

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).

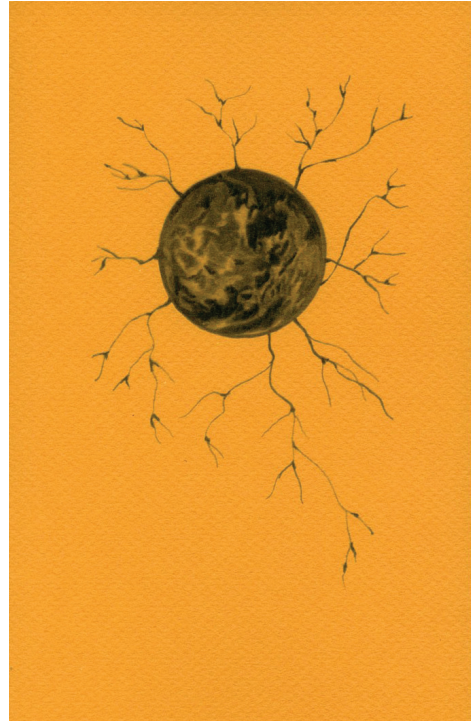
Molson Canadian's label is credited with an earnestness the authors deem typical of Canada, if a bit circus-like at the same time. And this brings up one point worth noting for label aficionados—the labels critiqued are typically those on beers sold in the U.S. market (Molson Canadian's U.S. label, for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



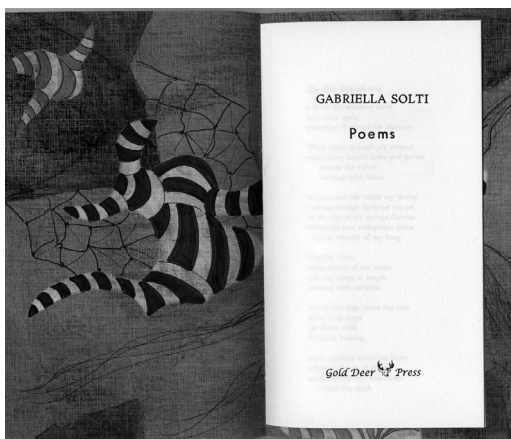
GOLD DEER PRESS

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.



a magnesium plate. Blocks were hand-printed on Fabriano Accademia paper. Quarter bound in cloth and paper. Limited edition of 100. 9¼ x 12 inches. 30pp., including 14 plates. \$160.

STRATHCONA PRESS

www.strathconapress.com

Jennifer Van de Pol, *Adagio in Two Parts*

Strathcona Press, located in the tiny Vancouver Island community of Cedar, is the venture of Jennifer Van de Pol and partner Adrian Robertshaw. *Adagio in Two Parts* was hand-set in Caslon and letterpress printed on Kitakata paper with a Vandercook press, then bound pouch style using Kangxi (traditional Japanese) binding. The covers are hand-painted, and the title page is a blend of letterpress printing and calligraphy on Reg Lissel handmade paper. The book features 17 pages of epigram-style, poetry-like writings, and 8 pages of original drawings, embellished with ink and watercolour. Each copy is housed in a slipcase with printed spine label. Limited edition of 15. 5¼ x 7¼ inches. 34pp. \$500.

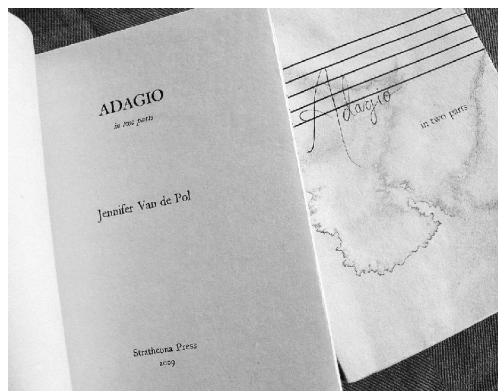
GREYWEATHERS PRESS

www.greyweathers.com

Graven Images: A Portfolio of Nineteenth Century Wood Engravings Printed from the Original Blocks

Greyweathers Press of Merrickville, Ontario, was loaned a remarkable set of 14 vintage wood engraving blocks discovered in an antique shop. These blocks, possibly unused for almost 130 years, have been beautifully printed once again by Larry Thompson (who also supplies a foreword) to capture the 19th-century style and range of techniques used to craft these fine engravings.

The text is printed by hand in Italian Oldstyle on Canson Mi-Teintes paper, with 13 mounted wood engravings and one reproduction from



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