

to his father at one point, “I’m going to build us a grand estate.”)

It would be unfair to reveal all his methods, since that could very well dampen the future reader’s enjoyment of the book. One method of deception, however, involved laying the groundwork at his place of employment, Sak’s Men’s Store in San Francisco. Working as a sales clerk in men’s furnishings, Gilkey was able over a period of months to leisurely accumulate duplicate sales slips from credit card transactions. He later used the credit card numbers to order expensive antiquarian books over the phone. The credit cards were still active, of course, since the cards’ owners had no idea that anyone had filched their account numbers. The antiquarian book dealer would put the transaction through to the credit card company and no one would be the wiser. Once the payment had been verified, Gilkey or an accomplice would drop around to the bookstore to pick up their stolen goods.

Fortunately for the antiquarian book trade the story had a determined and persistent hero as well in the person of Ken “Bibliodick” Sanders, a successful and passionate antiquarian bookseller in Salt Lake City. Sanders has admitted to being obsessed with books himself, but in his case it took the more healthy forms of reading and of taking pride in the books he sold in his shop. He was also a book dealer with a detective’s bent.

But Sanders was no ordinary bibliodick; he was in fact Security Chair of the Antiquarian Booksellers’ Association of America. He brought his passion and determination to this job as he certainly had to all others. Bartlett, writes Sanders, “was as determined to catch book thieves as Gilkey was in stealing books.” While it took Sanders some time to catch up with his book thief, he did so in the early part of 2003, and Gilkey ultimately spent some 18 months in San Quentin prison after his conviction in 2004. To find out how Sanders eventually caught his obsessive thief in a well-planned sting operation, I suggest you either buy the book or borrow it from your public library. Stealing it is not an option!

REVIEWED BY RICHARD HOPKINS

The Beer Trials

By Seamus Campbell & Robin Goldstein
(Fearless Critic Media, 2010, US\$14.95)

BEER AND SUMMER SEEM TO go hand in hand, and with this “case” of 24 pages, reviewing a book of beers seemed in order. While precious few of the 250 beers featured in *The Beer Trials* are Canadian (the most interesting are three from Quebec’s Unibroue), the work is notable both as a reference work and for its usefulness to collectors of breweriana.

Breweriana, of course, is the printed ephemera and other memorabilia related to beer and brewing, and includes scope for those interested in the design and printing of labels — perhaps as narrow a focus as those of Graphics Philately Association members, who have an eye for “the history of graphic communications as represented on stamps and other philatelic materials.”

While precious few beer labels make much of calligraphy or books (Schmaltz Brewing Co.’s He’Brew labels being a notable exception, those of Germany’s Aecht Schlenkeria being others), the graphic appeal of beer labels—as with labels for wine or fruit crates—can’t help but catch the eye of those interested in printing and the arrangement of text. Tiny posters slapped on glass pillars, in this reviewer’s opinion, and every bit as much worth collecting.

The Beer Trials brings a mix of critical commentary and economic analysis to its reviews. The introduction places this volume squarely in the family of *The Wine Trials*, which Goldstein published with Roman Weil in 2008. But there’s also an overview and commentary on different styles of beer that introduces the novice to the basic concept of beer and beer styles and will make you think twice before you order a lager (Japanese, North American, Pilsner?) or an ale (Bock, Brown, Belgian, Pale?). Or perhaps a smoke beer or barley wine. There’s also a healthy dose of science for those wanting to know more about yeast, fermentation, and that peculiar skunkiness I’ve been taught to associate with Heineken.

But the real surprise when I opened the book was what prompts its review here: the diligent notes on packaging, and especially the

labels. While the perfect-bound octavo book isn't in itself a spectacular example of book design (42 lines of ragged-right sans serif type per page in the introduction is overwhelming), the notes on label design are unique. Most of the beer guides available focus more on the contents of the bottle than the packaging.

True, the design notes are often geared toward the marketing value of the labels, such as the remark that it makes no sense that Bear Republic's boldest label goes on the brewery's most delicate beer. But there are also comments reminiscent of anything you might hear if book designers were canvassed for their opinion of best-seller covers. Montana's Big Sky Brewing garners kudos, for example, because the pronghorn stag on its IPA label isn't drooling—unlike the critter adorning its Moose Drool ale (a brown ale, one must add—a different colour, we assume, than the substance for which it's named, but I'm no connoisseur).

Unibroue wins the prize for its Fin du Monde label that looks as good as its beer tastes, though the label for its dark Belgian-style Don de Dieu ale is taken to task for being more serious than the summer regattas for which its brewer intends it (*Don de Dieu* was Samuel de Champlain's ship—"Summer regatta indeed," the book quips).

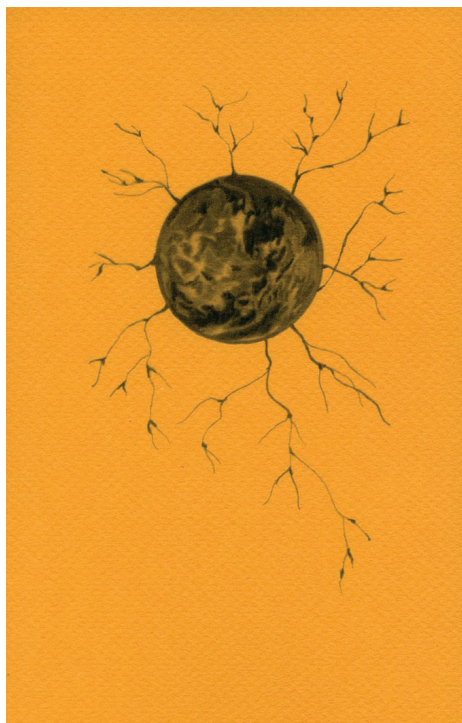
Molson Canadian's label is credited with an earnestness the authors deem typical of Canada, if a bit circus-like at the same time. And this brings up one point worth noting for label aficionados—the labels critiqued are typically those on beers sold in the U.S. market (Molson Canadian's U.S. label, for example, differs from that used in Canada).

However, the book is well worth having on hand as a guide to some of the best brews in North America, Europe and around the Pacific Rim. And if you choose to grab a printed trophy or two after you're done sampling what's on tap, this might guide you to some of the most noteworthy.

REVIEWED BY PETER MITHAM

LIMITED AVAILABILITY

*A sampling of new limited-edition books
from small and fine-press publishers.*



GOLD DEER PRESS

www.gabriellasolti.com

Gabriella Solti, *Poems*

Gold Deer Press is the new publishing imprint of artist Gabriella Solti of Richmond, BC. The text of this collection of poems is hand-set in 12-point Bodoni and 14-point Futura. It's a softcover book with French flap made of Mi-Teintes paper with digitally printed drawing. The title page is hand-set in 18-point Cloister Old Style and 24-point Futura, with the publishing imprint printed from polymer plate. The text is printed letterpress on 100 percent ivory cotton paper.

Each book is unique: the body of each book is sewn into a double-page original abstract pastel, graphite and pen drawing by the author on linen paper. The edition is limited to 125 signed and numbered copies. 8¼ x 5½ inches. 8pp. \$15.