
This bibliography surveys scholarship published from 1986 to 2010 concerning the physical features of printed materials produced c. 1660-1820. It is most inclusive for the years 1990-2008, in consequence of my compiling studies of that period for Section 1--"Printing and Bibliographical Studies"--of ECCB: Eighteenth-Century Current Bibliography. Included are studies of particular books, editions and issues, bindings, paper, and type; also covered are studies of bookbinding, papermaking and typefounding as arts and studies of materials of production, as printing presses. It includes dissertations and book reviews. For the English-speaking world, Philip Gaskell's A New Introduction to Bibliography (1972) remains the first step in such inquiries. Note that, although studies of bookbinding, papermaking and typography as industries or trades are included, studies of individuals in the bookbinding and type-founding trades have usually been placed in a bibliography on "Printers & Publishers and Publishing" that I will be posted at BIBSITE in the near future. I have listed related studies excluded here in my other bibliographies, as that on engraving also posted at BIBSITE. I have not often included reprints of old bibliographies and studies, such as those co-published by Oak Knoll Press and the British Library in 2001 (e.g., E. C. Bigmore and C. W. H. Wyman's A Bibliography of Printing). Although important to the study of bindings, I've listed few informative catalogues of antiquarian dealers (all from Bayntun are noteworthy as are some from Maggs Bros., such as no. 1212, Bookbinding in the British Isles [1996]). Nor have I included most regional histories of printing, such as Bruce Whiteman's Lasting Impressions: A Short History of English Printing in Quebec (1994), which usually belong in a bibliography on the print trade (forthcoming). Only a few electronic sources are included. Occasionally, as in noting reviews, I have abbreviated lengthy journal titles, such as Papers of the Bibliographical Society of American (PBSA) and Papers of the Bibliographical Society of Canada (PBSC). In imprints, I sometimes have abbreviated "British Library" as "BL." This expanded revision particularly benefited from Eleanor F. Shevlin's survey of research on book history and her list of sources in The History of the Book in the West: 1700-1800, Vol. 3 in a five-volume series, gen. ed., Alexis Weedon (Farnham: Ashgate, 2010), xvi-lix. I will continue to revise this bibliography, so I request additions and corrections from scholars. I thank Jeffrey Barton, Travis Gordon, and all involved in the Bibliographical Society of America's BIBSITE for allowing me to post this expanded list.

James E. May


Annenberg, Maurice. *Type Foundries of America and Their Catalogs*. Revised and expanded by Stephen O. Saxe. Indexed by Elizabeth K. Lieberman. New Castle, DE: Oak Knoll, 1994. 286; appendices; bibliography; illus.; index. [First published in 1975. Saxe has added an account of Annenberg and of 73 unrecorded type specimens to Annenberg's list; Saxe adds one additional type founder, Abraham Riggs of New York (appendices 2 and 3); type specimens belonging to NYPL, Smithsonian, and Saxe are also added (appendices 4-6).]


Baines, Phil, and Andrew Haslam. *Type and Typography*. New York: Watson-Guptill, 2002. Pp. 192; appendices (as of type designers); colored illus.; glossary; index. [Textbook without a historical focus, with chapters are on definition, function, form, manufacture & design, and structure.]


362 + 15 plates; [4] + xvii + 300 + 11 plates; appendices; bibliography; frt.; illus.; indices; maps (2 folding); and tables.


Barnard, John, and D. F. McKenzie, with the assistance of Maureen Bell (eds.). The Cambridge History of the Book in Britain. Vol. 4: 1557-1695. Project editors, David McKitterick, D. F. McKenzie, and Ian Williston. Cambridge: Cambridge U. Press, 2002. Pp. xxvii + 891; 32 plates; illus.; indices; statistical appendices. [After John Bernard's Introduction (1-26), the book is divided into sections on Religion and Politics; Oral and Scribal Culture; Literature of the Learned, Literary Canons; Vernacular Traditions; The Business of Print and the Space of Reading; Beyond London: Production, Distribution, Reception; Disruption and Reconstructing: The Last Seventeenth-Century Book Trade"; and "Statistical Appendices." Most of the 38 chapters by diverse experts falling into these divisions relate to the Restoration period: Ian Green and Kate Peters on "Religious Publishing in England 1640-1695" (67-94) Harold Love on "Oral and Scribal Texts in Early Modern England" (97-121) Mary Chan on "Music Books" (127-40), Julian Roberts on "The Latin Trade" (141-73), Graham Parry on "Patronage and Printing of Learned Works for the Author" (174-88), David McKitterick on "University Printing at Oxford and Cambridge" (189-205), Nicolas Barker on scholarly editing and historical scholarship (206-227), Laurence Words on "Maps and Atlases" (228-45), Michael G. Brennan on "Literature of Travel" (246-73), Adrian Johns on scientific books (274-303), "Elisabeth Leedham-Green and David McKitterick on private and public libraries (323-38), John Pitcher on "Literature, the Playhouse, and the Public" (351-75), Joad Raymond on Milton (376-87), Paul Hammond on "The Restoration Poetic and Dramatic canon" (388-409), Nigel Smith on "Non-Conformist Voices and Books" (410-30), Maureen Bell on women writers (431-52), B. J. McMullin on "The Bible Trade" (455-73), J. H. Baker on legal literature (474-503), R. C. Simmons on "ABCs, Almanacs, Ballads, Chapbooks, Popular Piety and Textbooks" (504-13), Lynette Hunter on "Books for Daily Life" (514-32),


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Bayntun-Coward, Edward (comp.). *George Bayntun*, Catalogue 7; _____ 8; _____ 9; _____ 10, ____ 11. Bath: George Bayntun [Antiquarian Bookdealer, Manvers Street, Bath BA1 1JW], 1998, 1999, 2000, 2001, 2003. Pp. [33] including 15 of plates (some in color); color frontispiece; [96] + [2] colored plates on inside covers, with 35 illustrations (including many colored plates); [84] + [2] colored plates on inside covers, with 38 plates (many in color); [92] + [2] colored plates on inside covers, with 39 plates (many in color); [94] + [2] colored plates on inside covers, with c. 44 plates (some in color). Bayntun-Coward's catalogues offer illustrated accounts of fine bindings, many of which involve autographed and/or presentation copies; the eighteenth-century period is his particular expertise. [The catalogues of this firm, as those for Maggs Bros., Sokol and a few others antiquarian dealers (sometimes Bernard Quaritch and Stuart Bennett), are always noteworthy as resources for typography and binding.]


Beyrer, Klaus, and Martin Dallmeier (eds.) Als die Post noch Zeitung machte: Eine Pressegeschichte. [Giessen]: Anabas (for Frankfurt am Main: deutsche Postmuseums), 1994. Pp. 207; bibliography [198-200] illus. (some colored). [With short essays on diverse topics, such as papermaking, by many contributors.]

Bibliographic Standards Committee of the Rare Books and Manuscripts Section (ACRL/ALA). Type Evidence: A Thesaurus for Use in Rare Book and Special Collections Cataloguing. Chicago: Asso. of College and Research Libraries, 1990. Pp. vii + 19; bibliography; illus.


Minchinto's account of "Devon's sea-borne trade" in 16C, 17C and 18C paper. Also reviewed with the following 1996 collection by John Bidwell in PBSA, 96 (2002), 543-45.


Cambras, Josep. *Encuadernación: Las Tecnicas y los procesos.* Barcelona: Parramon, 2004. Pp. 160. [This or another version (see below) was translated as *Bookbinding: Techniques and Projects* by Michael Brunelle and Beatriz Cortabarria (Hauppauge: Barron’s, 2007); 143; illus.; and perhaps as the similar Cambras title *The Complete Book of Bookbinding* (New York: Lark Books, 2004), 160 pp.; also translated as *La reliure* by I. Delaye and S. Ferraro (Paris: Gründ, 2004); 160; illus.;]
translated into German as *Handwerk Buchbinden* by Jordi Vidal and Jaume Farres (Bern: Haupt, 2006); 160 pp.; also translated into Dutch and Japanese. A British edition, *Handmade Bookbinding Techniques*, was published in London by A. & C. Black, 2007, 144 pp. Some of these editions after 2006 may be translations of another version published, as a “first edition,” entitled *Encuadernación* by Parramon in 2006 with 143 pp. and illus.]


Castagnari, Giancarlo (ed.). *Produzione e uso delle carte filigranate in Europa: Secoli XIII-XX*. Fabriano [Ancona]: Pia università dei cartai (distributed through Fiesole: Casalini Libri [libri@casalini.it]), 1996. Pp. 436; illus. (some in color); texts in English, French, Italian and Spanish. [On the history of European papermaking with attention to watermarks; texts in English, French, Italian, and Spanish. Essays include Pierangelo Bellettini’s “Il gonfalone, l’àncona e la stella: Filigrane bolognesi nella prima metà del XVIII secolo” (269-308); Giancarlo Castagnari’s “Il contributo dei fratelli Zonghi agli studi della filigranologia” (63-78); Nora Lipparoni’s “Il rapporto di collaborazione Zonghi-Briquet da un epistolario inedito” (63-78); Ivo Mattezzi’s “Le filigrane e la questione della qualità della carta nella Repubblica Veneta della fine del ’700: Con un catalogo di marchi di filigrane dal 1767 al 1797” (309-339); Renzo Sabatini’s “Le cartiere dell’area toscana nel Sei-Settecento” (371-93); and Peter F. Tschudin’s ”L’evoluzione delle filigrane europee: Un approccio metodologico” (11-53).]


Castagnari, Giancarlo. *L’uomo, il foglio, il segno: Studi di storia della carta*. (Collana di storia della carta, 8.) Fabriano: Pia Università dei Cartai


Cavaglia, Anna Giulia. *La tipografica professione di Niccolò Capaci*. Milan: Silvestre Bonnard, 2005. Pp. 81; illus.; index. [First printer in Malta, who printed 30 works in Latin and Italian between 1756 and 1772 (when he was expelled). Cavaglia provides an historical account of Capaci and then a transcription of the manuscript of a printer’s manual (c. 1820) believed to be a copy of Capaci’s work. Rev. (fav.) by David Mallia in *SHARP News*, 15, nos. 2-3 (Spring & Summer 2006), 13-14.]


Cloonan, Michèle Valerie (ed.). Early Eighteenth-Century English Works on Bookbinding. New York: Garland, 1999. Pp. xiv + various sequences of the reprints (as 1-104, 137-42, 147-68, etc.); illus. [Cloonan's introduction precedes selections from John Bagford's Of Book Binding (c. 1710); Godfrey Smith's The Laboratory or School of Arts, 4th ed. (1755) and 7th ed. (1810), Robert Dossie's The Handmaid to the Arts (1758) and John Baxter's The Sister Arts (1809).]


Cochetti, Maria (ed.). Mercurius in Trivio: Studi di Bibliografia e di Biblioteconomia per Alfredo Serrai nel 60° compleanno (20 novembre 1992). (Bibliotecario, n.s., 7.) Rome: Bulzoni, 1993. Pp. 221; bibliography of publications of Alfredo Serrai. [These essays on bibliography and library history include Franca Petrucci Nardelli's "Legatori vaticani," with an appended shop inventory from 1699 when Giovanni Walthier and Giovanni Paolo Cassioni took over the bindery (153-61).]


along with a chapter on binding prices. Storm van Leeuwen's essay surveys the history of bookbinding in the Low Countries. The volume describes over 150 bindings from the Middle Ages through the twentieth century. Rev. (of French-language edition) by "EVB" (Émile van Balbergh) in *Livre et l'estampe*, no. 164 (2005), 159-60; by Christian Coppens in *Quaerendo*, 37 (2007), 52-57; (fav.) by Mirjam M. Foot in *Book Collector*, 55 (2006), 459-61; (the French edition) by David Pearson in *Library*, 7th series, 7 (2006), 345.]


[Published in conjunction with an exhibition at the Bibliothèque Mazarine on Pierre Moreau (c. 1600-1648), a printer employing his own calligraphic types, displaying both printed books and engraved calligraphical works. The volume includes the complete facsimile of Pierre Perrin's 1647 *La Chartreuse* (printed by Moreau), various essays, including Conihout's biographical essay on Moreau, and Conihout's bibliography of his works. Rev. (along with the exhibition, favorably) {by Nicolas Barker} in *Book Collector*, 53 (2004), 464-65; (with another book) by François Moureau in *Bulletin du bibliophile* (2004), 384-89; by James Mosley in *Library*, 7th series, 6 (2005), 91-93.]


157 illustrations (35 in color).[Includes Giles Barber’s “Toward the Study of Bookbinders’ Finishing Tools”; T. K. Brooker’s “Identifying Books by Colors”; Mirjam M. Foot’s “An Englishman in Paris: John Evelyn and his Bookbindings” F. Petrucci Nardelli’s “Legature Bolognesi a Pisa”; and Bernard M. Rosenthal’s “Early Owners’ Instructions to their Binders” (410-19).]


Croiset van Uchelen, Ton, and Hannie Van Goïnga (eds.). *Van pen tot laser: 31 opstellen over boek en schrift aangeboden aan Ernst Braches bij zijn afscheid als hoogleraar aan de Universiteit van Amsterdam in oktober van het jaar 1995*. Amsterdam: De Buitenkaart, 1996. Pp. 343; bibliography [of Braches' publications, 320-26]; illus.; index. [Includes R. Breugelmans and Jan Storm van Leeuwen's remarks on binding instructions in books, "Een verstopte opdracht van klant aan binder" (30-35); Ton Croiset van Uchelen's "De schrijfmeester Ambrosius Perling: Aan het einde van een bloeiijd" (167-97); Johan Gerritsen's "Vondels Palamedes, Hekeldigten, 1705" (95-99); Kees Gnierrep's essay on stereotyping by the Schipper and Storm presses, "Staand zetel of stereotypie in de zeventiende eeuw" (100-20); Hannie van Goïnga's "Pieter van Damme (1727-1806): Het mysterie van de 24.200 verdwenen catalogi" (150-56); Frans A. Janssen's "Te veel boekhistorische publikates?" (171-76); Marja Keyser's "De boekhandel op de planken: boekhandelaars aan het toneel" (177-83); and J. A. Szirmai's "Archeologie van de boekband en boekrestauratie" (144-64).]


Dane, Joseph A. "Perfect Order and Perfected Order: The Evidence from Press-Variants of Early Seventeenth-Century Quartos." *Papers of the Bibliographical Society of America*, 90 (1996), 272-320; 2 plates; collation tables. [Investigates evidence relevant to Philip Gaskell's claim that the sheets first printed on one side were also first perfected (printed) on the second side; and he investigates Fredson Bower's claim that during collation of sheets the corrected and uncorrected sheets were usually gathered indiscriminately. Dane's problems and evidence are directly relevant to 18C practices.]


Drukkersmerken / Dutch Printer's Devices: A Pilot Project Pictorial Information Systems in the Humanities. The Hague: Koninklijke Bibliotheek, 1991. CD-ROM diskette (illus.) + guide (Pp. 77). [Results of a project undertaken by the Koninklijke Bibliotheek, the Nederlands Bureau voor Bibliotheekwezen en Informatieverzorging (NBBI), and the Vakgroep Computer & Letteren of the University of Utrecht.]


Eck, Reimer. "A Binding by Albert Magnus, Amsterdam, c. 1670." (English and Foreign Bookbindings, 51.) Book Collector, 39 (1990), 74-75; 1 of plate.


Fairbanks Harris, Theresa and Scott Wilcox (eds.). *Papermaking and the Art of Watercolor in Eighteenth-Century Britain: Paul Sanby and the Whatman Paper Mill*. With essays by Stephen Daniels, Michael Fuller, and Maureen Green. New Haven: Yale Center for British Art in association with Yale University Press, 2006. Pp. x + 164; illustrations (chiefly in color). [Includes Wilcox's introduction; Stephen Daniel's “A Prospect for the Nation”; Theresa Fairbanks Harris, Michael Fuller, and Maureen Green's “Papermaking and the Whatmans” and “A Synoptic View of Papers Marked ‘Whatman’ in Eighteenth- and Nineteenth-Century England”; and Fuller’s “The Evolution of Whatman Papers”; there is also an essay on Sanby’s watercolor of “A View of Vinters at Boxley, Kent, with Mr. Whatman’s Turkey Paper Mill” by Fairbanks Harris.]


Fleming, Juliet. "How to Look at a Printed Flower." *Word & Image,* 22 (2006), 165-87; illus. [Includes a discussion of printer's cast flower designs (as Caslon's), both how to recognize their patterns and how they were employed in books (such as the notion that they rested the reader's eyes)].


five chapters on bindings by region: Great Britain; Ireland; France; Spain, Italy, & Russia; and The Netherlands & Germany. Each "binding has been described in detail, giving structural as well as decorative feathers. This is followed by some discussion of the binder, the type of binding, or the time and place in which it was produced, with a few references to where other examples can be found." (11). Rev. by Máire Kennedy in *Eighteenth-Century Ireland*, 19 (2004), 229-30; (fav.) by David Pearson in *TLS* (June 18, 2004), 35; by David Pearson in *Library*, 7th ser., 6 (2005), 90-91.]


Foot, Mirjam M. "Fifty Years on: Bookbinding History Then and Now." *Book Collector*, 51 (2002), 511-19.]


Foot, Mirjam M. "A Patron of Bookbinding." *Book Collector*, 57 (2008), 85-94.]


- Fotoscientifica. *La marca d'acqua. Digital Watermark Detection System.* Parma: Fotoscientifica, [1997]. Pp. 10. [In his review for *The Library* (6th ser., 20 (1998), 290) Neil Harris notes that one can obtain this pamphlet on an important new technique for reproducing and storing watermarks from the company: Via Paradigma 76, 43034 Parma / Italy (E-mail: fotoscie@mbox.vol.it).]


dated 7/2000 and 11/2000; a bibliography with only a couple studies after 1987, the watermark database, and remarks supplemental and about the database.]


Although outside this bibliography's temporal scope, it should be noted that Gravell with George Miller produced *A Catalogue of Foreign Watermarks Found on Paper Used in America, 1700-1835* (New York: Garland, 1983), pp. xix + 286; illus.]


Grazioli, Mauro, Ivo Mattozzi, and Ennio Sandal (eds.). *Mulini da carta: Le cartiere dell’Alto Garda Tinese e torchi fra Trento e Venezia.* Verona: Cartiere Fredigoni, 2001. Pp. 301; illus. (some in color); maps. [Includes Mauro Grazioli’s “Per una storia delle cartiere di Riva e del territorio trentino”; Ivo Mattozzi’s “Le cartiere nello Stato veneziano: Una storia tra strutture e congiunture (1450-1797); Ennio Sandal’s “La stampa e il commercio del libro nell’area del dominio Veneto e nel Principato trentino”; Carlo Simoniti’s “Un’area chiave per la manifattura cartaria: Toscolano”; Ivo Mattozzi’s “Un caso a parte: La cartiere del Veronese tra interessi fondiari, privilegio corporativi, imprenditorialità”; and other essays.]

Green, James N. *The Rittenhouse Mill and the Beginning of Papermaking in America*. Philadelphia: Library Company of Philadelphia, 1990. Pp. 32; illus. (some in color); maps. [Original biographical and commercial research, benefitting from access to papers in private collections, now housed at the Library Company; with a lucid explanation of 18C papermaking and a good account of the industrial site.]


Greenfield, Jane. "Notable Bindings XXIV." YULG, 76 (2001), 179-80; 1 plate. [On a 1495/96 Theocritus "probably bound by the most famous and interesting English 18C binder, Roger Payne."]


Hamm, Robert B., Jr. "Rowe's Shakespear (1709) and the Tonson House Style." College Literature, 31 (2004), 179-205; facsimiles.


Harvey, Ross, Wallace Kirsop, and B. J. McMullin (eds.). An Index of Civilization: Studies of Printing and Publishing History in Honour of Keith Maslen. Clayton, Victoria, Australia: Center for Bibliographical and Textual Studies, Monash U., 1993. Pp. xvi + 249; bibliography of Maslen's publications, vii-xiii; frt.; illus.; index. [With much on the print trade as well as on printed books: "The Bowyer Ledgers: Retrospective and Prospect" by Keith Maslen (1-14); "The Acceptable Face of Print" (on the evolution of fonts and styles of typographical layout) by David McKitterick (15-30); "Printers' Motives in Using False, Fictitious, or Misleading Imprints" by Jim Mitchell (31-43); "A New Taxonomy of Post-Impression Corrections" (slips pasted over text, here called tegens, plural "tegentia") by Brian Gerrard (45-54; 4 plates); "Paper-Quality Marks in Eighteenth-Century France" by Wallace Kirsop (55-66); "The Publishing of Anthony Wood's Historia et Antiquitates Universitatis Oxoniensis (1674) and Athenae Oxonienses (1691-1692)"; "Thomas Johnson, Bookseller in The Hague" by B. J. McMullin (99-112); "Progress Report upon a Study of Samuel Palmer: A London Printer as Icarus" by J. C. Ross (113-28; facsimiles of cut ornaments); "The Problem of the Blue-Skin's Ballad" (a London ballad from 1724 treating Wood's half-pence) by Bryan Coleborne (129-36); and "Proprietary Illustration: The Case of Cooke's Tom Jones" (on Charles Cooke's reuse of illus. in his 18mo editions, ca. 1790s) by Hugh Amory (137-47). Rev. by John C. Ross in Analytical and Enumerative Bibliography, n.s. 7 (1993), 232-42; by M. Suarez, S.J., in Library, 6th ser., 17 (1995), 368-70.]


Hillyard, Brian. "Books Printed on Silk or Linen." *Factotum,* no. 28 (March 1989), 19-20. [Vincent Kinane identified two works on silk (1754, 1791) at Trinity College Dublin in *Factotum,* no. 29 (Aug. 1989), 9.]


Howes, Justin. "Caslon's Punches and Matrices." Matrix, 20 (2000), 1-7, + [8] of inserted specimen: "Caslon Old Face: An Inventory." [An investigation into whether the types produced by H. W. Caslon & Co. in the 1920s were as claimed "cast entirely from matrices from the original punches engraved in the early part of the eighteenth century in Chiswell Street, London, by William Caslon" (d. 1766).]


Internationale Bibliographie zur Papiergeschichte (IBP): Berichtsjahr: Bis einschliesslich Erscheinungsjahr 1996. Edited by Frieder Schmidt and Elke Sobek with Mathias Manecke, et al., with support from the Deutsche Bibliothek, Deutsche Bücherei (Leipzig), Deutsches Buch-
recent studies on books printed 1660-1820 as physical objects: including binding, paper and papermaking, printing, & typography, 1986-2009 by james e. may — page 32
pluriform that a manual cannot possibly reflect 'a definite' reality, not even 'a likely' reality" (162).]


[Nineteen essays, most formerly published, on the history of the book (especially their physical features and collecting. Rev. by Mirjam M. Foot in *Library*, 7th ser., 10 (2009), 230.]

Janssen, Frans A. "Ploos van Amstel's Description of Type Founding [1767-68]." *Quaerendo*, 20 (1990), 96-110.


Krivl, John. English Artists' Paper: Renaissance to Regency. Expanded 2nd ed. New Castle: Oak Knoll Press; Winterthur: Winterthur Museum, 2001. Pp. ix + 250; 199 illustrations; index. [Jeffrey Barr in his favorable review for PBSA (97: {2003}, 106-09) notes that Krill has greatly revised and expanded what had been in part a catalogue to a Victoria & Albert Museum exhibition in 1987–that catalogue has been cut from this edition, as have several colored illus. Krill offers four chapters discussing three major types of paper (white, brown, and blue) and new products for artists, particularly around 1800. Also favorably reviewed by Peter Isaac in Quadrat, no. 16 (June 2002), 25-26; (fav.) {by Gillian Fenwick} in PBS, 41, no 1 (Spring 2003), 148-49.]


Laird, Michael. "A Queen Anne Binding for Richard Sare." *Factotum: Newsletter of the XVIIIth Century STC*, no. 40 (December 1995), 19-21. [Describes fine binding of a 1710 *Book of Common Prayer* signed by London bookseller Richard Sare (d. 1724) and surveys what is known of his career.]


Le Bris, Sabrina. "Le Livre du relieur: Dix-sept ans de reliure pour la bibliothèque du marquis de Paulmy (1770-1787)." *Bulletin du bibliophile* (1995), 294-316; 4 of plates; summary [in English, 316]. [The binder's register of the Bibliothèque de l'Arsenal records the Marquis de Paulmy's binding orders and accounts from 1770 till his death in 1787, until 1775 of orders to the binder Anguerrand, then to Pierre-Jean Bradel.]


Lee, Jennifer B. "Introduction to the Exhibition." *Printing History*, nos. 43-44 [22, nos. 1-2] (2002), 15-21. [The illustrated catalogue "Type to Print: The Book & The Type Specimens Book" (with items from the American Type Founders Company Library follows on 22-71 of the issue.]


McGuinne, Dermot. "The Paris Irish Type: Its Influence on the First Irish Character Printing Type Produced in Ireland." Gutenberg-Jahrbuch, 71 (1996), 165-69; illus. [The Paris type appears in the English Irish Dictionary compiled by Conor O'Begly, printed in 1732 by Jacques Guerin with an innovative font designed by O'Begly and cut by the Paris foundry of Loyson; the font was only used for one other book (1742) but influenced later fonts.]


McMullin, B. J. "The Eighth Edition of Scott’s *Lay of the Last Minstrel.*" *Papers of the Bibliographical Society of America,* 100 (2006), 447-61; illus. [Supplements with additional variant states and modifies the "five varieties of this edition" described by William Todd and Ann Bowden's (1808) in their *Sir Walter Scott: A Bibliographical History* (1998). Also corrects Todd and Bowden's faulty nomenclature when speaking of "impressions" and "issues."]


McMullin, B. J. "Gatherings signed 'J.'" *BSANZ Bulletin,* 17 (1993), 197-98. [Two bibles printed in London 1772, 1774, have both gatherings I and J signed.]


McMullin, B. J. "In Case of Bad Workmanship, or Accident." *BSANZ Bulletin,* 21 (1997), 48-53 [citing William Savage’s 19C guide and other evidence, McMullin concludes press figures "were designed as a check on the claims by pressmen for payment"].

McMullin, B. J. "Joseph Athias and the Early History of Stereotyping [Amsterdam, 1670s]." *Quaerendo,* 23 (1993), 184-207; illus.; summary [207].

McMullin B. J. “Machine-Made Paper, Seam Marks, and Bibliographical Analysis.” *Library,* 7th series, 9 (2008), 62-88. [A survey and analysis of machine-made paper in books printed before the mid 1830s. The Fourdrinier paper-making machine leaves a mark where the two ends of wire join, a mark that can be used in identifying format, cancellation, and imposition patterns.


McMullin, B. J. “Printers’ Instructions to Binders.” *Papers of the Bibliographical Society of America*, 104 (2010), 77-104.


McMullin, B. J. "A Wrong Press Figure: Pennant's *Arctic Zoology*, Vol. II (1785)." *Factotum: Newsletter of the XVIIIth Century STC*, no. 23 (Feb. 1987), 14-17; facsimiles. With a press figure "38."


Meyer, Horst. "Bartholomew Frye and 'Gerard B. Frye.'" (Bibliographical Notes & Queries, no. 426.) *Book Collector*, 38 (1989), 116-17. [Biographical addenda to M. Foot's note on Frye in *BC*, 37 (1988), 92-94. Meyer reveals that these names are for the same man, which Meyer discovered was bound to Osnabrück bookbinding master Johann Dietrich Blanke on 6 May 1783; it remains uncertain when he emigrated to England, though he was active in Osnabrück in 1792.]


Morelli Timpanaro, Maria Augusta. *Autori, stampatori, librai: Per una storia dell'editoria in Firenze nel secolo XVIII*. (Studi / Accademia toscana di scienze e lettere La Colombaria, 182.) Florence: L. S. Olschki, 1999. Pp. v + 721. [Author's name is also sometimes catalogued "Timpanaro Morelli" and so listed in the International Society for Eighteenth-Century Studies directory, but the author has signed a preface "MAMT."]


essays include Celia A. Fryer's "Spanish and Italian Watermarks in Colonial Guatemalan Books" (37-56); Laetitia Yeandle's "Watermarks as Evidence for Dating and Authenticity in John Donne and Ben Franklin" (81-92; plates); Ulrich Konrad's "The Use of Watermarks in Musicology" (93-106); Stephen Shearon's "Watermarks and Rastra in Neapolitan Music Manuscripts, 1700-1815" (107-24); Steven Zohn's "Music Paper at the Dresden Court and the Chronology of Telemann's Instrumental Music" (125-68); Carol Ann Small's "Phosphorescence Watermark Imaging" (169-82; illus.); Rolf Dessauer's "DYLUX, Thomas L. Gravell, and Watermarks of Stamps and Papers" (183-84); Daniela Moschini's "La Marca d'Acqua: A System for the Digital Recording of Watermarks" (187-92; 1 plate); Ruby Reid Thompson's "Watermarks and Other Physical Evidence from the Portland Literary Manuscripts" (193-200); and "The Thomas L. Gravell Watermark Archive on the Internet," edited by D. W. Mosser and E. W. Sullivan (211-28; illus.).


Moureau, François. "Imprimé malgré soi ou la coquetterie d'auteur à l'Âge classique: Le cas de La Rochefoucauld." Bulletin du bibliophile (2002), 300-12; summary in English [312].


 edition the "first edition with corrections"; the pagination is nearly identical to that published by the U. Press of Kentucky in 1990 (x + 228). The 1990 ed. is reviewed by O M Brack, Jr., in ANQ, 6 (1993), 163-65.]


Ould, Martyn A. Stanley Morison & "John Fell": The Story of the Writing and Printing of Stanley Morison's Book John Fell, the University Press and "Fell" Types. With illustrations by John Watts. Bath: Old School Press, 2003. Pp. 141 + 12 inserted type specimens; illus. [A secondary or background interest in the book are the punches and matrices developed by John Fell for Oxford University Press, bequeathed to it in 1686, and rediscovered and put to use later (material covered more fully by Ould and Martyn Thomas in The Fell Revival: Describing the Casting of the Fell Types at the University Press . . . [2000]). Rev. (favorably) by Kay Amert in Papers of the Bibliographical Society of America, 100 (2006), 149-50.]


Pearson, David. *English Bookbinding Styles, 1450-1800: A Handbook*. London: British Library, 2004. Pp. xii + 221 + [16] of color plates between pp. 144/145; 4 appendices; 200 illustrations; index; summary of key points and terms. [Pearson aims "to provide an approachable and useful guide to recognising and dating English bookbindings made between the middle of the fifteenth and the end of the eighteenth century," outlining general trends and patterns in English bookbinding, treating common inexpensive bindings as much as the finer bindings that have more often been studied. The seven chapters include such topics as materials and decorative features; the four appendices, beside one with colored plates, offer a "Diagrammatic Summary of the Chronological Progression of Binding Styles," suggestions on describing bindings, and a discussion of identifying binders' tools. Rev. (fav. noted) by William Baker and Paul Webb in *Year's Work in English Studies*, 85 (for 2004 [2006]), 1167; (fav.) by John P. Chalmers in *PBSA*, 100 (2006), 475-77; (fav.) by Mirjam Foot in *Library*, 7th ser., 7 (2006), 207-08; (fav.) by Anthony Hobson in *Book Collector*, 54 (2005), 614-16; (fav.) by Consuela Metzger in *SHARP News*, 15, nos. 2-3 (Spring/Summer 2006), 20; (fav.) by David McKitterick in *TLS* (Dec. 23 & 30, 2005), 40-41.]


Petrucci Nardelli, Franca. Legatura e scrittura: Testi celati, messaggi velati, annunci palesi. (Biblioteca di bibliografia italiana, 188.) Florence: Olschki, 2007. [Rev. by Fabio Forner in L'almanacco bibliografico [open-access online journal], no. 6 (June 2008), 9-10.]


Piccard, Gerhard (comp.), with Hermann Bannasch et al. (eds.). *Wasserzeichen Dreieberg*.


Pollard, M[ary]. Pollard, M[ary]. *A Dictionary of Members of the Dublin Book Trade 1550-1800 based on the Records of the Guild of St. Luke the Evangelist*. London: Printed by Cambridge University Press for the Bibliographical Society (distributed through: Oxford: Oxford University Press), 2000. Pp. xlviii + 675; appendices; index; maps. [Biographical dictionary of 2190 persons engaged in the Dublin book trade 1550-1800. Although the biographical entries are most valuable, Pollard's account of the Guild of St. Luke the Evangelist (pp. ix-xxxiv) is especially important for understanding Dublin, its guilds, and, of course, her biographical and bibliographical remarks in the dictionary. Pollard covers the Guild's actions and institutional structure, and she details from the Guild records (held at the National Library since 1963) various failed or feeble efforts to regulate the trade by guild members and also fairly successful efforts to combat interloping by non-members. On papermakers, see esp. the Slator family (523ff.).


"La Reliure." Special issue of Revue de la Bibliothèque nationale de France, no. 12 (c. January 2003), 18-89. [After Fabienne Le Bars's "Éditeur" come 13 articles, seven focused on the period 1660-1800, all with illustrations: Le Bars's "Inédit: 'Fleurs peinctes' et 'escailles' ou de la fantaisie en reliure selon les frères Dupuy" (32-36); Jean-Marc Chatelain's "La Lyre du jeune Apollon du petit Beauchâtelie: Reliures sur mesure pour poèmes sur commande" (37-40); Jeanne-Marie Métivier's "Luc-Antoine Boyet, relieur de l'Imprimerie royale (1704-1723)" (41-46); Béatrice Mairé's "Les livres de la comtesse de Verrue à Meudon ou les péripéties d'une bibliothèque de campagne" (47-52); Paul Culot's "Autour d'une reliure signée 'MONNIER FECIT'" (53-54); and Martine Lefèvre's "D'azur à deux léopards d'or: Reliures exécutées pour la famille d'Argenson au XVIIIe
Ring, Éva. "La Typographie Royale de Buda." *Revue française d'histoire du livre*, nos. 106-09 (2000), 169-208; illus. [In a special issue entitled "Les trois révolutions du livre"; see André, Louis, above.]


Rummonds, Richard-Gabriel. *Nineteenth-Century Printing Practices & the Iron Handpress with Selected Readings*. Foreword by Stephen O. Sax. 2 vols. London: British Libraries; New Castle, DE: Oak Knoll, in association with Five Roses Press, 2004. Pp. xxxvii + 482; xxxix-1vii + [483]-1051; 3 appendices: 1) "Concordance of Citations" from Jos. Moxon's *Mechanick Exercises*, 1683; 2) "Checklist of Descriptions and Illustrations of Iron Handpresses Cited and/or Illustrated in Printers' Manuals Published between 1808 and 1866"; and 3) Chronological Index of Pre-Twentieth-Century Printers' Manuals"; bibliographies of "Pre-Twentieth-Century Printers' Manuals" (875-936, broken down by century) and "of Selected References" (937-44); 500 illus. (wood cuts, engravings, photographs); indices (name; and glossary/index). [This impressive encyclopedia and anthology is a companion to Rummonds' *Printing on the Iron Handpress* (1998). The readings are organized under headings, as "The Printing Office" and "Personnel." The book has great value not only as an anthology of printers' advises and explanations but as a bibliography, with nearly one hundred pages of lists and citations, all the more useful as the printers' manuals are broken down by century (17C: pp. 880-81; 18C: 881-84; 19C: 884-936). In his preface to the bibliographies (876f.), Rummonds indicates that he "examined the originals or facsimiles" of most of the titles listed. For the listed works, he provides full titles and imprints, notes on editions (sometimes setting straight whether particular editions elsewhere referenced exist, as on p. 883), references to the works (as Bigmore & Wyman, Bliss, Davis & Carter, Gaskell, Barber & Warrillow, Hitchings, Marthens, and Wrotch), locations of the copies (often listing over a dozen), content notes, and twentieth-century editions or facsimile reprints. Also published in paperback. [Rev. (favorably; with Rummonds' *Printing on the Iron Handpress* [1998]) by T. H. Howard-Hill in *Papers of the Bibliographical Society of America*, 101 (2007), 97-99--calling the 1998 book "the best twentieth-century printers' manual"; by Rollin Milroy in *Papers of the Bibliographical Society of Canada*, 44, no. 1 (2006), 136-38; by Michael L. Turner in *SHARP News*, 16, no. 4 (Autumn, 2007), 13-14.]


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Schmidt-Künsemüller, Friedrich-Adolf (comp.). *Bibliographie zur Geschichte der Einbandkunst von den Anfängen bis 1985. Wiesbaden: Ludwig Reichert Verlag*. Pp. xviii + 511. [Rev. (fav.) by Anthony Hobson in *Library*, 6th ser., 12 (1990), 158-60, noting that this, the first comprehensive bibliography of bookbinding since 1933, lists 8033 works divided into 43 headings (with some additional sub-headings).]

Schmitt, Elmar. *"Vignetten und Signete im barocken Buch--ihre Eignung zur Bestimmung der Drucker nichtfirmierter Drucke, dargestellt an Beispielen der Wagnerschen Buchdruckerei in Ulm."


Seemann, Otmar. *"Umgibt mich hier ein Zauberduft?: Vom Geruch alter Bücher."

Seifert, Siegfried. *"Zur Topographie und Typologie des thüringischen Verlagswesens um 1800 als Forschungsprogramm."


Shepherd, Mary D. "Forrest's Curious Old Play: or, Hopkinson's Disappointment." *Papers of the Bibliographical Society of America*, 88 (1994), 37-52; 3 of plates. [Assigns the authorship of the musical entertainment *The Disappointment: or, the Force of Credulity* (New York, 1767) to Francis Hopkinson, rejecting the traditional ascription to Thomas Forrest; and, on modest typographical evidence, Shepherd identifies the printer as John Dunlap of Philadelphia.]

Shevlin, Eleanor F. “Introduction” to *The History of the Book in the West: 1700-1800*. Ed. by Shevlin. Vol. 3 in a five-volume series, gen. ed., Alexis Weedon (Farnham: Ashgate, 2010), xvi-lix. [Shevlin’s survey of research on paper, typography, book design and other facets of the physical book is very well done (see pp. xviii-xvi and references to and within the bibliography, xlvi-lix).]

Shevlin, Eleanor. "'To Reconcile Book and Title, and Make 'em Kind to One Another': The Evolution of the Title's Contractual Functions." *Book History*, 2 (1999), 42-77.


Smith, Margaret M. "From Manuscript to Print: Early Design Changes." *Archiv für Geschichte des Buchwesens*, no. 59 (2005), 1-10.

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Storm van Leeuwen, Jan. A Binding with the Cypher of William III." (English and Foreign Bookbindings, 60.) Book Collector, 41 (1992), 351-54; 1 plate.


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Tschudin, Peter F. Grundzüge der Papiergeschichte. (Bibliothek des Buchwesens, 12.) Stuttgart: Anton Hiersemann, 2002. Pp. xii + 395; illus. [Rev. by John Bidwell in Papers of the Bibliographical Society of America, 98 (2004), 105-09; by Neil Harris in Library, 7th ser., 7 (2006), 217. Bidwell notes this general history of paper directed to a scholarly audience is particularly attentive to descriptive features such as watermarks and their utility to bibliographers.]


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[Twyman, Michael.] "Michael Twyman: A Checklist of the Published Writings." *Bulletin of the Printing History Society*, 45 (Summer 1998), 7-9. [Upon his retirement in 1998, Twyman became Emeritus Professor of Typography and Graphic Communication at the U. of Reading and Chairman of the Printing History Society; the bibliography lists many 1990s publications on early 19C lithography throughout Europe. On Twyman's scholarship, see the note in *Book Collector*, 47 (1998), 558-61.]


Van Laere, R. "Gesigneerde ornamenten en aanverwante houtsneden in Luiksse drukken uit de 17de en 18de eeuw." *De gulden passer*, 70 (1992), 129-212; 46 of plates of cut ornaments.


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Williams, Pamela. "Baskerville, Marbler." Library, 6th ser., 16 (1994), 141. [Addendum to Diana Patterson's 1990 article in The Library, noting the use of marbled papers made by Baskerville in the endpapers of Isaac Watts' Divine Songs printed by J. Bridgewater with Baskerville type (1783)].


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