annotation and reference to publication elsewhere. Three messages to Canada or Canadians, first published in *The Times* in 1940–41, are recorded as G472, G492 and G573.

A bibliography is not a narrative history, still less a biography, but Cohen’s book is laid out and indexed in such a way that readers can trace the threads of many narratives, personal, political, and military as well as literary. Churchill’s own story is inseparable from the histories of the publishers and editors with whom he worked, whose interventions did so much to shape the way the statesman and historian’s writings were read throughout his own long life, and how they are read by admirers and scholars today. Ronald Cohen’s achievement is magnificent.

LESLIE HOWSAM

*University of Windsor*


*The SP Century* is a volume that exists on the margin between private and public. On the one hand, it is a celebration of Boston’s Society of Printers, by and for the members of that same society. On the other hand, it is a document of Boston’s Society of Printers, by the members of that society, but aimed outwards, at a larger if interconnected bibliographic world.

That the book performs its first, celebrative function well is unquestionable. The volume is elegantly designed, by SP member and printing legend Roderick Stinehour, using the typefaces of other SP members (Matthew Carter’s Galliard, Lance Hidy’s Penumbra). It is beautifully printed by DS Graphics, of Lowell, Massachusetts (the company’s account-executive is a former SP president and a contributor to the volume), and handsomely bound, in Sierra natural-finish book cloth and Rainbow endleaf paper, by Acme Bookbinding (Acme Bookbinding’s Paul Parisi is another SP member). The book’s production, then, testifies to the values of the Society it represents, and to the deeply collaborative nature of the relationships among SP members.
The book's production also testifies to tradition; it recalls, quite consciously, the Society's fiftieth-anniversary volume, *Printing as an Art*, by Ray Nash. Nash was a teacher and mentor of Steinhour's; in his printer's note at the conclusion of the volume, Steinhour writes, "When this centennial volume is placed side-by-side with our fifty-year-old book, *Printing as an Art*, they will represent the changes that have taken place in the making of books in the twentieth century .... The two books examined together will offer interesting comparisons to the curious, who may be wondering if this shows clues as to what form the book will be taking in the future." For SP members, then, *SP Century* is an affirmation and a consolidation of a hundred years of printing endeavour. As a work of artistic printing, it is also a valuable addition to any library.

To evaluate the book's second, documentary function, however — and its ability to speak to a larger audience — I want to turn to the particulars of its essays. They comprise a wide range of themes and approaches. An introduction by editor Scott-Martin Kosofsky lays out the plan of the book and the credentials of its contributors; this is followed by James E. Mooney's brief history of the Society. A later essay by Kosofsky addresses the changing make-up of the Society through the years and its nevertheless constant purpose to value "great design and great printing." Two essays on printing- and design-philosophy supplement Kosofsky's account: Al Gowan's "What is Printing?"; and "The Persistence of the Handmade," a trio of defenses of handwork (and the use, in handwork, of various machines), by Darrell Hyder, Katherine McCanless Ruffin, and Barry Moser.

The heart of the volume is taken up by Lance Hidy's extended "dramatis personae" of SP members ("The Mission and the Missionaries"), from its Arts-and-Crafts founders to its digital entrepreneurs. Hidy's account focuses on printers and designers; a later essay, by Eleanor M. Garvey, focuses on collectors and curators. Throughout the volume, I had a keen sense of the reciprocity that exists between these various vocations. The volume's final essay, Victor Curran's "Gathered Signatures," is a feast for the eyes, a kind of curated exhibit of a century's worth of SP keepsakes and announcements (another tradition in which this volume participates).

Most memorable, to me, however — both for their engaging tone and for the human interest of their content — are the two contributions to this volume by type designer and lettering artist Jean C. Evans. Eschewing the broad survey, Evans focuses on particulars. In her first essay, she depicts the "place and period" of the Boston book district,
Cornhill, in the late nineteenth and early twentieth centuries – a time “when technological advances, the chemistry of ... individuals, and the raw confusion of change and uncharted possibility were electric in the air.” It was out of this “electric” place and period that the SP emerged. In Evans’s second essay, punningly titled “Our Types,” she tells the story of typographic tradition and innovation in the Society of Printers, through the voices of the designers and letterers themselves. Carl Zahn reminisces about his favourite typefaces (“Poor Palatino has been badly plagiarized”). Sculptor John E. Benson recalls his stone-carver father, John Howard Benson: “My father was very good company and socially adept. In fact, when he was attending art school in New York, he had a list of well-to-do people all over the city whom he could go visit and have dinner with – about twenty or thirty friends. Each would feed him one night a week, and so he was able to survive on very little money!” Cope Cumpston speaks movingly of the memorial gathering for type-designer Stephen Harvard: friends made signs to direct visitors to the farm where the gathering would be held using Harvard’s own typeface, Grolier. “I remembered Stephen’s awe,” Cumpston says, “when he realized how large he could make his letters on the computer; he said it was like listening to the Grateful Dead at volume 10.” Evans herself tells the story of Frankie Bunyard, a master stone carver who set herself up in the craft originally with the disability money she received after being mugged and injured on Brattle Street.

In his introductory essay, Kosofsky attributes the “amazing vitality” of the Society of Printers to the nature of its mandate, “the study and advancement of the art of printing,” an objective as “true and fresh today as when it was formed.” Reading the conversing accounts of Evans’s “types,” however, I got the sense that there is another source of the Society’s vitality – the variety, eccentricity, and sheer good company to be found among its members. It is ultimately this, above and beyond the book’s undeniable value as a printed work and as a historical record, that makes me glad to have it on my shelf.

AMANDA JERNIGAN
Memorial University / Book Arts Association of Newfoundland and Labrador