implications that digital printing holds. This cursory and flat ending is unsatisfactory in its failure to raise questions around such issues as the mutability of digital materials as compared to the fixed nature of the physically printed text, or the tensions inherent between electronic publishing as a potentially democratizing agent and the widening of the digital divide. While in-depth investigations of such questions are certainly beyond the scope of this book, it seems to be a glaring omission not to at least raise them as complications of the media revolution sparked by Gutenberg's press.

Füssel's style is more casual than academic and quite readable, although at times the translation can be awkward, and occasionally results in strange turns of phrase. The book is well illustrated, with 62 colour plates, which are not placed chronologically in the text, meaning that the reader must flip back and forth between images. While this does not result in an inconvenient reading process, it is a noticeable inconsistency in the book's design.

_Gutenberg and the Impact of Printing_ is a general history of the first years of printing in central Europe, with specific examples and ample illustration, providing a useful orientation for the reader new to the history of the book. The abrupt conclusion that sums up contemporary changes to the process of printing unfortunately leaves the book on an unsatisfying note; ignoring larger questions around printing and publication, Füssel stops short of making anything other than a watered down conclusion, when much more interesting and nuanced possibilities appear to be floating on the page.

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In _Book Typography_, Ari Rafaeli provides an overview of the essential background and knowledge necessary to create or appreciate the well-designed book. He begins by discussing traditional standards in typography and book design, also taking into consideration the manner in which the designer/typographer's personal tastes, sensitivity, and imagination shape the resulting artifact. With the
focus on the design of literary texts, Rafaeli discusses standards of aesthetics, craft, and quality in relation to technological change, and offers users of the current technology practical advice in the form of principles and methods that can be applied to the design of texts meant for continuous reading.

Chapter 1, entitled “The school of close spacing,” begins with a discussion of letter, word, and line spacing, with warnings to the practitioner about hazardous default settings in the hyphenation and justification dialog boxes, and arguments for etymological versus phonetic word division. Using illustrated examples, Rafaeli examines the flaws and refinements in the form and function of good and poor settings. In an historical survey, spacing, character weight, and side bearings – in relation to composition method – are shown to affect both the form and colour of a composed text. Critical of so-called “programming of spacing” innovations and improvements in the digital environment, the author explains the basis on which calculations are made, and discusses the use of Macromedia Fontographer to adjust character spacing in order to approximate the metal version of a digital font. Multiple Masters and OpenType font formats are also mentioned. The chapter concludes with examples of applied adjusted type settings, in a comparison of Quark X-Press and Adobe InDesign.

Chapter 2, “Mise-en-page,” exposes the reader to the preoccupations and concerns of the book designer. A brief overview of British and American standard page sizes is followed by illustrated examples of aesthetic variations in book format and size, determined according to the personal predilections of the designers. Issues of utility are considered, as are proportions of margins to live area, disposition of illustrations and text, and use of white space. The author presents several case studies and delivers harsh criticism of some contemporary approaches, which he dismisses as “postmodern rubbish.” Rafaeli tends toward the conservative side and argues credibly for it. He gives critical commentary on the work and practices of others, but also shares openly the details of his own methods. From the perspective of one who spent decades in the printing trade, Rafaeli provides detailed descriptions of the advantages and disadvantages of handling quoted matter, extracts, and running heads, with examples from numerous sources. He describes rules for the suitable treatment of punctuation, dashes, special characters, illustrations, captions, footnotes, endnotes, and folios, citing authorities such as Oxford, Cambridge, Fowler, and Chicago styles, and the “Penguin Rules” of Jan Tschichold. He
goes so far as to identify the ugliest book he owns, even naming the designer.

In chapter 3, “On book design and typographic style: books by Richard Hendel and Robert Bringhurst,” Rafaeli compares the two writers and their books. He is critical of contradictions in Hendel’s statements and laments what he considers to be a lack of precision and accuracy in terminology, but nevertheless describes Hendel’s *On Book Design* as “unique” and “appealing.” Two pages are devoted to the fact that Galliard commas have been used with a text set in Garamond. It is regrettable that more commentary was not devoted to some of the positive attributes of this interesting work. *The Elements of Typographic Style* by Robert Bringhurst, on the other hand, is praised as “a singular book … a manual and a meditation.” While Hendel is criticized for a lack of precision, Bringhurst is called over-precise with a didactic method that Rafaeli refers to as “an odd combination of familiarity and punctiliousness.” Rafaeli finds fault with one who has been called an “expert” by the venerable Hermann Zapf, and yet opines that “There is much in the book that is correctly said and worthy of consideration … [it] never puts a foot wrong.” Here he falls into the trap of the very contradiction he criticizes in others.

Focusing on the finer points of typographic style in chapter 4, the author provides practical advice on settings within certain software packages, as well as his recommendations of specific fonts. He quotes several notable sources on such topics as the use of dashes and ellipses, and methodically covers the appropriate use of bold, italics, punctuation marks, and indentations along with typographic considerations particular to the setting of foreign languages.

In the last chapter, “Types for Books,” Rafaeli discusses the “translations” of several popular Linotype and Monotype typefaces from metal to digital form. He includes the modifications necessary to render metal type for effective digitization without loss of quality or character and describes the attributes essential for a good revival design. Short anecdotes about the lives of several well-known type designers and the origins of their typefaces provide historical context and are interesting in and of themselves. Issues of legibility, readability, and other practical requirements are examined, and frank critiques of the quality and serviceability of specific typefaces are given. A discussion of working methods provides the reader with some insight into the thought processes and inner vision of several prominent type designers, and thoughtfully chosen quotations reveal aspects of their personalities. Rafaeli recommends a good number of
newer types (issued c. 1990 and onward) many of which he feels are, with regard to fitness to purpose, superior to earlier digital versions of the old metal types.

The book combines a sound introduction to the foundations of typography and book design with practical advice useful to both the student and the practitioner.

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La publication de ce livre doit être marquée d'une pierre blanche. Il s'agit du premier volume qui approche d'une manière scientifique les pratiques individuelles et collectives de lecture de nos ancêtres. Il ne faut pas s'en surprendre, car l'histoire de la lecture est, comme l'affirment Yvan Lamonde et Sophie Montreuil, la dernière-née de l'histoire du livre et de l'édition. En effet, l'étude de ce phénomène est complexe puisque la lecture est une activité insaisissable, fugace, dont il est difficile de retrouver les traces laissées par le livre. Frédéric Barbier l'avait bien saisi, quand il écrivait dans une formule heureuse que «la lecture est une activité hybride, à l'interface entre matérialité du geste et immatérialité de la pensée».

La lecture n'a pas toujours été l'activité largement pratiquée que nous connaissons actuellement. Dans ce XIXe siècle en voie d'alphabetisation, la lecture était le fait des classes bourgeoises. On peut documenter ces pratiques par des témoignages individuels de la littérature personnelle, tels les journaux intimes, les autobiographies, la correspondance et même les notes marginales laissées dans les livres. Parallèlement à ces pratiques individuelles de lecture, il faut ajouter, pour compléter le portrait d'ensemble, les pratiques collectives basées sur les catalogues de librairies et de bibliothèques. Ces dernières sont les lectures offertes à la population.

Dans ce recueil, sept auteurs signent les études. En plus des responsables, Yvan Lamonde et Sophie Montreuil, deux des auteurs sont étudiants au doctorat et trois à la maîtrise. Quatre études sont consacrées à des lecteurs du XIXe siècle, Louis-Joseph Papineau et ses deux fils Amédée et Lactance, et Joséphine Marchand-Dandurand,