

Grimsby Public Art Gallery was founded in 1975 as a committee of the Grimsby Public Library Board, creating an active and accessible community art gallery in the lower level of the Grimsby Public Library. In 1999 the Gallery became a separate sub-department of the Town of Grimsby, although we still shared a building with the Library. In 2004 both Gallery and Library moved into a new purpose-built facility that has significantly enhanced our ability to fulfill all aspects of our mandate.

Forging and maintaining connections with our community is of primary importance and we do this through our careful selection and presentation of exhibitions and programs. We preserve art by our responsible care of the permanent collection. We encourage visual art by maintaining a gallery that is open and welcoming to all visitors and by offering a range of thought provoking art and related programs. Grimsby Public Art Gallery is wheelchair accessible.

GALLERY HOURS:

Tuesday, Wednesday, Friday: 10 am - 5 pm

Thursday: 10 am - 9 pm

Saturday: 12 pm - 5 pm

In the Margins

Wesley Bates, Jeffrey Macklin, Elizabeth Menard,
eXavier Peterson, Beth Rose, Ulf Stahmer, Alan Stein,
and Stephen Quick



Exhibition installation. Images courtesy of Ollie Lauricella

April 22 - July 5, 2025

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In the Margins

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Traditionally, a Wayzgoose marked the turning of the year for printers: a festive gathering to usher in the season when daylight waned, and work would continue by candlelight. It was a celebration not only of craft, but of community—of those whose hands shaped the printed word.

This exhibition echoes that spirit. It honours the intimate, deliberate practices of book artists, printmakers, typographers, and binders—those who engage with the materiality of language and the architecture of the book. Centered around a long, communal table—an emblem of gathering, labour, and exchange—the exhibition conjures both the historic Wayzgoose and the enduring relevance of tactile traditions in a digital age.

The eight artists, Wesley Bates, Jeffrey Macklin, Elizabeth Menard, eXavier Peterson, Beth Rose, Ulf Stahmer, Alan Stein, and Stephen Quick, featured here have each contributed to the legacy of the Grimsby Public Art Gallery's annual Wayzgoose festival, a celebration of book arts now woven into the cultural fabric of this region. Their works, ranging from finely stitched bindings to experimental prints and sculptural pages, invite us to consider the book not simply as vessel, but as form, as object, as experience.

In the Margins is a meditation on process and permanence, on inked impressions and folded signatures, on the intimacy of reading and the labor of making. It asks us to pause—to trace the line, to feel the thread, to read with our hands as much as our eyes.

Stephen Quick



Alan Stein



Alan Stein is a Canadian artist whose career spans over five decades, working in painting, printmaking, stained glass, and book arts. He trained at Humber College and the Toronto New School of Art and later studied in England under stained glass master Patrick Reyntiens. Alan has exhibited widely, collaborated with major poets, and established the Church Street Press, creating fine press books with his own wood engravings. A member of the Royal Canadian Academy of Arts, Ontario Society of Artists, and the Canadian Society of Painter in Watercolour, Alan divides his time between Parry Sound and Newfoundland, continually drawing inspiration from the landscapes he calls home.



Wesley Bates



Wesley Bates studied painting and printmaking at Mount Allison University in Sackville, New Brunswick. He works full time as a printmaker and letterpress printer under his own imprint at West Meadow Press in Clifford, Ontario.

His wood engraved prints have been exhibited widely and are held in public and private collections in Canada, the United States, England, Ireland, Australia, Spain, Japan and China.

Bates has illustrated for major publishers in Canada and the United States – such as McClelland & Stewart, Penguin, Random House, HarperCollins, Larkspur Press, Porcupine's Quill, Bird & Bull Press, Gaspereau Press, and Running the Goat Press – and for private presses in England and North America, and in particular Larkspur Press.

Ulf Stahmer



After receiving a degree in mechanical engineering from the University of Waterloo, Ulf spent several years studying fine art at the Dundas Valley School of Art and the University of Guelph. During that time, he established his press, Bovine Designs, and became involved in printmaking at Hamilton's PrintSpace and at Alan Flint's Anti Pres. He began exhibiting prints regularly in Hamilton area shows. In 1992, Ulf began to contribute to the Wayzgoose anthology. A few years later he purchased his cherished Vandercook SP15 printing press. Appealing to his technical nature, printmaking plays a critical role in balancing his engineering work with his creative spirit.

Beth Rose



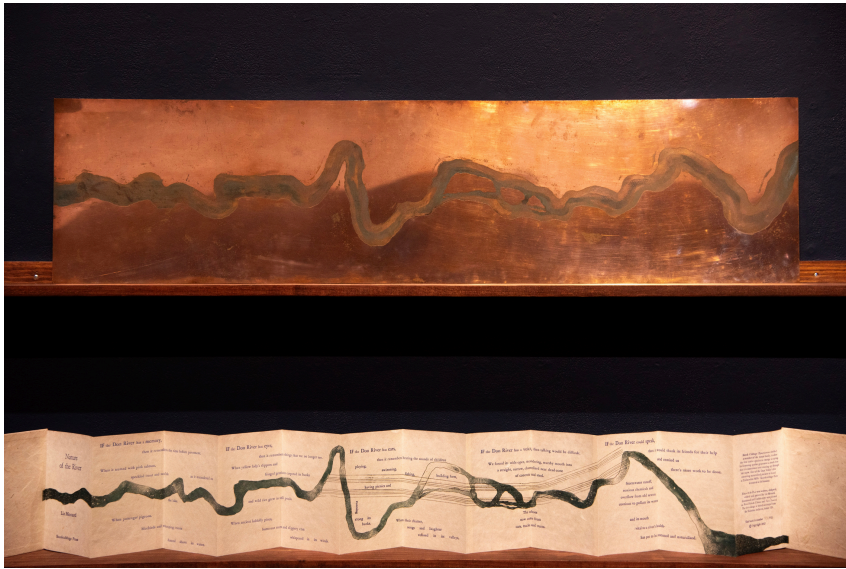
Beth Rose is an artist/bookbinder/designer who loves to create beautiful things out of paper, colour and nature. As a graphic designer, she designed books for a university publisher and printer as the desktop revolution began, learning on the job how to translate traditional design methods into computer skills. While amid new technology and offset printing systems at work, Rose began to explore the quiet, slower methods of making books by hand, enjoying the flow of the process of handiwork and the unique results. At Grace Notes Press, she combines her design aesthetic, modern computers and vintage letterpress with traditional bookbinding methods to create books, boxes and albums.

Jeffrey Macklin



Jeffrey is an Peterborough, Ontario based artist, working primarily with relief printing (letterpress) and mixed media. He often employs words as visual triggers, as well as present-day/historical pop-culture icons and figures in both his print work and his mixed media pieces.

Elizabeth Menard



A Toronto-based printmaker, visual artist, and educator, Menard's practice includes drawing, painting, installation, book arts and printmaking. With a keen interest in landscape and how perception of the landscape helps to define who we think we are, she is particularly drawn to water – especially fens, bogs, streams, rivers and lakes as well as the life these systems support.

As a printmaker, Menard uses etching, aquatint, drypoint, chine colle, collograph and hand colouring to explore her subject matter.

Every etching, drypoint and collograph is hand wiped and hand printed. Often she hand colours her images using watercolour, pastel, or wax medium. More recently, Menard has been incorporating hand stitching (French knots) to her etchings.

eXavier Peterson



eXavier Peterson has been making things for as long as she can remember and been a printmaker for over 30 years. eXavier graduated with Honours in the Interdisciplinary program at the OCAD University in 1997 and returned to complete her BFA in 2005, earning a place on the Dean's List. Her limited edition original linocut block prints are in private collections internationally and she has exhibited her work in Canada, Japan, and China. Growing up in British Columbia exposed her to a variety of close visual encounters with wildlife which she continues to capture on paper.