an information point of view. I think I've assessed the man very accurately, but I feel that it's a rather personal document, and when I express opinions about the reasons for Tschichold's line of reasoning, it was a document for close friends back home. To put this in print, would give it a value as a printed document which someone, someday, might be tempted to reprint, and there are things said in confidence by Tschichold which he might be annoyed at my passing along, some of it perhaps not too complimentary" (14).

There are some structural oddities with the book, particularly around the placement of the letters. The note referencing the epistle mentioned above, for example, is made several pages before we get to read it for ourselves. As well, either several epistles are missing or Dair himself has not numbered them correctly: there's a Chapter 6 and Number 9, but no Chapters 7 or 8. And since many of the epistles and many of the letters do not carry dates, the reader is unsure whether there are in fact missing sections. Two letters written by Dair's wife Edith, primarily concerning her pottery studies, seem out of place as well. There is also one small printing error, as the first page of one of the letters is printed twice.

As a bonus to the book, a DVD is also included, featuring colour film footage shot by Dair of Rädisch forging a single piece of type. Entitled "Carl Dair at Enschedé: The Last Days of Metal Type" and running thirty-seven minutes,¹ the film is a co-production of Sheridan College and Massey College featuring voiceover narration by Matthew Carter, a typeface designer who also studied with Rädisch, overlapping with Dair. In total, this rich and rare resource details the last days of the dying craft, and there is no better narrator than Dair to chronicle the practice before its final obsolescence.

JOHN SHOESMITH
University of Toronto

Gayle Garlock, *Canadian Binders' Tickets and Booksellers' Labels* (New Castle, DE: Oak Knoll Press, 2015), 158 pp. plus CD. US \$95 (cloth) ISBN 9781584563372

Gayle Garlock's *Canadian Binders' Tickets and Booksellers' Labels* is a noteworthy addition to the history of the book. Along with

¹ See <https://vimeo.com/138762227> for a preview.

Robert Milevski's excellent "A Primer on Signed Bindings" (*Suave Mechanicals: Essays on the History of Bookbinding* vol. 1, The Legacy Press, 2013), it reinvigorates the study of tickets and labels, recognizing them as valuable, if sometimes difficult evidence in the overall study of the book trade. The printed text breaks new ground by discussing the design, manufacture, and use of tickets and labels and serves as a strong introduction to the descriptive list of bookbinders' signatures and booksellers' labels found on the accompanying compact disk.

Canadian binders signed their work infrequently as did their British and American counterparts. When they did identify their work, they used similar techniques: binders' tickets, tooled signatures, embossed stamps, and ink stamps. Garlock describes each technique clearly and identifies typical placement of signatures on or within bindings, providing illustrative examples. The earliest ticket described dates from 1780–95, found in several copies of the *Quebec Gazette / La Gazette de Québec*. It is a large ticket, 59 x 88 mm, which is typical of eighteenth-century tickets. As the nineteenth century progressed, ticket sizes became smaller. Garlock notes the tension, given reduced sizes, between the urge to present detailed sales information and the need for brevity. He also sorts through the relative significance of allied trades that were often advertised alongside the bookbinder: bookseller, stationer, printer, publisher, paper ruler, blank book manufacturer, and, in one example, gilder.

The study examines ninety-two signed bindings, seventy-four loose tickets, and twelve signatures of Canadian binders found in non-Canadian bindings. All ten provinces are represented, with several towns or cities in each. Montréal, Québec, and Toronto have the greatest sampling. Totaling 178 tickets or signatures, this rich collection points enticingly to further areas of study. Garlock, for instance, mentions several binding firms that were longstanding family businesses. Members of the Phillips family were binding in Halifax, Nova Scotia, throughout much of the nineteenth century; the Brown family was binding in Toronto from the mid-nineteenth century until 1982; Québec and other provinces had families of binders as well. Each such multi-generation bindery merits further attention in the history of the wider Canadian book trade, especially those whose bindings can be positively identified.

The second half of Garlock's study examines Canadian booksellers' labels. His discussion of the merchants that used such labels, and the ends to which they were used, is a considerable strength of this study. Dedicated bookstores were not the only outlets that used such labels.

General stores, department stores, hardware stores, and apothecaries, among other retail establishments, advertised the sale of books and other wares on labels. Wholesalers of textbooks also used labels; so did lending libraries, second-hand and antiquarian booksellers, specialized booksellers, and subscription book agents. Garlock examines each use thoughtfully, examining an impressive breadth of the Canadian book trade.

An outstanding contribution of this study is its discussion of the aesthetics and marketing tactics of tickets and labels. Garlock opens the fourth chapter, entitled "Elements of Successful Tickets and Labels," with the following: "Successful tickets and labels can be assessed both in terms of their artistic merit and their effectiveness as advertisements. In their own right, they hold aesthetic interest . . . As advertisements, they record how booksellers and binders describe themselves and their wares to the public" (71). At this point in the study, Garlock no longer distinguishes between bookbinders' tickets and booksellers' labels. He examines the images reproduced on them and discusses their shape and design. He presents a critique of those he finds poorly designed and/or executed. Some labels present too much text in too small a space; decorative borders can be too dominant; poor inking leads to faint images and text; excessive inking presents its own problems. Conversely, he discusses examples of successful tickets and labels that combine skillful printing, effective typography, and clarity of design to communicate a message successfully. Garlock has moved beyond descriptive bibliography to a critique of artistry and impact. Not all readers will agree with all of his assessments, but the attempt is noteworthy.

The study describes the printing firms that produced these labels. Through 1850, businesses printed their own, if they had a press, or used local printers. Later, job printers began to offer label printing. Toronto directories name several firms in the label-making business, producing apothecary, perfume, and alcohol labels but also labels for binders and booksellers. Label printers clearly existed, yet there is scant evidence to identify their work. Out of nearly eight hundred examples in this study, only two identify their engravers. Garlock had more success identifying twenty-one signed labels of the Dennison Manufacturing Company. He provides a concise history of this American company as it expanded its sales and operations into Canada.

An excellent discussion of the methods of printing tickets and labels concludes this study. Early techniques were limited to letterpress typeset or copperplate engraving. Later wood engraving was used along with ink

stamps, blind embossing, embossed printing, hot-foil stamping, offset lithography, and most recently xerographic, laser, and ink jet printing. Each is discussed in detail. This section of the study serves as a brief history of innovation in label printing as it relates to the book trade.

The accompanying compact disk contains two catalogues: the first is a descriptive list of 178 bookbinders' signatures. Each ticket is fully described, along with its binding if it remains *in situ*. Bookcloth is described using Andrea Krupp's *Bookcloth in England and America 1823–50* (2008); colours are identified using *Centroid Color Charts*; and marbled paper is identified using Richard Wolfe's *Marbled Paper: Its History, Techniques, and Patterns* (University of Pennsylvania Press, 1990). Detailed descriptions include method of printing. Notes that present career dates, bindery addresses, and other pertinent information accompany most entries. The second catalogue describes 615 booksellers' labels. It provides a full description of each label including method of printing. It also provides bibliographic information for the book that accompanies the label, when known, although it does not include a physical description of the book. Together these catalogues add nearly a thousand pages to the study, making this a very robust investigation.

An understandable weakness is the relatively small sampling of ninety-two bindings with tickets still in place. Although it is quite a large collection of Canadian tickets, the sample remains too small to draw definitive conclusions about particular binder's tooling habits or their use of materials such as leather, bookcloth, and marbled paper. Combining the study of tickets with booksellers' labels has allowed Garlock to focus not on the work of individual binders but on the use, artistry, and production of tickets and labels — kindred facets of the book trade. An expanded study of British or American tickets and labels along the same lines would be most welcome.

THOMAS E. KINSELLA
Stockton University

Elizabeth Groeneveld, *Making Feminist Media: Third-Wave Magazines on the Cusp of the Digital Age* (Waterloo, ON: Wilfrid Laurier University Press, 2016), 205 pp. \$36.99 (paperback) ISBN 9781771121200

It seems as though *Teen Vogue* is always in the news these days. Since the 2016 US Presidential election, the magazine has become