in the novel that Canadian prose writers have found their most effective medium of expression. The early Canadian novel tended to be romantic and pastoral, but during World War I, when Canadians awoke to a new sense of national consciousness, the novel began to be used as social comment. This tendency increased during the depression years of the 30's. Morley Callaghan, Mazo de la Roche and Frederick Philip Grove began publishing in the 1920's and were joined in the next two decades by a constantly growing number of first rate writers. Among scores are Hugh MacLennan, Thomas H. Raddall, Gwethalyn Graham, Angus Mowat, Philip Child and W.G. Hardy. A dictionary of Canadian novelists, now in preparation, contains upwards of 150 names.

Ontario's first newspaper, the Upper Canada Gazette, was printed in Newark (Niagara) in 1793. As in the Maritimes and Quebec presses quickly sprang up in other parts of the provinces and by the 1830's Upper Canada, which had started 30-40 years behind the other provinces, had begun to play an important part in Canadian journalism.

Up to the middle of the 19th century the Canadian West, embracing more than three quarters of Canada's area between the Great Lakes and the Pacific Ocean, was still inhabited only by buffaloes and Indians. The art of printing, which normally follows in the wake of civilization, preceded it in the West, and, as in the case of Mexico and New England, it was to religion that printing owed its introduction there. A Methodist missionary, James Evans, devised a home-made press to help in the instruction of his Indian converts. Using types made of melted musket balls and the lead lining of tea chests, he moulded Indian characters, and with ink made of soot succeeded in 1841 in printing a Cree spelling book and hymns on birch bark. It was not until nearly 20 years later, however, that commercial printing developed in the West. The first public press established on the Island of Vancouver was French, and its first product was a literary and political paper called Le Courrier de la Nouvelle Calédonie, issued in 1858. This was followed shortly by several English papers. Reports of gold resulted in a rapid increase of the population and within six months there were four newspapers in British Columbia of which one, the Victoria Colonist, still survives.

The West opened up rapidly. In 1859 two printers from Ontario arrived at Fort Garry in the region now known as Manitoba and established The Nor'-Wester. Though its circulation was small in numbers this early newspaper was widely distributed to all the Hudson's Bay Company posts. It is one of the most valuable sources of information on the history of the West. After the creation of Manitoba in 1870 other newspapers followed, both French and English.

In 1878 the first regular printing press was established in Saskatchewan. Its first newspaper, the Saskatchewan Herald, is still appearing. By the 1880's the art of printing was firmly established throughout Western Canada, in areas which thirty years before had been uninhabited.

Apart from newspapers and government printing the early press produced little beyond sermons, pamphlets and the ever-popular almanac. The almanacs, some of which continued for many years, are a mine of information on Canadian history. They were perhaps the earliest precursors of books in Canada.

The pioneer journalists worked under conditions that were anything but easy. In addition to editing a paper, the owner was frequently news-gatherer, writer, compositor, type-setter, proof-reader, printer and distributor. They had to be men of character and tenacity to survive. Radical in their outlook, they tended to be strong individualists. More than one was imprisoned for views which the authorities considered subversive; many in later life became outstanding political figures.

Development of Publishing

Publishing, as distinct from printing which is a straight manufacturing process, may be defined as the business of marketing an author's product. An important part of a publisher's business is to find out what people want to read and to provide a varied mental diet to satisfy a great variety of tastes, moods and interests. The promotion of new books and the financial risk taken on each is an inherent part of the business. A firm which produces a book at the author's risk is not, in the strict sense of the word, a publishing firm at all, but a printing firm.

Before 1900 there was little publishing done in Canada, either French or English, except educational text books, religious publications and books about Canada such as the Remarkable History of the Hudson's Bay Company by Dr. George Bryce; Canadian Savage Folk (and) The Indians of Canada by Rev. John MacLean; Les anciens Canadiens by Philippe Aubert de Gaspé and L'Histoire du Canada by F. X. Garneau.

During the recent war Canadian literature developed out of all recognition. The first professional class of authors is rapidly forming and their work has received high commendation outside the country.

Literary awards have done much to stimulate good writing and the publicity given to winning books both here and in the United States, with the resulting good sales, has provided a further incentive.

The development of a representative Canadian literature was long delayed by the fact that Canadian authors until recent years had to depend largely on markets in Britain and the United States. To-day Canadian books enjoy a wide sale in their own country. This is encouraging the writing of biography and other non-fiction works. There is a growing export market for Canadian books, especially to England and the United States.

The Canadian Authors Association, established 25 years ago, has a current membership of almost 1,000.

French Publishing

In French publishing the development has practically all taken place since 1939. Before that time French books published in Canada consisted of school text books, religious books and some general literature by Canadian authors. Of the half dozen firms in French-speaking Canada only one, established in 1927, was a publishing firm in the strict sense of the word. The others printed Canadian books at the authors' expense and sometimes bought them later if they proved successful. Two or three old established firms, including one in Montreal which dates back to 1842 and one in Quebec which is still older, did most of the printing for which there was a steady demand--school and religious books.

Prior to 1940, books by French authors originally published in Europe could not be reproduced in Canada except by consent of the copyright owners, who showed no great interest in authorizing such reproductions. Consequently, French books of general literature had to be imported from France or Belgium. Imports included religious books, the French classics, fiction, technical and scientific books. The Roman Catholic Church was the chief buyer of books, for church and school libraries. The choice of books for individual buyers was limited by the fact that booksellers simply did not handle any book or type of book of which the Church disapproved. There were only five or six important booksellers in French Canada and by way of retail outlets perhaps 15 or 20 second hand stores. Booksellers would order from French publishers only the books for which there was a demand, and special orders placed by individual buyers would take several months to fill. The result was a poor sale of French books. About 200,000 titles were being imported before the war but the sale of each was often as small as 50 or 100 copies.

With the outbreak of World War II the picture changed. From 1940 when France and Belgium were occupied by the enemy the supply of books to Canada was cut off entirely. Booksellers and publishers were dismayed at the prospect of a book famine lasting perhaps for years. They were further alarmed at the tendency of French readers to turn to American books, which were given increasing publicity by French reviewers.

In 1940 French Canadian publishers approached the Government with a solution. Since France and Belgium were now in enemy hands the Berne convention governing copyright no longer applied. By virtue of Emergency Order, 1939, established under the War Measures Act, Canadian publishers were authorized to reproduce French books in this country with the imprint of the original publishing firm. An unobtrusive notice at the back of each book indicated that it had been printed and published in Canada in conformity with a licence granted under the Emergency War Measures Act

a profitable export business in juvenile books and the home market has also expanded considerably because these books are now sold at prices which compare favorably with American products. The illustrations are not of the costly colour type.

French books, in Canada as in France, are bound in paper and sell much more cheaply than the cloth-bound English books. Libraries and private collectors have the books they want to keep bound with their own distinctive binding.

The quality of French Canadian books has improved in recent years. With few exceptions little attention was paid to design until 1939. Then one firm began turning out artistic work and it was not long before others followed suit.

When Canada began producing French books on a large scale an export market was immediately open, for with the occupation of France and Belgium the French-reading public of the world was cut off from its chief source of supply. Before the end of the war Canadian publishers were exporting to 35 different countries, including every country in South America, Egypt, Madagascar, all the French colonies in the Pacific, India, Africa (Algiers and Morocco), Syria, Palestine, Turkey, Lebanon, the United States and the West Indies. There is a big market in the last two countries, where there are large French colonies. Figures for French books are not obtainable separately, but the export figures at the end of this paper, including both French and English books, show the tremendous increase in the war years.

The reprinting of French titles in Canada under the Emergency War Measures Act came to an end on January 31, 1946, a year after the resumption of trade with France and Belgium. Since then a number of individual contracts have been made between the French publishers and Canadian firms that wish to continue printing their works for this market. A licence is still required, but the terms of the contract are a matter of private arrangement.

Trends in French Canadian Literature: The expansion in French publishing in Canada has not been due entirely to the reprinting of foreign authors. French-speaking Canadians, like their fellow countrymen of English origin, have become increasingly articulate since the 1930's and a new and distinctive Canadian style is emerging. Several young writers who have come to the fore in the past ten years show brilliant promise.

In 1940 intellectual exchanges with France were suddenly interrupted and Canadian writers were thrown on their own resources. Writers of the new generation are making earnest efforts to free themselves from a sterile traditionalism and to build an original literature with roots pushing deeply into Canadian soil, while at the same time preserving an essential communion with the universal. The only discipline they are prepared to accept is in the field of art.

Among the outstanding novelists are Robert Charbonneau, a penetrating psychologist, Gabrielle Roy, whose social novel Bonheur d'occasion is soon to be translated into English by an American publishing house, Jacqueline Mabit, Rog r Lemelin, Germaine Gu vremont and several others. In the field of history Guy Fr gault has acquired a well deserved reputation. Guy Sylvestre and Marcel Raymond are the two leading critics of French Canada. In the field of poetry French Canada is proud to claim Saint-Denys Garneau, Anne H bert, Roger Brien, Robert Choquette, C cile Chabot and Alain Grandbois.

covering patents, designs, copyright and trade marks, but the name of the Canadian publisher was not given. In this way French books were made available to the Canadian public, and at the same time the names of the original French publishers were kept before the public. A separate licence was required for each book published, and the book was reproduced to resemble the original as nearly as possible. A royalty payable by the Canadian publisher on the retail price of the book was fixed. The proceeds will be handed over to the French publishers on completion of an agreement between the two governments.

Once this step had been taken there was a tremendous boom in French publishing. Ambitious young men **with ideas** about publishing, who could not have entered the business before **the** war without considerable capital, now began publishing on a shoestring. General literature books were given publicity on a scale never attempted before in French Canada, both through newspaper advertising and through the mail, and sales rose rapidly.

The possibilities of the Canadian market had never been fully explored before, and certainly had never been realized by French publishers. A few examples will serve to show the increase in sales (overall sales figures are not available). Before the war about 1,000 imported copies of L'homme, cet inconnu by Alexis Carrel were sold in this country; since 1940 18,000 copies have been printed here. Possibly 50 copies of E. G. Rimbaud's complete poems were sold in Canada before the war; when the book was published in Canada 9,000 copies sold in the first year alone. These are not exceptions but the general experience. The same applies to Canadian books. When Maria Chapdelaine by Louis Hémon, which has become a Canadian classic, appeared in 1916 the first edition of 1,200 copies took over seven years to sell; by contrast, L'Histoire de la littérature Canadienne-Française by Berthelot Brunet, published early in 1946, sold about 2,000 copies in the first month.

Before 1939 a French publisher in this country would print perhaps 1,000 or 1,500 copies in a first edition, or up to 3,000 of a book which promised to be in good demand. This first edition would last two or three years and perhaps never sell out completely. To-day a first edition is seldom under 3,000 copies and often runs to 5,000.

Books published by French firms in this country fall into four classes: school and religious books, general literature by Canadian authors, reprints of French classics, and French books by foreign authors published for the first time in Canada. It is impossible to obtain accurate figures on the proportion of each class published since a great many French books, including large publications of importance, are produced by small concerns in rural areas, by booksellers and even by individuals.

In the five years 1940-44 members of La Société des Editeurs Canadiens du Livre Français, which embraces all the major French firms, published more than 1,600 titles, including Canadian books and some assigned to them by publishers in New York, Rio de Janeiro, Buenos Aires, Santiago, Mexico City and London. More than 1,000 were reprints of titles originally published in Europe. They included 130 books of general literature (poems, novels, stories); 70 books of history and geography; 80 works of philosophy and sociology; 200 children's books; 30 books on current events; and 160 manuals. Many of these volumes have sold 25,000 copies and the majority 10,000, so that at a conservative estimate it is safe to say that 16,000,000 copies of French books were produced in this country in the five-year period. The numbers have increased considerably since then.

A remarkable feature of this expansion is the production in Canada of more than 200 children's books which were previously obtained almost solely from France and Belgium. French-Canadian firms have established

are beginning to publish by direct arrangement with foreign authors, Canada is embarking on a new era of publishing.

PRINCIPAL ENGLISH PUBLISHING FIRMS IN CANADA

Thomas Allen Ltd.,	266 King St. W.,	Toronto, Ontario.
Ambassador Books Ltd.,	12 Richmond St. E.,	Toronto, "
Random House of Canada, Ltd.,	12 Richmond St. E.,	Toronto, "
The American News Co. Ltd.,	474 Wellington St. W.,	Toronto, "
Cassell & Co. Ltd.,	215 Victoria St.,	Toronto, "
Clarke, Irwin and Co. Ltd.,	480 University Ave.,	Toronto, "
Wm. Collins Sons & Co. Ltd.,	70 Bond St.,	Toronto, "
The Copp Clark Co. Ltd.,	517 Wellington St. W.,	Toronto, "
J. M. Dent & Sons (Canada) Ltd.,	224 Bloor St. W.,	Toronto, "
Dodd, Mead & Co. (Canada) Ltd.,	215 Victoria St.,	Toronto, "
W. J. Gage & Co. Ltd.,	82 Spadina Ave.,	Toronto, "
Ginn & Company,	863 Bay St.,	Toronto, "
Longmans Green & Co.,	215 Victoria St.,	Toronto, "
Macmillan Co. of Canada Ltd.,	70 Bond St.,	Toronto, "
McClelland & Stewart Ltd.,	215 Victoria St.,	Toronto, "
George J. McLeod Ltd.,	266 King St. W.,	Toronto, "
Musson Book Co. Ltd.,	480 University Ave.,	Toronto, "
Hodder & Stoughton Ltd.,	480 University Ave.,	Toronto, "
Thomas Nelson & Son Ltd.,	91 Wellington St. W.,	Toronto, "
Oxford University Press,	480 University Ave.,	Toronto, "
Sir Isaac Pitman & Sons (Canada) Ltd.,	383 Church St.,	Toronto, "
Pocket Books (Canada) Ltd.,	6306 Park Ave.,	Montreal, Quebec.
The Ryerson Press,	299 Queen St. W.,	Toronto, Ontario.
S. J. Reginald Saunders & Co. Ltd.,	84 Wellington St. W.,	Toronto, "
Smithers & Bonellie,	170 Bay St.,	Toronto, "
The John C. Winston Co. Ltd.,	60 Front St. W.,	Toronto, "

PRINCIPAL FRENCH PUBLISHING FIRMS IN CANADA

Editions Beauchemin,	430 St. Gabriel St.,	Montreal, Quebec.
Editions Bernard Valiquette Ltée.,	1420 St. Urbain St.,	Montreal, "
Editions de L'Arbre,	60 St. James St. W.,	Montreal, "
Editions Fides,	25 St. James St. W.,	Montreal, "
Editions Pascal,	60 St. James St. W.,	Montreal, "
Editions Variétés,	1410 Stanley St.,	Montreal, "
Granger Frères Ltée.,	56 Notre-Dame St. W.,	Montreal, "
Librairie J.A. Pony Ltée.,	554 St. Catherine St. E.	Montreal, "
Parizeau, Lucien & Cie Ltée.,	1488 Sherbrooke St.,	Montreal, "

La Société des Ecrivains Canadiens has about 235 members. This organization is affiliated with its English counterpart, the Canadian Authors Association. There is also a French Canadian Academy of 16 members founded a year ago to encourage literary activity in Canada.

Production and Export of Books

From pioneer beginnings printing and publishing have developed into substantial enterprises of Canadian life. Printing has become one of our leading industries, ranking second in the country in 1941 in the number of persons employed and in salaries and wages paid.

Under the Canadian arrangement which groups trade returns for publishing and printing together it is difficult to estimate the importance of the publishing industry alone. Some idea of its phenomenal growth in recent years may be gained, however, from the following table of the value of bound and printed books, supplied by the Dominion Bureau of Statistics. The figures cover both English and French books.

Production of Bound and Printed Books in Canada

	\$
1939	1,770,059
1940	1,932,268
1941	2,159,448
1942	3,235,610
1943	4,094,671

There are no figures available later than 1943, but publishers agree that the production of books has increased very considerably since then.

The following export figures, also supplied by the Dominion Bureau of Statistics, include both French and English books. The rapid rise since 1941 and particularly the jump in 1945 are probably accounted for more by French than by English books:

Total Exports of Bound and Unbound Books

Year	United Kingdom	United States	Total Exports
	\$	\$	\$
1939	12,060	98,073	156,880
1940	4,157	109,849	163,713
1941	12,297	119,063	183,979
1942	13,634	163,884	276,111
1943	28,585	187,136	352,248
1944	42,758	286,810	665,536
1945	96,836	322,168	1,027,771

The production of Canadian books would be still greater to-day but for a shortage of skilled labour in printing and binding establishments. Printing plants and book binderies are equipped with all standard machinery of both British and American origin and present facilities are capable of handling much more work than can be done with the limited labour supply. It is estimated that not more than one-third of possible production capacity is being realized at present. Employers are now cooperating with government and educational institutions in planning the training of persons who would like to enter the industry.

Canadian publishers, both French and English, hope to hold much of the advance they have made in the war years. Now that French firms in Canada are for the first time publishing European books by direct arrangements with the original publishers, and English firms, going a step further,

