
This bibliography surveys scholarship published from 1985 to 2016 concerning the physical features of printed materials produced c. 1660–1820. It is most inclusive for the years 1990–2014, in consequence of my compiling studies from those years for Section I—"Printing and Bibliographical Studies"—of ECCB: Eighteenth-Century Current Bibliography. A 2015 revision corrected and added entries to the previous version of this bibliography (2010), expanding the typescript from 74 to 112 pages. Then in early 2017, I expanded the list, particularly with studies of paper, to 154 pages. Included are studies of the physical features of particular books, editions and issues, such as bindings, paper, and type (as well as studies of the general period’s bindings, paper, type, typographical design, presses and presswork). Also included are studies of bookbinding, papermaking and typefounding as arts and studies of materials of production, as printing presses. I include some dissertations and many book reviews. In general, fields covered here are directly related to analytical and descriptive bibliography. For the English-speaking world, Philip Gaskell's A New Introduction to Bibliography (1972) remains the first step in such fields of study. 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 "Studies of Printers & Publishers and Publishing during the Long Eighteenth Century," which I posted in February 2017 at BIBSITE. I have listed related studies excluded here in my other bibliographies, such 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, aside from a few representative samples, I've not listed the informative catalogues of antiquarian dealers. (To speak only of those specializing in English books, most might be noted from Bayntun, Stuart Bennett, James Burmester, DeBurca, Christopher Edwards, Christopher Johnson, Jarndyce, Maggs Bros., Quaritch, Sokol, Ximenes, and recent illustrated catalogues sent out on PDF by John Price and others—and auction house catalogues could be added--some of the antiquarian catalogues are important resources, such as Maggs’s 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. Some electronic sources are included. For the most part, with the exception of exhibitions of bindings and typography, library exhibition catalogues have a separate home in the bibliography of 18th-century materials in modern collections. 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." An earlier revision 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. Besides printed books and journals, I have drawn upon websites of individual scholars, journals, and publishers, of Dialnet, Project Muse, JSTOR, and other vendors of scholarly articles, OCLC’s Worldcat, and the two premiere on-line bibliographies: MHRA’s Annual Bibliography of English Language and Literature (the printed volumes once having chapters on periodicals) and the Modern Language Association’s International Bibliography—neither bibliography covers binding, fonts or paper well (there is no listing for any publication by Peter Bower or Richard Hills, for instance). For the 1980s and early 1990s I consulted the printed annual surveys of the ABHB: Annual Bibliography of the History of the Printed Book and Libraries, an excellent resource. For this revision, I’ve compiled hundreds of references to journals, newsletters, and yearbooks published by organizations researching paper (such as the British Association of Paper Historians, International Association of Paper Historians, and Asociación Hispánica de Historiadores del Papel). The first two of these organizations have good lists of published resources on pull-down menus at their websites (www.baph.org.uk and www.paperhistory.org). As for general serial surveys of bibliographical and book history publications, I benefited most from the electronic quarterly L’Almanacco Bibliografico—for over ten years now the most useful bibliographical review in any language, and also from the most helpful in English: the “Recent
Books” and “Recent Periodicals” surveys in The Library and William Baker’s “Bibliography and Textual Criticism” for Year’s Work in English Studies. Increasingly excellent resources posted on the WWW (without printed equivalents) have become important resources, like the valuable accounts of papermaking posted by Timothy Barrett and by Józef Dabrowski noted below. In consequence of pooling my sources, I believe I have compiled the most inclusive bibliography for studies on this subject during the past quarter century. Nonetheless, I am certain I need to apologize to many scholars for inaccuracies and for work overlooked. Finally, I thank the Bibliographical Society of American and, more especially, BibSite Editor Donna A. C. Sy (Rare Book School), for posting this bibliography on BibSite.

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5 May 2017

[Earlier versions: 17 June 2003; revised 2 May 2004; 30 January 2005; 18 March 2008; 21 July 2010 (former postings assisted by Jeffrey Barton and Travis Gordon and those revisions following by Christina Geiger); 21 July 2015; 3 March 2016]

ABHB: Annual Bibliography of the Printed Book and Libraries. 31 vols. Edited by Hendrik D. L. Vervliet, later the Dept. of Special Collections, Koninklijke Bibliotheek, and others. The Hague: M. Nijhoff; then later: Dordrecht: Springer; Kluser, 1973-2006. [Divisions include chapter fields like “Paper, Ink, and Printing Materials,” Binding, the book trade, etc.; with further organizing by parts of the world. Vols. 1-2, “for 1970” and “for 1971” with additions for former period, were published in 1973 (pp. 245 in vol. 2). For long delay between coverage and publication was two years, e.g.: vol. 18, “for 1987” with additions from preceding years, in 1989 (430 pp.); the last I’ve seen, on Google.books was vol. 27 for 1996 (1999; c. 580 pp.). The series concluded with vol. 31: for 2000, published in 2006 by Springer. The printed editions were discontinued and the bibliography’s materials since vol. 21 are maintained in a database compiled by the Dept. of Special Collections of the Koninklijke Bibliotheek. The vols. have been reissued in paperback by Springer in 2012-2015.]


Seventeenth-Century Essex County”; Keith Maslen’s “Samuel Richardson as Printer: Expanding the Canon”; Jo Ann McEachern’s “The Bibliography of Jean-Jacques Rousseau's Social Contract”; and B. J. McMullin’s “The Lingering Death of the Press Figure.”]


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 Rigs of New York (appendices 2 and 3); type specimens belonging to NYPL, Smithsonian, and Saxe are also added (appendices 4-6).]


Arbour, Keith. "Papermaking in New England before 1675? A Document and a Challenge." Papers of the Bibliographical Society of America, 96 (2002), 351-79. [The document "Notes about New-England--Taken 4 Feby 1674/5 by Sr Wm Petty & Dr Taylor from Mr Frost & Mr Bartholemew" includes the note "Paper hath been made in New England"; a transcription of the document appears here so that the claim might be assessed in terms of the entire document.]


Arbour, Keith. "Solomon Stoddard's 'Addition' to The Safety of Appearing (Boston, 1729) and the Attribution of Its Printing, with a Note on 'Reilly 695.'" Papers of the Bibliographical Society of America, 95 (2001), 340-47; facsimiles; tables. Attributes printing to Samuel Kneeland and Timothy Green on the basis of cast ornaments.

Arbour, Keith. "Where Was John Davenport's 1669 Massachusetts Election Sermon Printed?" Papers of
the Bibliographical Society of America, 97 (2003), 81-88.
Archivio di Stato di Milano (ed.). Si carta! Catalogo della mostra, Milano, novembre 2013-febbraio 2014. Milan: Archivio di Stato di Milano, 2013. Pp. xxxii + 142; bibliographical catalogue; illustrations (some in color). [On the occasion of an exhibition, this volume has short contributions by many scholars on the history of paper-making, particularly in the Milan area, including introductory essays such as a historical overview of production (Luciano Stassi [xiv-xx]) and papers on cancellation (Edoardo Rossetti), Squassi paper (Katia Toja), colored and decorative papers (Luciano Sassi [95-100]), and the paper industry of the eighteenth and nineteenth centuries (Nicolo Titolo). Rev. by Alessandro Ledda in L’Almanacco bibliografico, no. 30 (June 2014), 35.]
Asociación Hispánica de Historiadores del Papel. Actas del II Congreso Nacional de Historia del Papel en España. Cuenca: Diputación de Cuenca, Área de Cultura, 1997. Pp. c. 473. [Contents include, as do many of these congress volumes, a section on Hispano-Arabic papers; in a technical section appears Francesu Feliu i Torrent, “Aspietsos de la mecanización del papel” (14-20); also present, in
a section on “papel español en Hispanoamérica,” are Gloria Pérez de Rada, “El papel en la expedición del Nuevo Reino de Granada” (81-102) and José Carlos Balmaceda Abrate, “Los inicios de la fabricación del papel en Argentina” (103-20); in a section on “Comercio papelero. Legislación” appear: María de los Desamparados Cabanes Pecourt, “El comercio papelero de importación en el segundo cuarto del siglo XVII valenciano” (121-28); María Isabel Ostolaza Elizondo, “El comercio de papel en Navarra en los siglos XVI-XVII: Procedencia, rutas, costes y compradores” (129-38); Javier Iturbi de Díaz, “Clases de papel, producción y precios en la segunda mitad del siglo XVII: La fabricación de papel de Hospital General de Pamplona” (139-50); Sergio Cascón, “Datos sobre el uso del papel catalán en Huesca” (151-68). A section on “Filigranas” includes papers by Antonio Chacón and by Carmen Rodrigo Zargosa on watermarked papers, respectively, at the Cathedral in Cuenca and at the archives of San Carlos (these papers may be from well before the 18C); also in the section is Jordi López Alert, “Las filigranas sombreadas: Un campo por investigar” (307-10). A section on the social history of paper has several essays on the long 18C: José Pascual, “El papel, instrumento político” (313-24); José Luis Nuevo Abalos, “Un proyecto de Real Compañía de Fábricas de Papel de 1736” (325-36); Ricardo González Castrillo, “Una partida de papel Guarro rechazada por defectuos a para la impresión del Atlas Marítimo Español” (337-42). The volume also includes Aurelio García López, “La fabricación del papel en Pastrana (Guadalajara) siglos XVII-XIX” (365-76); José Sánchez Real, “El molino papelero de Centcelles (Constant-Tarrassona)” (393-401); and María del Carmen Hidalgo Brinquis, “Bibliográfica de historia del papel y filigranas” (455-73). For the contents of the first congress volume (in 1995), lacking the conference number in its title and the same corporate author, see “Congress Nacional.”

Asociación Hispánica de Historiadores del Papel. Actas del III Congreso Nacional de Historia del Papel en España. Museo Moli-Paperer, Banyeres de Mariola, Alicante, 1-4 Septiembre de 1999. Alicante: Diputación de Alicante, 1999. Pp. 422. [Essays include José Sánchez Real, “Posibilidades de fluorescencia de Ravos-X al análisis topógico del papel antiguo” (19-22); Rafael León, “El modo de hacer de Don Pedro Arans” (23-30); Francisco Torrent Torralba, “Papel de Seda” (31-36); Juan José Batalla Rosado, “Resultados del estudio de la paginación del Códice Tudela, documento colonial Azteca realizado en el siglo XVIII” (83-112); Francisco Reyes Marsilla de Pascual, “El uso del papel en la confección de los libros litúrgicos de la Catedral de Murcia s[iglo]. XVIII” (147-50); M. T. Canals Aromí, “Exportación de los papeles pintados en los siglos XVIII y XIX” (151-55); Carmen Rodrigo Zarosa and Ana Vicente Navarro, “Adición a las filigranas de los siglos XVI y XV en la Biblioteca de la Real Academia de Bellas Artes de San Carlos de Valencia” (257-72); José Carlos Balmeda, “La filigrana de los tres círculos en la documentación Malaguena del siglo XVIII” (273-94); José Sánchez Real, “Jaime Guarro papelero en Centcelles-Constanti (Tarragona) 1715” (351-56); and José Luis Basanta, “La fabrica de papel de soutorredondo en Nola, Provincia de A Coruña” (357-94). Rev. by A. D. Malvadi in Revue française d’histoire du livre, 78 (1999), 459.]

Asociación Hispánica de Historiadores del Papel. Actas del IV Congreso Nacional de Historia del Papel en España, Córdoba, 28-30 junio de 2001. Madrid: Asociación Hispánica de Historiadores del Papel, 2001. Pp. 523. [Essays include Maria Paloma Cruz Pascal, “Acquisición de material escriturado del Cabildo Catheralicio murciano en el siglo XVIII” (149-62); Mónica E. Gentile, “Reconocimiento de un grabado de Piranesi por su marca de agua” (217-20); Carmen Rodrigo Zarzosa, “Las filigranas en las primeras impresiones de la Real Academia [de bellas artes] de San Carlos de Valencia 1773-1833” (221-36); and María Dolores Díez de Miranda Macías and Ana María Herrero Montero, “Filigranas en el Libro de Real Órdenes (1816-1825) del Archivo Municipal de Oviedo” (237-74). Many relevant essays are in the section “Historia del papel: Sociología”: Pedro Pascual, “El papel periódico nacido en España en el siglo XVII” (281-334); Miguel Gutiérrez i Poch, “Desarrollo de la manufacture papelera española durante el siglo XVIII” (335-50); José Luis Nuevo Ábalos, “Proteccionismo en progreso papelero en España durante siglo XVIII” (351-58); José Luis Nuveo Abalos, “La Real Cédula de 1780 para fomento de todas las fábricas de papel en España” (359-68); Rafael Llanos Gómez, “La producción papelera española en 1799 según el Censo de Frutos y Manufacturas” (369-76); Juan Castelló Mora, “Papeles foráneos en la provincia de Córdoba” (377-96); Antonio Mut Calafell, “Fórmulas españolas de tintas caligráficas de color rojo y azul, de los siglos XVI a XIX” (471-82).]
Asociación Hispánica de Historiadores del Papel. *Actas del V Congreso Nacional de Historia del Papel en España...* 2003. Girona: Ajuntament de Sarriá de Ter, 2003. Pp. 596. [Essays include María Amparo Doménech Palau and Tana Andrades Marquez, “Proyecto de creación de una ficha para la catalogación de las filigranas, aplicada a los fondos de reserva de la Universitat de Barcelona” (149-56); María del Carmen Hidalgo Brinquís, “Carlos Antonio Laserna Santander, pionero en el estudio de las filigranas” (157-74); José Sánchez Real, “Filigranas ignoradas en la historia del papel” (175-82); Taurino Burón Castro, “Selección cronológica de filigranas en el Archivo de la Catedral de León” (183-94); Carmen Rodrigo Zarzosa, “Filigranas del siglo XVIII en la Biblioteca de la Real Academia de Bellas Artes de San Carlos de Valencia” (195-274); Angela Aldea Hernández, “Nueva aportación de filigranas del Archivo Histórico de la Real Academia de San Carlos” (275-308); Amparo García Cuadrado, “Algunos papeles empleados por el impresor Ibarra y sus filigranas” (309-36); José Carlos Balmaceda, “La marca realizada en la industria papelera” (401-39); José Luis Nuevo Abalos, “El pensamiento ilustrado sobre el progreso papelero español en el siglo XVIII” (441-52); and José Sánchez Real, “La expansión papelera en Cataluña” (483-95).]

Asociación Hispánica de Historiadores del Papel. *Actas del VI Congreso Nacional de Historia del Papel en España.* Valencia: Conselleria de Cultura Educació i Esport, 2005. Pp. c. 536. [Essays include three essays involving paper and the arts: Manuel Silvestre Visa, “Papel y creación en la graffiti” (69-78); Mónica Rodríguez Ortiz, “Arte papel: Investigación de técnicas en las Bellas Artes” (79-88); Lola Rodríguez Laso, “El papel como soporte del papel pintado” (89-92). Of greater historical relevance are the following: José Luis Nuevo Ábalos, “Legislación y progreso papelero en España y en Indias durante los siglos XVII y XVIII” (177-82); Juan Antonio Montalbán Jiménez, “Las filigranas de los Reyes Católicos en el Archivo Municipal de Murcia” (217-46); Paloma Martínez Poveda, “Aproximación al estudio del papel en el siglo XVIII alicantino: Filigranas en los libros de Cabildos del Archivo Municipal de Alicante (1751-1755)” (247-64); Carmen Rodrigo Zarzosa, “Adena a las filigranas del siglo XVIII en la Biblioteca de la Real Academia de San Carlos” (265-302); María Dolores Díaz de Miranda Macias and Ana María Herrero Montero, “El papel de los Libros de Acuerdos del Ayuntamiento de Oviedo: Años 1789 a 1812” (303-84); José Carlos Balmaceda Abrate, “Corpus de filigranas de la documentación de los archivos y bibliotecas en argentina” (385-96); Amparo García Cuadrado, “Calidad y procedencia del papel utilizado en la imprenta de Antonio Sanz entre 1729 y 1772” (429-52); Lourdes Munné Sellares, “Molinos papeleros: Arquitectura industrial en el siglo XVIII” (493-502); José Luis Sánchez García, “El canal de Castilla y la fabricación de papel,” on the canal built from mid 18C to mid 19C (503-10); José Sánchez Real, Antonia María Lucena, “El dominio del agua en los molinos papeleros” (511-14); José Sánchez Real, “Proyectos de molinos papeleros en Tarragona” (515-18); and Antonio Mut Calafell, “Formulas españolas de tinta caligráfica de color amarillo (siglos XVI-XIX)” (521-35).]

Asociación Hispánica de Historiadores del Papel. *Actas del VI Congreso Nacional de Historia del Papel en España.* Madrid: Asociación Hispánica de Historiadores del Papel, 2007. Pp. c. 583. Essays include the introduction by María del Carmen Hidalgo Brinquís; Taurino Burón Castro, “Papeles especiales: Usos, formatos, filigranas” (11-40); José Luis Nuevo Abalos, “Aproximación al sistema antiguo de medidas mercantiles del papel artesano” (97-106); María Luisa Cabanes Catalá, “El uso del papel sellado en Orihuela, siendo el receptor Pedro Miravete (1715-1729)” (107-18); Amparo García Cuadrado, “El consumo de papel por la Biblioteca Real como entidad editorial” (119-27); María del Carmen Hidalgo Brinquís, “Proyecto de creación de un plan nacional de filigranas al servicio Archivos y Bibliotecas y Centros de Documentación españoles” (126-36); José Carlos Balmaceda Abrate, “Aproximación al estudio del papel a través de las filigranas relevadas en el Proyecto Chapin” (137-204); María Dolores Díaz de Miranda Macias and Ana María Herrero Montero, “El papel en los libros de acuerdos del Ayuntamiento de Oviedo años 1811-1830” (205-82); Carmen Rodrigo Zarzosa and María Teresa Estrella Castillo, “Las filigranas en la colección de ex libris del Museo Nacional de Cerámica ‘González Martí’ de Valencia” (283-300); Taurino Burón Castro, “Filigranas de procedencia italiana en el archivo de la catedral de León” (391-416); José Luis Nuevo Abalos, “El simbolismo y la alquimia en las filigranas papeleras de la balanza, de la estrella y de la serpiente,” on alchemical symbols used in
watermarks (417-27); Juan Castelló Mora, “Historiadores del papel en la segunda mitad del Siglo XVIII” (429-42); Luz Díaz Galán, “Manuel Rico y Sinobas, ciencia e historia del papel” (443-50); Manuel Salamanca López, “el mundo del libro y su terminología en la diccionario de autoridades” (529-65); Antonio Mut Calafell, “Formulas españoles de tinta caligráfica de color rosa (siglos XVI-XIX)” (567-83); and two essays of industrial archaeology involving water sources in Madrid and Valencia.]


Asociación Hispánica de Historiadores del Papel. *Actas del XI Congreso Nacional de Historia del Papel en España.* Seville: Ayuntamiento de Sevilla, Instituto de la Cultura y Artes de Sevila, 2015. Pp. 627 or 627++. [After apparently not publishing the papers of the IX (Zaragosa, 2011) and XI (Madrid, 2013) congresses, the Asociación Hispánica de Historiadores del Papel and organizers of the eleventh congress produced this volume of papers. It includes the usual range of papers on the history of the paper industry and the analysis of papers over centuries. Essays relevant to the long eighteenth century include: José Carlos Balmaceda Abrate, “El uso del papel en América: Papel autóctono y papel importado” (33-45); Manuel Romero Tallafigo, “Papel y tinta: Internet de comunicación en un mundo atlántico (s. XVI-XIX)” (49-64); Taurino Barón Castro, “Papel decorado con encuadernaciones de documentos y libros” (89-100); Juan Castelló Mora, “Comercio papelero valenciano con las Indias” (207-19); María del Carmen Hidalgo Brinquis and Celia Díez Esteban, “Glosario ilustrado terminológico de la fabricación del papel y sus filigranas” (239-45); Marino Ayala Compinín, “Filigranas: Relieves en el papel, de la línea a la sombra” (247-72); Patricia Machado Real and Cristina Valero Amat, “Los libros de fábrica de la Catedral de Valencia: Estudio técnico y recogida de filigranas” (273-86); Carmen Rodrigo Zarzosa, “Filigranas del fondo bibliográfico de los siglos XVI y XVII de la biblioteca del Museo Nacional de Cerámica González Martí de Valencia” (287-309); Janet Díaz Navarro and Milenis Curvero Fernández, Inés Baró Valle, and Marisa Ferrando Cusi, “Consideraciones sobre el origen de las filigranas en Archivos Históricos de Cuba, Siglos XVII-XX” (351-62); Gloria Solache Vilela, “El Cuaderno Italiano de Goya: Estudio formal y de sus filigranas” (363-87); Juan Antonio Montalbán Jiménez, “Los autos del papel sellado: Un ejemplo sobre su distribución, uso, y control en el partido de Murcia (1737)” (405-25); Jordi Armengol Martí, “La fabricación de papel en la Riera de Mediona-Ruidebitlles en el siglo XVIII: Los papeles Cardús” (465-78). There follow three essays on “tintas y técnicas” and seven on conservation and restoration, two of which are: Eulalia Bellón Cazabán and Mónica Santos Navarrete, “El taller de Patrimonio Documental y Bibliográfico del Instituto Andalu de Patrimonio Histórico (IAPH)” (515-29); and A. Perelló, E. Safont, and M. Ferrando, “Preservación, restauración, filigranas: Caso práctico del libro de Manual de Consells de Monóver, Segle XVII (1611-1689)” (617-27).]


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. Rev. by James Mosley in *Journal of the Printing History Society*, n.s. 8 (2005), 58-59.]


Baker, William. "Recent Work in Bibliography." *Analytical and Enumerative Bibliography*, n.s. 5 (1991), 126-55. [The annotations to entries contain good summaries and analyses. Baker later continued such surveys in *Year’s Work in English Studies*.]


Whatman," presumably by journal editor Nicolas Barker) in The Book Collector, 42 (1993), 161-84.)


Barber, Giles. The James A. de Rothschild Bequest at Waddesdon Manor, The National Trust: Printed Books and Bookbindings. 2 vols. Waddesdon Manor, Aylesbury: Rothschild Foundation, 2013. Pp. 512; 513-1161; catalogue; illustrations (including 96 full-page color plates of bindings); index (in Vol. 1). [Some listings give “Printed Books” at the head of the title, ending the title with “Trust” (title as given is that on the cover). Based on work started by Graham Pollard (in 1961) and taken over by Barber after Pollard’s death in 1976. The library catalogued in volume 2 involves roughly 800 books collected by Baron Ferdinand de Rothschild (1839-1898), builder of Waddesdon Manor; about two-thirds of the books are eighteenth-century French imprints. The catalogue offers collation, provenance, and notes on the authors and titles, plus much information on the book’s binding, often illustrated. Volume 1 contains a series of essays on Baron Rothschild and his collecting but also on nineteenth-century French bookbinding, the focus of Barber’s interest in the volume (covering tools, technique, stylistic developments, and the organization of the trade). Rev. by David Pearson (favorably) in Library & Information History, 30 (2014), 62-63.]


[Barker, Nicolas?] "Decorated Paper and the Art of Marbling. [unsigned review essay]." Book Collector,


Baskcomb, Camilla. “The Conservator’s Dilemma: Conserving the Oppé Collection.” The Quarterly newsletter of the British Association of Paper Historians, no. 25 (January, 2008), 8 pp; illus.; summarized at http://baph.org.uk/archive/. [See also Peter Bower’s two-part article on this collection.]


Bayntun-Coward, Edward (comp.). George Bayntun, Catalogue 7; 8; 9; 10; 11. Bath: George Bayntun [Antiquarian Bookdealer, Manvers Street, Bath BA1 1JW], 1998, 1999,


Benson, Charles J. “The Curious Case of Bennett, Stuart.


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.


entry calls “Bird & Bull Press” a corporate author, but it appears only to be the printing press producing the book, which has a note from its printer Henry Morris. Rev. in The Quarterly (newsletter of the British Association of Paper Historians), no. 4 (July 1992).


Bidwell, John. “French Paper in English Books.” *The Quarterly* (newsletter of the British Association of Paper Historians), no. 50 (April 2004), 12 pp.; illus. Published online for members of the BAPH; the article is summarized at http://baph.org.uk/archive/. [On 17C papers, imported before the English had much home production of paper.]


Bower, Peter (comp.). "British Bibliography of Paper History and Watermark Studies No. 6, 1998" [with addenda to Nos. 4 on 1996 (in no. 23, July 1997) and to no. 5 on 1997 (in no. 27, July 1998). The Quarterly [newsletter of the British Association of Paper Historians], no.31 (August 1999), 3 pp. [Annual feature, some years compiled by Norman Armes, Andrew Honey, and others.


Bower, Peter (comp.). "British Bibliography of Paper History and Watermark Studies No. 18, 2010; "_____ No. 19, 2011"; “_____ No. 21, 2013.” The Quarterly [newsletter of the British Association of Paper Historians], 79 (July 2011), 4 pp.; 83 (July 2012), 3 pp.; 91 (July 2014), 4 pp. [The newsletter’s index at http://baph.org.uk/archive/ indicates No. 21 has an addenda to No. 20 (on 2012) found in Quarterly No. 87, but that same index for No. 20 does not list this bibliography in the issue. Presumably, then, Bower or another contributed the annual bibliography on 2012 publications to that issue.]


Bower, Peter. “The Papers Used by John Downman.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 20 (October 1996), 9 pp.; illus.; summary at http://baph.org.uk/archive/. [Investigating and hypothesizing “sources for the lightweight wove papers used by John Downman ARA (1750-1824) early in his career, with some details on the possible papers (e.g., those of Hurcott Mill, Worcestershire, and Iping Mill, Sussex).]


Bower, Peter. “A Unique Watermark Combination.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 84 (October 2012), 1 p.; 2 illus. [On a sheet discovered with a Royal Arms of England watermark (apparently 1694-1702) and a countermark of a crown with “AR” used 1702-1714.]


Bower, Peter. “Watermark Catalogues and Related Texts: A Personal Recommendation.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 56 (January 2005), 5 pp.; illus. [A list including recognized reference works. Note that the “Reference Material” link at the BAPH website has a good three-page list of resources: http://baph.org.uk/]

Bower, Peter, and Daven Chamberlain (comps.). “Addenda to British Bibliography of Book History and Watermark Studies, No. 22, 2014.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 99 (July 2016), 1 p. [Additions to the bibliography in *Quarterly* no. 95.]

Bower, Peter, and Daven Chamberlain (comps.). “British Bibliography of Book History and Watermark Studies, No. 22, 2014.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 95 (July 2015), 5 pp. [Followed in the issue by this half-page addenda to No. 21 on 2013.]


Brack, O M, Jr. "Samuel Johnson Revises a Debate." *Eighteenth-Century Intelligencer*, 21, no. 3 (September 2007), 1-3. [On revision of *Gentleman's Magazine* while in galleys measuring approximately 300 x 100 mm, which explains the extent of changes to Debates in the magazine in the issue of 4 Dec. 1741.]


Bray, Joel, Miriam Handler, Anne C. Henry, and Jerome McGann (eds.). *Mat(r)king the Text: The Presentation of Meaning on the Literary Page*. Aldershot: Ashgate, 2000. Pp. xxiv + 341. [Includes such essays as Kate Bennett’s “Editing Aubrey” (271-90) and Bray’s “‘Attending to the Minute’: Richardson’s Revisions of Italics in *Pamela*” (105-19).]


Brown, Stephen W., and Warren McDougall (eds.). *The Edinburgh History of the Book*. Volume 2: *Enlightenment and Expansion, 1707-1800*. Edinburgh: Edinburgh University Press, 2012. Pp. xxii + 666 + [41] plates (between pp. 74/75 and 202/203); bibliography [617-49]; chronology; 101 illustrations (60 in color); index; 15 tables. [Following the editors’ introduction (1-22), the volume is divided up into six sections, oddly called “chapters” since they contain many essays, and there is a diversity within each of these sections. Relevant to this bibliography are: John Morris, “Inside the Printing House” (40-51); Stephen Brown, “William Smellie: A Printer’s Life” (52-60); Stephen W. Brown, “Paper” (61-64); William Zachs, “Binding” (63-69); Brian Hillyard, “The Glasgow Homer”; Joe Rock, “Richard Cooper Sr and Scottish Book Illustration” (81-90); Chris Fleet, both “Atlases, Map-Makers and Map-Engravers” and “Map Engraving and Printing” (91-102 and 103-06); Ronald Black, “The Gaelic Book” (177-88); David Johnson, “Music” (585-94); Ronald Black, “Gaelic Secular Publishing” (595-612).]


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.]


Caramuel Lobkowitz, J. Modern 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.]


Carpallo Bautista, Antonio. “Encuadernación: Análisis y propuesta de una definición.” Encuadernación de
Carpallo Bautista, Antonio. “Los estilos decorativos en la e
libri@casalini.cafi.it]


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'ancora 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 Mattozzi'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 Sabbatini'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). Rev. in The Quarterly (newsletter of the British Association of Paper Historians), no. 24 (November 1997).]


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.]


Chamberlain, Daven (ed.). “Papermaking” in *the Stamford Mercury (1714-1814)*. (British Association of


Checa Cremades, José Luis. “La Encuadernación plateresca del Renacimiento Español: Fuentes literarias y artísticas de un estilo ligatorio.” Gutenberg-Jahrbuch, 83 (2008), 272-83. [Checa Cremades published an essay with the same title, apparently this same piece, in Encuadernación de arte: Revista de la Asociación para el Fomento de la encuadernación, no. 29 (2007), 51-66.]


Cloonan, Michèle Valerie. 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 Booke 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).]


contributed a brief history of the Plaintin-Moretus Museum, where he is the librarian, 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.]


Coddington, Mitchell A. “Encuadernaciones de cartas ejecutorias de los siglos XVI y XVII en la Hispanic Society of America.” Encuadernación de Arte, 10 (1997), 4-28; color illustrations.


“Congreso Nacional de Historia del Papel en España y sus filigranas.” [Special issue of] Revista Investigación y Técnica del Papel, 124 (1995). [Published by the Instituto Papelero Español, following a conference 15-18 June 1995 sponsored by a museum in Capellades. This is the first of the series of Actas of the Congreso Nacional de Historia del Papel en España, edited by and published for the Asociación Hispánica de Historiadores del Papel (ASPAPEL) in Madrid (some volumes have a publisher at the site of the Congress).]


Conihout, Isabelle de, Frédéric Gabriel, and Henri Jean Martin. Poésie & calligraphie imprimée à Paris au XVIIe siècle: Autour de La chartreuse de Pierre Perrin, poème imprimé par Pierre Moreau en 1647. (Collection La bibliothèque volante.) Paris: Bibliothèque Mazarine; Chambéry: Éditions Comp'act, 2004. Pp. 223; bibliography; facsimile of La Chartreuse; illus. (some in color). [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.]


Coppens, Christian. "'Better a Large than a Small Batch to Bind': Johannot Grangé (1720-1794)." (Translated by John Lane.) Quaerendo, 27 (1997), 46-70.


Coppens, Chris. "A De Imitazione for Queen Christina." (English and Foreign Bookbindings, 53.) Book Collector, 39, no. 4 (1990), 529-31; illus.


Corbeto López, Albert. Especímenes tipográficos españoles: Catalogación y estudio de las muestras de letras impresas hasta el año 1833. (Biblioteca literaria, 23.) Madrid: Calambur, 2010. Pp. 188; illustrations. [The author's works are sometimes catalogued with the surname as simply "Corbeto." An illustrated inventor of 80 type specimens from early 1600s to 1833. Rev. (briefly) by Edoardo Barbieri in L’Almanacco bibliografico, no. 31 (September 2014), 17.]

Corbeto López, Albert, and Marina Garone Gravier. Història de la tipografia: L'evolució de la lletra des de
Cramsie, Patrick.

Cowley, Des, and Clare Williamson.

Cowden, Robert H.

Cowan, Michael.

Coster, Annie de, Claude Sorgeloos, and Marcus de Schepper (eds.).

Corsini, Silvio.

Corlalidesi, Giuseppina.

Corbeto i López, Albert, and Daniel B. Updike.


Cramsie, Patrick. The Story of Graphic Design: From the Invention of Writing to the Birth of Digital


Crocker, Alan. “Böckler’s Paper Mill.” The Quarterly [newsletter of the British Association of Paper Historians], no. 62 (April 2007), 3 pp.; illus. [Examines drawings used by the 17C German-born Andreas Böckler to illustrate his mills.]


Crocker, Alan. “Hector Campbell: Bleaching at Neckinger Mills Bermondsey.” The Quarterly [newsletter of the British Association of Paper Historians], no. 41 (January 2002), 5 pp.; illus.; summarized at http://baph.org.uk/archive/. [Richard Hills has a note on Campbell in the same issue and Peter Bower does in the preceding one. One of Matthias Koops’ patents c. 1800 was similarly on extracting ink, for recycling paper had become more important.]

Crocker, Alan. “Matthias Koops’ Historical Account.” The Quarterly [newsletter of the British Association of Paper Historians], no. 50 (April 2004), 12 pp.; illus.; summarized at http://baph.org.uk/archive/. [On Koops’ Historical Account of the Substances that have been used to describ events . . . to the invention of paper (1800, rpt. 1801), printed on some of the first “commercially made straw, wood and recycled papers. Crocker examines the papers in the first and second printings.]


Croiset van Uchelen, Ton, and Hannie Van Goinga (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 Buitenkant, 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 of Uchelen's "De schrijfmeester Ambrosius Perling: Aan het einde van een bloeitijd" (167-97); Johan Gerritsen's "Vondels Palamedes, Hekeldigten, 1705" (95-99); Kees Gnrrep's essay on stereotyping by the Schipper and Storm presses, "Staand zetsel of stereotype in de zeventiende eeuw" (100-20); Hanhie van Gogina's "Pieter van Damme (1727-1806): Nederlands eerste antiquaar? Een verkenning naar het antiquariaat in de Republiek in de tweede helft van de achttiende eeuw" (121-42; illus.); J. A. Gruy's "Rijklof Michael van Goens: Het mysterie van de 24.2000 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).]


27-p. manuscript is held by the Archivo storico dell’ abbazia benedettina” of San Martino della Scale in Palermo. Rev. by Rudj Gorian in L’Almanacco bibliografico, no. 33 (March 2015), 7-8.


Dabrowski, Józef Paper Manufacture in Central and Eastern Europe before the Introduction of Paper-Making Machines. Pp. 109; 59 illus., including many drawings of watermarks; notes. Electronic online resource dated in the headline “Lódz, July 2008”; posted as a PDF at www.paperhistory.org/dabro.pdf. [Dabrowski covers developments in Czechia, Hungary, Moldavia, Poland, Romania, Slovakia, and Ukraine through end of handmade-paper period, or mid 19C but with stress on the introduction during the Renaissance, touching too on the introduction of technologies from Italy and later from Holland and Germany. The chemistry and mechanics of papermaking are clearly explained. Dabrowski’s notes cite sources, such as for papermaking in the Ukraine by Tatiana W. Dianova and Orest Matsuik, that I have been unable to complete using Google.]


D’Addario, Christopher. “Echo Chambers and Paper Memorials: Mid and Late-Seventeenth-Century Book-Bindings and the Practices of Early Modern Reading.” Textual Cultures: Texts, Contexts, Interpretation, 7, no. 2 (2012), 73-97. [On the common practice of binding different works together (focused on particular instances), with the author’s conjectures on the significance and consequence of such.]


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.]


De Does, Bram, and Henk Drost (eds.). *Adieu lettergieterij Enschedé: Het einde van een bijna 250-jarig


Delsaerdt, Pierre. “Branding the Revival of Knowledge.” *Quaerendo*, 45 (2015), 273-91. [On the establishment in 1757 of a patented university press in Leiden and the role played by university librarian Corneille-François Nelis, who wished to improve the quality of academic printing, particularly its typography and appearance (the press introduced neoclassical aesthetics into the typography of the Low Countries, thus making that style the brand of the university press).]


Diano, Tatiana W. *Filigrani XVII wieka po staropieczatnym knigam Ukrainy i Litwy* [Seventeenth-Century watermarks according to old prints of Ukraine and Lithuania.] Moscow, 1993.


Ding, Ying Yong. “Alex Cowan and Sons, Papermakers, Penicuik, 1779-1975: A Historical Sketch with Implications for Chandler’s Theories.” *Scottish Business and Industrial History*, 25, no. 2 (July 2009), 73-104.

Ding, Ying Yong. “Alex Cowan and Sons, Papermakers, Penicuik, 1779-1975: An Examination of Progress, Success, Takeover, and Closure, with Some Theoretical Considerations.” *The Quarterly* [of the British Association of Paper Historians], no. 78 (April 2011), 11 pp.; 2 tables. Online journal published for members of the BAPH; the article is summarized at http://baph.org.uk/archive/q078.html.


Dix, Robin, and Trudi Laura Darby. “The Bibliographical Significance of the Turned Letter.” *Studies in Bibliography*, 46 (1993), 263-70. [Noting the possible significances of turned letters in editions and issues, the authors drawing on seventeenth- and eighteenth-century examples, as from Mark Akensides.]


Donnelly, Judy. “Case Study: From Patriotic Motives’: Upper Canada’s First Paper Mill.” P. 102 in *History...


Ecsedy, Judit V. “The Printer’s Device of the Elzeviers in Hungary.” Quaerendo, 21 (1991), 125-38. [Ecsedy identifies the printer’s device of the Elzeviers of Leiden (a tree and a man and the motto “Non Solus”) used on “27 publications from eight different printers” in Hungary; she hypothesizes the device was taken up by Hungarian printers in part as a symbol of Puritan thought.]


Eddy, Donald D. A Bibliography of Richard Hurd. New Castle, DE: Oak Knoll, 1999. Pp. xlii + 312; chronological list; illus.; general index; index of printers, et al. in the book trade; portrait. [Full bibliographical descriptions with collational formula, contents, press figures, publication notes,


Fabbri, Federica. “In quale rapporto stanno legatura e scrittura?” [review essay on Franca Petrucci Nardelli, Legatura e scrittura, 2008]. Culture del testo e del documento, no. 26 (May-August, 2008), 105-08.


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.]


Fedewytsch-Dickson, Daria. "A New Century of Press Figures." Bibliographical Society of Australia and New Zealand Bulletin, 17 (1993), 85-86; table. [Improves on Kenneth Povey's "A Century of Press Figures," Library, 5th ser., 14 (1959), 251-73, by offering a tabular breakdown of figured and unfigured books within 100 surveyed per decade (with diverse formats, held by Melbourne libraries); these totals support Povey’s conclusion that the use of figures rose after 1720 and then leveled off through 1800, but they note fewer book with figures (only 40-50 percent) than did Povey. The study is related to Fedewytsch-Dickson's unpublished M.A. thesis "A Study of Compositional Practices as a Means of Localizing and DATING Works Printed in the British Isles in the Eighteenth Century" (Monash U., 1985).]


Felcone, Joseph J. *Printing in New Jersey 1754-1800: A Descriptive Bibliography*. Worcester: American Antiquarian Society (distributed by New Castle, DE: Oak Knoll Press), 2012. Pp. 544; appendices; bibliography of eighteenth-century publications in New Jersey, describing 1265 items; 3 indices: printers and publishers; provenance; and general. [Felcone has long been an antiquarian dealer with special expertise in New Jersey imprints, almost certainly knowing much more about the subject than anyone ever has. His bibliography offers collations, publication information (as from advertisements) with accounts of agents, some binding details, provenance information and references to bibliographies. The appendices provide a geographical analysis of printshops in eighteenth-century New Jersey, a register of book tradesmen, and six concordances. Rev. (briefly, favorably) by T. H. Howard-Hill in *Papers of the Bibliographical Society of America*, 87 (1993), 276.]


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).]


Foot, Mirjam M. The Decorated Bindings in Marsh's Library. Dublin. Aldershot, U.K., and Burlington, VT: Ashgate, 2004. Pp. xii + 130 + [8] color plates; bibliography; 60 illus.; index. [Discusses 100 bound copies, illustrating most with full-page plates. With an introduction and afterword and 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 features. 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. (fav.) by Charles Horton in Long Room, 49 (2004), 68-70; 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. “An English Woodcut Binding, 1647.” (English and Foreign Bookbindings, 46.) Book Collector, 37, no. 3 (1988), 394-95; illus. [Binding by Thomas Warren, fl. 1647.]

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


colored plates +194; illustrations (some in color); index. [Foot, the great historian of bookbinding, concludes that bookbinding is a craft, not a fine art, in the process discussing some particular bindings.]


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: fotosc@inbx.oll.it).]


Fuller, Michael J. “British Paper Mills: Snodland Mills, Kent, Part 1[-3].” The Quarterly (newsletter of the British Association of Paper Historians), nos. 28 (Oct. 1998), 29 (Jan. 1999), 30 (June 1999); 8, 7 and 6 pp.; illus. maps. [3 parts in consecutive issues.]


Gadd, Ian (ed.). The History of Oxford University Press. Vol. 1 [of a projected 3]. Oxford: Oxford University Press, 2013. Pp. 752; 6 appendices, including a chronology to 1780; glossary; 117 illustrations (17 in color); 5 maps; 5 tables; 3 graphs. [Simon Eliot is the general editor and editor of Vol. 2. The first volume covers the press to the late eighteenth century. Essays contributed by experts like John Feather and Matthew Kilburn involve events (such as Kilburn’s “The Fell Legacy 1686-1755) and types of publications by the press (such as Bibles, oriental publications, and medical and legal books); Gadd contributed an introduction and numerous closing chapters.]

Gaddurah [or "Gdoura"], Wahid. Le livre arabe imprimé en Europe: Une étape importante dans les relations Orient-Occident (1514-1700). Pp. 7-33 in Études sur le dialogue inter-culturel Euro-


Garone Gravier, Marina. *Breve introducción al estudio de la tipografía en el libro antiguo: Panorama histórico y nociones básicas para su reconocimiento*. Pueblo: Benemérita Universidad Autónoma de Puebla, Biblioteca Lafragua; Colegio Preparatoriano de Xalapa, Biblioteca Histórica; Mexico City: Asociación Mexicana de Bibliotecas e Instituciones con Fondos Antiguos, 2009. Pp. 80; bibliography [71-76]; illustrations. [To keep abreast of Garone Gravier and colleagues (and hear/see lectures), see the blog of the Instituto del Libro y la Lectura A.C. at www.illac.com.mx/profile/MarinaGaroneGravier.]


Garzya, Antonio (ed.) *Per la storia della tipografia napoletana nei secoli XV-XVIII*. (Quaderno, 44.) Naples: Quaderni dell’Accademia Pontaniana, 2006. Pp. 400; illustrations. [Following the editor’s introduction and Anna Maria Rao’s concluding remarks are papers from 2005 conference,


Gerrard, B. N. "Rickaby Cancellation [in Virgil (London, 1793)]: A New Species of Post-Impression


Goerke, Jochen. "Schnittverzierungen: Ein Überblick über Geschichte und Techniken der
Buchschnittdekoracion." Bibliothek und Wissenschaft, 34 (2001), 1-40; 41 illus. (many in color).


Gourlay, Alexander S. "A New Colored Copy of Night Thoughts at Smith College." Blake: An Illustrated Quarterly, 28 (1994/95), 100.

Gous, John. “Post-Dated Early Modern English Printed Books, Fulke Greville, and Bibliographical Stability.” Notes and Queries, n.s. 61 (2014), 371-73. [Examines the extent to which pre-1700 books were post-dated when published late in the year.]

Gravell, Thomas L. The Thomas L. Gravell Watermark Archive. Incorporating the University of Delaware Library's Thomas L. Gravell Watermark Collection and The Unpublished Watermarks and Records from the C-M Briquet Archive at the Bibliothèque publique et universitaire, Geneva. [The site, "provided by" the Center for Applied Technologies in the Humanities at Virginia Polytechnic Institute and State U., holds archive news 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. Note that, more recently, the MLAIB listed the title as compiled by Daniel W. Mosser and Ernest W. Sullivan, II, and posted 11 Dec. 2014.]


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

Green, Maureen Barcham, with the assistance of E. D. Levitt and Claire Van Vliet. *Papermaking at Hayle Mill 1808-1987*. 4 vols. Newark, VT: Janus Press, 2008. Pp. 68 + 3 portfolios with maps, photographs, and paper samples. [The first main volume has 68 pp.; the other volumes may be unpaginated. Rev. in *The Quarterly* [newsletter of the British Association of Paper Historians], no. 73 (January 2010).]


Greenfield, Jane. “Notable Bindings XXII.” *YULG*, 75 (2000), 71-74; 1 plate. [(On the Lewis Walpole Library copy of Scotland’s Opposition to the Popish Bill (Edinburgh: Patterson, 1780), with the]

Binder’s label of James Scott of Edinburgh, c. 1780; Scott flourished in 1773-1792.

Greenfield, Jane. "Notable Bindings XXIV." YULG, 76 (2001), 179-80; 1 plate. [On a 1495/96 Theocritus, Ecl rogae, "probably bound by the most famous and interesting English eighteenth- century binder, Roger Payne" (born in Eton, 1738 and, after working with father and brother, moving to London c. 1766].


Hageböck, Matthias. “Die Büntpapiere der Herzogin Anna Amalra Bibliothek (HAAB), Weimar.”
Einband-Forschung, no. 7 (October 2000), 13-18.


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


Hardie, Richard. “‘All fairly engraved?’ Punches in England, 1695 to 1706.” Notes, 2nd series, 61, no. 3 (March 2005), 617-33.


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 Kirso (55-66); "The Publishing of Anthony Wood's Historia et Antiquitates Universitatis Oxoniensis (1674) and Athenae Oxonienses (1671-1692)"; "[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.]


Hills, Richard. “Mr. Whatman’s Rags.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 97 (January 2016), 2 pp.; 2 illus.; summarized at http://baph.org.uk/archive/. [Describes “a bill of lading relating to the import of rags by Whatman, dating from 1794” and discusses the importation of rags in general.]


Hills, Richard. “Places to Visit: The Schoolmaster Mill.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 7 (July 1993), 2 pp.; illus.; summarized at http://baph.org.uk/archive/. [At least in 1993, this mill was “the last wind powered papermill in the world . . . in virtually original condition since its construction in 1692. . . . Everything still works and a miller is employed to run and demonstrate the millevery day, making pure rage paper.” The Wikipedia entry in 2017 (well illustrated) indicates De Schoolmeester mill, in Westzaan, North Holland, is still in operation, owned since 1977 by Vereniging de Zaansche Molen. The two-story, six-sided base, mill, the cap and four sails, and outbuildings underwent a four-year half-million dollar restoraton that was completed in 2002.]


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.]


Hoefijzert, Paul. "The Last of the Elzevier Collections?" *Quaerendo*, 42 (2012), 249-57. [The Elzevier Heritage Collection in Amsterdam continues to acquire works printed by the seventeenth-century Dutch printers, and it has opened up access to its electronic catalogue. Hoefijzert examines the history of the collection and showcases some of its noteworthy holdings, attending to their physical features and provenance.]


Honey, Andrew (comp.). .). “British Bibliography of Paper History and Watermark Studies No. 7, 1999” [with addenda to No. 6, 1998 (31: 15-17)]; “_____ No. 8, 2000”; “_____ 10, 2002” [with addenda to No. 9 on 2001]; “_____ No. 11, 2003” [with addenda to No. 10, 2002]; “_____ No. 12, 2004 [with addenda to No. 11, 2003].” *The Quarterly* [newsletter of the British Association of Paper Historians], nos. 31 (July 2000); 39 (July 2001), 2 pp.; 47 (July 2003), 3 pp.; 51 (July 2004), 2 pp.;

55 (July 2005), 2 pp.; summarized at http://baph.org.uk/archive


Hopkins, Richard L. “Saving Printing History Outside the Box.” Printing History, no. 6 (July 2009), 27-34. [On the role that personal collections can play in advancing the history of printing and typography.]

Hopkinson, Martin. Ex-Libris: The Art of Book Plates. New Haven: Yale University Press, 2011. Pp. 112; 100 colored illustrations.[Hopkinson, the curator of prints at the Hunterian Art Museum of the University of Glasgow, traces the history of bookplates from early sixteenth-century Germany to the present, attending to design traits peculiar to national regions. Rev.(very favorably) by William Baker in Year’s Work in English Studies, 92 (2013), 1022; by Peter Cormack in Print Quarterly, 29 (2012); by Jeffrey Mifflin Koda in Printing History, n.s. no. 12 (July 2012); by Jeffrey Mifflin in Printing History, n.s. no. 12 (July 2012).]


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).]


International Association of Paper Historians [IPH]. Summaries of the Papers of the 20th International Congress of Paper Historians: La Reid / Malmedy, Belgium, August 17 to August 22 1990.
Marburg: IPH, 1990. [There’s no record of this publication nor of a Congress Book for the meeting at the IPH website, but papers at the meeting are recorded as summarized within this publication by the Internationale Bibliographie zur Papiergeschichte (2003).]


International Association of Paper Historians [IPH]. Papers of the 22nd International Congress of Paper Historians: Annonay, France, 2-8 [sic], 1994 = Vorträge . . . Paperhistoriker (IPH Congress Book, 10.) Edited by Peter F. Tschudin and Frieder Schmidt. Marburg/Lahn: IPH [International Association of Paper Historians], 1994. Pp. 142 + iv; illus. [Tschudin was then and continued long to be the Executive Secretary of the IPH.]


Levin and the IPH. Bergisch Gladbach: IHP, 2008 [2009]. Pp. 249; illus. [One OCLC record gives Jan-Erik Levin as “author,” and he organized the conference, so I expect he was the volume editor. Anna-Grethe Rischel’s 2010 presidential report to the IPH notes the volume was published in Spring 2009.]


International League of Antiquarian Booksellers (ILAB). How to Describe Rare Books, Manuscripts, Autographs, Maps, Prints, Atlases, First Editions, Illustrated Books--Glossary in English. Open-access on-line database at http://www.ilab.org/eng/glossary.html. Terms are arranged alphabetically on pages restricted to initial letter; these terms are linked such that when clicked the equivalent words (as “Abridgement”) appear for Danish, Dutch, French, German, Italian, Spanish, and Swedish.


Isaac, Peter. "A Careful Printer and His Ink." Quadrat, no. 16 (June 2002), 14-15. [On printer Thomas Davison's making his own ink, transcribing a letter of 12 March 1823.]


Jackson, Macd. P. "Plays and Pies: Seventeenth-Century Predecessors of Warburton's Cook." *Notes and Queries*, n.s. 51 (2004), 373-74. [John Warburton's remarks that MSS of plays were lost to his cook's use of their pages in baking pies.]


Janssen, Frans A. “Remanent of the Master: The Difference of the Copy.” Quaerendo, 30 (2000), 348-61. [Builds on Moxon with David Wardenaar concludes with useful reference for typographical design in the 17th-19th centuries (2 of which were manuals for engravers and printers), endeavoring to discover the reasons why books were copied.]


Janssen, Frans A. “Typographical Design in Paris in 1798: The Printer’s Manual of Bertrand-Quinquet.” Quaerendo, 34 (2000), 1-31. [Janssen tested nine manuscript copies of books printed from sixteenth to twentieth centuries (2 of which were manuals for engravers and printers). Endavoring to discover the reasons why books were copied.]

to set up in North America in 1827, the article covers the background of Scottish papermaking early in the 1800s. Apparently the article was also published in The Quarterly, no. 86 (April 2013), the newsletter of the British Association of Paper Historians.


Jenkins, Penny. “Plate Papers and India Proof Prints.” The Quarterly [newsletter of the British Association of Paper Historians], no. 13 (December 1994), 11 pp.; illus.; summarized http://baph.org.uk/archive/.[On “the only type of graphic art identified by the type of paper used,” and on “other printing papers of the eighteenth century.”]

Jenkins, Penny. “Vexed by Vellum Papers.” The Paper Conservator, 16, no. 1 (1992), 62-66. [On papers made to imitate vellum, such as vegetable parchment and Japanese vellum.]


Jones, Russell. “Watermark Icons—or Words? With References to Methods of Dating Malay Manuscripts.” IPH Paper History, 15, no. 1 (2011), 6-15. [From his attempts to date Indonesia manuscripts in Malay that are written on 18th and 19th-century European papers, Jones concludes that rather than attempt to identify papers with their icons (such as the “posthorn”), one should focus on the words and letters in the paperstock. This is a valuable discussion of describing and identifying paperstocks.]


Kinane, Vincent. "Some Red Morocco Bindings by Christopher Chapman in the Worth Library, Dublin." Long Room, 42 (1997), 19-24; 3 of illus. [Chapman (1704-1756, active in London at least the 1720s and 1730s.]


Kjellgren, Richard. “Networks for Paper Makers in Sweden.” IPh Paper History, 13, no. 1 (2009), 19-22. [A survey of historic and active paper mills and museum, including the Printing Museum in Helsingborg, the Kvarnby Handpaper Mill, the Lessebo Papermill (1693), the Ösjöfors Handpaper Mill (1777), and the Tumba Paper Mill (1755).]


Knight, Stan. *Historical Types from Gutenberg to Ashendene*. New Castle, DE: Oak Knoll Press, 2012. Pp. 104; bibliography; glossary; illustrations; indices. [Divided into roughly chronological groups, with those from our period classified in French Baroque (two of van Dijck), Neoclassical (such as two Caslon fonts examined), and Rational (one of Didot and two of Bodoni).]


Krill, 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 reviewed by Peter Bower in Studies in Conservation, 48, no. 2 (2003), 143-44; (fav.) by Peter Isaac in Quadrat, no. 16 (June 2002), 25-26; (fav.) [by Gillian Fenwick] in Papers of the Bibliographical Society of Canada, 41, no 1 (Spring 2003), 148-49; also (with other books) in The Quarterly (newsletter of the British Association of Paper Historians), no. 42 (May 2002).]


Krummel, Donald W. “Early German Partbook Type-Faces.” Gutenberg-Jahrbuch, 60 (1985), 80-98.


Labarre, Albert. “L’estampillage des contrefaçons à Amiens en 1778.” Bulletin du Bibliophile (2011), 338-64. [To deal with unauthorized editions, the King’s Council in 1777 allowed owners of some counterfeit books to have them stamped for lawful ownership. Labarre looks closely at records from 1778-1780 of what was stamped by the book trade association in Amiens (one of eight of fourteen association whose records of the process are extant). Labarre finds that the contrefaçons that were stamped were often religious and were not always pirated editions (some were parts, often subcontracted, of larger wholes).]


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.]


Lane, John A. "Arthur Nicholls and His Greek Type for the King's Printing House." Library, 6th ser., 13 (1991), 297-322; illus.


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Lane, John A. “The Printing Office of Gerrit Harmansz van Riemsdijck, Israel Abrahamsz de Paull, Abraham Olafs, Andries Pieterz, Jan Claesz Groenewoudt & Elizabeth Abrahams Waer c. 1660-1709.” *Quaerendo*, 43, no. 4 (2013 [2014]), 311-439. [A study of this important Amsterdam press’s type, fleurons, woodcuts, and the like, helpful in expanding the number of works that the shop produced over its long history (previously, only 20 imprints were identified).]


Leons, Rafael.
Leons, Rafa
Lenz, Hans.
Leitao Bandeira, Ana
Lehrmann, Joachim.
Lee, Jennifer B. "Introduction to
Lee, Brian North, and Ilay Campbell.
Lee, Brian North.
Leclerc, Marie
Le Bris, Sabrina. "Le Livre du relieur: Dix-sept ans de relieure 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.]


Lommen, Mathieu, Cees W. de Jong, and Bibliotheek Universiteit van Amsterdam. Lommen


Lommen, Mathieu. Het Boek van het Gedrukte Boek een Visuele Geschiedenis. Amsterdam: Amsterdam University Press, 2012. Pp. 480; illustrations. [Reaches back to the Renaissance, covering the typography of such important printers as John Baskerville and Giambattista Bodoni.]

Lommen, Mathieu, Cees W. de Jong, and Bibliothek Universiteit van Amsterdam. The Book of Books: 500 Years of Graphic Innovation. London: Thames & Hudson, 2012. Pp. 463; illustrations (some in color); index. [Published to accompany an exhibition, “The Printed Book: A visual Memory” at the Special Collections of the University of Amsterdam’s Library (see previous entry). Sections are focused on particular printers and engravers, including The Elzeviers, Joan Blaeu, Joseph Moxon, Cornelis de Bruijn, Charles Plumier & Imprimerie royale, Maria Sibylla Merian, Mark Catesby, George Bickham, Giovanni Battista Piranesi, the encyclopedia of Diderot and d’Alembert, John Baskerville, Pierre-Simon Fournier, Johannes Enschedé Joaquín Ibarra, François-Ambroise Didot, Giambattista Bodoni, and Thomas Bewick (and others up to the twentieth century).]


Longbottom, Alan. “Customs Duties on Paper Imported into the American Colonies.” Quadrat, no. 19 (Summer 2005), 24-27. [with a table of rates, based on the 1767 Act of 7 George III c.6, extracted from Rev. John Entick’s The Present State of the British Empire, 1774 (Vol. 4, pp. 573ff.).]


López-Vildriero, María Luisa (ed.). Grandes encuadernaciónes en las bibliotecas reales: Siglos XV-XXI. Madrid: Patrimonio Nacional, Ediciones El Viso, 2012. Pp. 351; bibliography; catalogue of an exposition; 206 color illustrations. [Published on the occasion of a large exhibition of books from the Real Biblioteca de Palacio, the El Escorial, Las Huelgas, and other libraries with royal holdings. The collection includes Victor Manuel Nieto Alcaide’s “La encuadernacion, lenguaje artístico” (17-54); Carlos Claveria Llaguara’s “Lo humilde entre lo egregio” (55-74); Valentin Moreno Gallego’s “Claves evolutivas de la encuadernacion heráldica de Patrimonio Nacional” (75-94); Nicholas Pickwood’s “Libros para leer: Encuadernaciones comerciales en pergamino y papel en la época de la imprenta manual” (95-122); Isabelle de Conihout and Pascal Ract-Madoux’s “Tres aspectos de la encuadernacion francesa en las colecciones patrimoniales” (149-90); and Pedro Manuel Cátedra García’s “Encuardernaciones bodoniana” (191-224). The volume concludes with Concha Lois Cabello’s “Bibliografía temática de la encuadernación en España (siglos XIX-XXI): Historiografía de sus estudios contemporáneos.” Rev. by Paolo Tinti in TECA: Testimonianze Editoria Cultura Arte, 2 (2012), 166-70.]


Macchi, Federico. “La Scuola di Alta Formazione in Filologia Moderna e alcune legature della Veneranda


Maddock, Philip. “Irish Bookbinding.” *In Ireland: Crossroads of Art and Design, 1690-1840*. Edited by William Laffan and Christopher Monkhouse, with the assistance of Leslie Fitzpatrick. Chicago: Art Institute of Chicago, 2015. Pp. 288; illustrations (chiefly in color); index. [Published in conjunction with an exhibition at the Art Institute of Chicago, 17 March-7 June 2015, containing over a dozen essays on Irish culture in general and on specific arts.]


Magrini, Sabina. “La Palatina e la Bodoni: Due biblioteche si affacciano alla rete.” *TECA*, 6 (September 2014), 137-44. [On a digital tool developed at the Biblioteca Palatina to showcase the printing of Giambattista Bodoni.]


May 2016 at the Biblioteca della Regione Piemonte.]


color plates; glossary; illus.; index. [Rev. by T. H. Howard-Hill in PBSA, 94 (2000), 310-11.]


Perhaps also relevant is McLean's *True to Type* (New Castle: Oak Ridge, 2000), rev. in *PBSA*, 96 (2002), 552-54.


McMullin, B. J. "Early Eighteenmos." *Bibliographical Society of Australia and New Zealand Bulletin* [BSANZ Bulletin], 17 (1993), 87-89. [Concludes "earliest date for a confirmed eighteenmo printed in Britain remains 1702."]

McMullin, B. J. "Early 'Secular' Press Figures." *Library*, 7th ser., 10 (2009), 57-65. [On various symbolic figures appearing at the head of pages in books printed 1678 and around 1678, by John Streater of London, that may be press figures.]

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 and Signatures in Conflict." *Script & Print*, 39, no. 4 (2015), 241-27. [A general discussion of this phenomenon, considering the causes and the treatment of such.]

McMullin, B. J. "Gatherings signed 'J.'." *Bibliographical Society of Australia and New Zealand 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. "In 18s, Signed $1, 5, 7, 9." *Script & Print*, 38, no. 2 (2014), 110-14.

McMullin, B. J. "Joseph Athias and the Early History of Stereotyping." *Quaerendo*, 23 (1993), 184-207; illus.; summary [207]. [McMullin writes, "printing from stereotype plates was being undertaken by Joseph Athias in Amsterdam no later than September 1673." He notes that Athias then indicated in a document that he had two English Bibles from stereotype (a 12mo and 18mo).]

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]

Winship's 1922 effort.]

McMullin, B. J. "'A Nightmare,' 'very complicated': Towards a Bibliographical Description of Pierre Bizot's Histoire métallique de la Republique de Hollande, 1688, 1690." *Script & Print*, 39, no. 2 (2015), 112-22. [Bizot’s work was published by Pierre Mortier in Amsterdam in two volumes in 1688 with a supplemental volume in 1690. McMullin works up a collation formula in the manner prescribed by Fredson Bowers to make sense of the volumes.]


McMullin, B. J. “‘PBSA Turns One Hundred.’ *Script & Print*, 32 (2008), 219-32.

McMullin, B. J. “Precursors of the ‘dust wrapper.’”


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


McMullin, B. J. "Signing by the Page." *Studies in Bibliography*, 48 (1995), 259-68. [To some extent a query in McMullin’s examination of late 17C and 18C instances of the signing of gatherings by the page, thus a leaf $8 recto in an octavo signed “$15.”]


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."]

Medioli, Chiara (ed.). *Rags, Rabbit Skins and Invisible Watermarks: 750 Years of Papermaking in Fabriano*. Translated by Jonathan Hensher. Mantova: Corraini, 2013. Pp. 139; color illustrations. [Medioli appears to be an expert on marketing and fashion to judge from google.]


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.]


Miller, Julia (ed.). Suave Mechanicals: Essays on the History of Bookbinding. Vol. 1. Ann Arbor: Legacy Press, 2013. Pp. 534 + DVD-ROM; 485 illustrations (mostly in color); index. [With nine lengthy essays, most of which are relevant to this bibliography: Elyn Kropf’s “Historical Repair, Recycling, and Recovering Phenomena in the Islamic Bindings of the University of Michigan Library: Exploring the Codicological Evidence,” which interpretatively examines bindings, following a survey of 245 MS-volumes, asking questions about date and provenance history (1-41 plus preceding plate); Consuela Metzger’s “Colonial Blankbooks in the Winterthur Library” (94-161; 39 colored plates; bibliography [157-61]; Robert Milevski’s “A Primer on Signed Bindings” (162-245; 67 color illustrations (many with multiple images); bibliography [241-45]); on binders stamps and tickets, and Jeffrey Peacheys on “The Compression of Signatures [gatherings] in Bookbinding Prior to Sewing.” Julia Miller’s “Not Just Another Beautiful Book: A Typology of American Scaleboard Bindings” (246-315; 28 illus. + 10 more in an appendix; bibliography [309-15]; Jeffrey S. Peacheys’s “Beating, Rolling, and Pressing: The Compression of Signatures in Bookbinding Prior to Sewing,” that is, the compressing of the folded sheets or quites, with a stone
or solid foundation and some mallet-like device, covering 15th through 19th centuries, with good illustrations of the activity and its tools (316-81; 42 illustrations; bibliography [378-81]); and John Townsend’s “The 1715 Mohawk Prayer Book: A Study of Six Copies in Colonial American Scaleboard Bindings” (462-516; 16 illus.; bibliography [500-02]). Rev. (favorably) by Sidney F. Huttner in SHARP News, 23, no. 1 (Winter 2014), 9-10.]


Morgan, Suzy, Peter Verheyen, and others (comps. and eds.). Multilingual Bookbinding and Conservation Dictionary. Open-access on-line international dictionary of terms used in Danish, Dutch, English, French, German, Italian, Spanish, Swedish, and Russian. Posed in 2014 and revised in 2015 at bookbindingdictionary.com/wiki/index.php?title=Main_Page. [A bibliography of multilingual lexical resources, both printed and online, is available at the page with address ending “title=Bibliography” (as of 23 May 2015, last revised November 2014).]

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.”]


Morris, John, and Philip Oldfield. The British Armorial Bindings Database. 2011. Open access database available on the web at http://armorial.library.utoronto.ca/. [This catalogue, begun by John Morris and continued by Philip Oldfield, attempts “to record all known British armorial bookbinding stamps used by personal owners to mark and decorate their books, reproduces over 3,300 stamps used between the sixteenth and twentieth centuries, associated with nearly two thousand individual owners. Intended primarily as a tool to facilitate the identification of heraldic stamps, the database may be searched from many angles. Stamps may be searched by heraldic devices, such as arms, crest, mottoes etc. Owners can be found under their family name, their titular name, rank in the peerage, and by gender. The 12,000 odd books which provide the sources for the stamps, from libraries around the world, may be sorted by author and title, and individual libraries can be searched for their holdings of armorial bindings. The database will be useful to rare book librarians, book historians, book dealers, students of heraldry, genealogists, and anyone

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with an interest in questions of provenance and the identification of coats of arms."


Mosely, James. "A Lost Caslon Type: Long Primer No. 1." Journal of the Printing Historical Society, n.s. no. 23 (2015). [In an issue devoted to essays by Mosley, honoring him on the occasion of his 80th birthday.]


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].


Mühlbacher, Ilse. "Buntes aus Wien: 2 Wiener Buntpapierfabriken." Einband-Forschung, no. 30 (April 2012), 48-54. [I’ve not seen this and can’t report the dates of the mills, but Mühlbacher had by 2012 long been an authority on the subject.]


Magic: The Age of Paper.


Nash, Paul. “On the Use of Scaleboards in Printing” Journal of the Printing Historical Society, n.s. no. 25 (Fall 2016), ?? [Listed as forthcoming in the Society’s newsletter Printing History, no. 50 (Spring 2016).]


Nave, Alain. "De la stéréotypie." Revue française d'histoire du livre, nos. 106-09 (2000), 231-46. [In a special issue, "Les trois révolutions du livre"; see André, Louis, above.]


Needham, Paul. "Allan H. Stevenson and the Bibliographical Uses of Paper.” Studies in Bibliography, 47 (1994), 23-64. [Much can be learned about 18C paper and its use in bibliography from this review of Stevenson's work; a selected bibliography of Stevenson's writings on paper is appended.]


NERONE, John. [Introduction to special section entitled] “The History of Paper and Public Space.” Media History, 21, no. 1 (2015), 1-7. [The sections includes essays by Juraj Kittler and Roger Mellen,


Noblett, William. “Cheese, Stolen Papers, and the London Book Trade, 1750-99.” Eighteenth-Century Life, 38, no. 3 (Fall 2014), 100-10. [On the theft of printed and blank paper from London booksellers and others, with insights drawn from court records; also, with an interesting account of the trade in used papers within London.]


Nova, Giuseppe. “Le cartiere dell’Europa orientale (XIV-XVI secolo).” Misinta: Rivista di Bibliofilia e...

Cultura, no. 38 (June 2012), 19-26. [On paper mills in Poland, Hungary, Slovakia, the Czech Republic, Romania, Bulgaria, and Russia.]


Oak Knoll Books. An Extraordinary Selection of Leaf Books. (Catalogue, 278.) New Castle: Oak Knoll Press, 2008. Pp. 151; catalogue of 280 titles that include a leaf from one or more books; illustrations; index. [Other catalogues might be added.]


Ohlhausen, Sidney. “Typographical Study of the Early Haydock Folio Bible.” in Quadrat, no. 24 (Summer 2011), 8-17; charts; illustrations. [Thomas Haydock of Manchester published serially a Catholic Bible in both Manchester and Dublin during 1811-14. Ohlhausen examines compared copies to identify the different settings.]


1765), including a newly discovered unpublished Saggio di caratteri (specimen) from the firm.]


issued serially and to discuss the rapid printing of the first edition.)


Patterson, Diana. “Foliation Jokes in Tristram's Marbled Page” [Explores “the placement of type on the pages of Laurence Sterne’s *The Life and Opinions of Tristram Shandy, Gentleman*, as it appeared in the first editions, 1759-1767,” intentions overlooked due to critics failure to study these first printings (Vols. 1-2 were printed in York and Vols. III-IV to some extent under direct Sterne’s attention; Vols. V-IX have arrangements that would have been communicated by the manuscript as well). Patterson shows various “Sternean jokes” and emphatic typography by attending to details of the layout.]


Pearson, David. "Cambridge Bindings in Cosin's Library, Durham" (41-60; 2 of plates) in *Six Centuries of the Provincial Book Trade in Britain*. Edited by Peter Isaac. Foreword by J. Michael Smethurst.
Winchester: St. Paul's Bibliographies, 1990. [Pearson appends a checklist with shelf numbers of bindings from the workshop of Daniel Boyse.]


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.]


Pedraza García, Manuel José. “Algunas reflexiones sobre la tasación del libro antiguo como actividad documental.” Anales de Documentación, 6 (2003), 221-39. [On appraisal or evaluation.]


Petrucci Nardelli, Franca. La 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.]


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Pickwoad, Nicholas. Bucheinbände in der Bibliotheca Augusta. (Wolfenbüttler Beitrage, 12.) Wolfenbüttel: Herzog August Bibliothek, 1999. [5] 18-67; colored illus. [This is probably not a separate issue of Pickwoad’s article in A Treasure House of Books since that is on 65-104]


Placta, Bodo. “More than Mis-e-In-Page: Book Design and German Editing.” Variants: Journal of the European Society for Textual Scholarship, 6 (2007), 85-105. [In the special issue
entitled “Textual Scholarship and the Material Book.”]  


Pons, Joan F. “Una rareza bibliográfica sobre los pliegos de cordel.” Hibris: Revista de bibliofilia, no. 57 (2010), 41-47.  


Price, Gary H.. "Spaces." Printing History, n.s. no. 11 (January 2012), 30-34. [On the use of marginal and blank spaces in typographical design.]


Pushkadija-Ribkin, Tatjana. "Vodeni znakovi papirane zagrebackog Stolnog Kaptola." [Watermarks of the


Rabenau, Konrad von. "Les Amis de la Reliure d’Art" (111.]


Ranum, Patricia M. Vers une chronologie des œuvres de Marc Antoine Charpentier: Les Papiers


"La Reliure." Special issue of Revue de la Bibliothèque nationale de France, no. 12 (c. January 2003), 18-89. [After Fabienne Le Bars's "Éditorial" come 13 articles, seven focused on the period 1600-1800, all with illustrations: Le Bars's "Inédit: 'Fleurs peintes et 'escailles' ou de la fantaisie en reliure selon les frères Dupuy" (32-36); Jean-Marc Chatelain's "Le Lyre du jeune Apollon du petit Beauchâtaigne: 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 Mairè'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 siècle" (56-63). Also Geneviève Guilleminot-Christien's "Reliures à plaques de la Bibliothèque royale sous la monarchie de Juillet" involves work in the 1830s (64-68).


Rhodes, Dennis E (ed.). Bookbindings and Other Bibliophilic: Essays in Honour of Anthony Hobson. Verona: Edizioni Valdonega (distributed in North America by Oak Knoll), 1994. Pp. 365; checklist of Anthony R. A. Hobson's publications (351-63); bibliography; illus. [Texts in English, French, and Italian, including "From Baroque to Neoclassicism: French Eighteenth-Century Bindings at Oxford" by Giles Barber (33-64; plates); "Some English, Welsh, Scottish, and Irish Book-Collectors in Italy, 1467-1850" by Rhodes (247-76; with index on 276 of book collectors traveling in Italy); and "Some Observations on Dutch Publishers' Bindings up till 1800" by Jan Storm van Leeuwen (287-319; 9 plates). Rev. by E. Cockx-Indesteghe in De gulden passer, 73
Rhodes, Dennis E. "The Printing of Luigi Riccoboni, Dell'Arte Rappresentativa." Factotum, no. 31 (April 1990), 12-13; illus. [On the bases of several cut ornaments, Rhodes identifies the printshop for the edition (whose imprint indicating only Londra, 1728), as that run by John Watts, presumably with involvement by Jacob Tonson.]


Richardson, John, Jr. "Correlated Type Sizes and Names for the Fifteenth through Twentieth Century." Studies in Bibliography, 43 (1990), 251-72.


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.]


Rix, Robert W. “Runes and Roman: Germanic Literacy and the Significance of Runic Writing.” Textual Cultures, 6, no. 1 (2011), 114-44. [Treats the capacity to read archaic languages and the significance of runes preservation, with attention to Thomas Percy’s Five Pieces of Runic Poetry (1763), the Danish scholar Ole Worm, and typography.]


Rodger, Robin H. “Perth’s Paper Mills.” The Quarterly [newsletter of the British Association of Paper Historians], 81 (January 2012), 10 pp.; 2 illus.; summary at http://baph.org.uk/archive/. [Concentrates, with the aid of legal documents, on two of seven mills: Ruthven and Woodend Mills, both started in “latter decades of the 18th century” and operated to the mid 19C.]


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(Spring 2016).]


Rossum, Mark van. “A New Test of Legibility.” *Quaerendo,* 27 (1997), 141-47. [On judging the legibility of type fonts, with a method based on “the reading process and the properties of the human eye.”]


Rückert, Peter, Carmen Pérez García, and Emanuel Wenger, with the assistance of Marisa Ferrando Cusi and Carmen de la Hidalgo Brinquís. “La Historia del Papel y las filigranas desde el Medievo hasta la Modernidad. Texto del proyecto Bernstein y catálogo de las exposiciones "Cabez de Buey y Sirena."” Stuttgart, Valencia, and Vienna: Bernstein Project, 2011. Pp. 165; bibliography [145-59]; glossary. [Provides a historical survey of watermarks and then a final section on the Bernstein project to record watermarks. “The book (in Spanish) is available with open access on the WWW. Note that the half-title gives the title as “Cabez de Buey y Sirena: La Historia . . . Modernidad.” The preliminaries also credit as the redactors the three first editors plus Ferrando Cusi only. Several postings occur in Google Books, one noting the first of several institutional sponsors, Baden-Württemberg Landesarchiv, but there are many more noted in the second page of preliminaries.]


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-lviii + [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 Wroth), locations of the copies (often listing over a dozen), content notes, and twentieth-century editions or facsimile reprints. Also published in paperback. [Rev. (fav.) by Dan Carr in *Matrix*, no. 24 (Winter 2004), 142-43; by David Chambers in *Private Library*, 7 (2004), 186-88; (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.]


Sánchez Mariana, Manuel, and Antonio Carpallo Bautista. “Encuadernaciones Históricas en la Biblioteca
de la Universidad Complutense.” Encuadernación de Arte, no. 21 (2003), 8-18.


Schab, Alon. ”Revisiting the Known and Unknown Misprints in Purcell’s ‘Dioclesian’” Music and Letters, 91 (2010), 343-56. [On textual problems in Purcell’s opera Dioclesian as printed in movable type by John Heptinstall (1691), identifying patterns of mistakes in composers’ works (one involves inverted notes); also with a discussion of house styles and the work of other printers.]


Schmidt, Frieder. "Das Gedächtnis der Papiere: Ein Zwischenbericht über das eContentplus Projekt BERNSTEIN." Leipziger Jahrbuch zur Buchgeschichte, 17 (2008), 383-86. [On an important open-access, well illustrated website devoted to the history of paper, with some text in English, including an introduction on PDFs.]


Schmidt-Künstmüller, Friedrich-Adolf (comp.). Bibliographie zur Geschichte der Einbandkunst von den Anfängen bis 185. Wiesbaden: Dr. Ludwig Reichert Verlag, 1987. Pp. xvii + 511; bibliography. [Rev. by Quaerendo, 19 (1989), 141ff.; (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).]


by Orietta Da Rold in *Quadrat*, no. 18 (January 2005), 24-25.]


Sebastiani, Maria Letizia, and Angelo Giacarca (eds.). *Armi e monogrammi dei Savoia: Mostra di legature dal XV al XVIII secolo.* Rome: Ministero per i beni culturali e ambientali; Ufficio centrale per i beni librari e gli istituti culturali. [1992]. Pp. 108; 12 colored plates; illus. (some colored); index. [Catalogue of Savoy armorial bindings produced by the Biblioteca nazionale di Torino.]


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.

Shields, David. “Considering Rob Roy Kelly’s American Wood Type Collection: Recent Research and Findings.” Printing History, n.s. no. 7 (January 2010), 21-36. [This collection was developed by Kelly (d. 2004) while he was at the Minneapolis College of Art and Design, allowing him to publish on nineteenth-century American woodtypes in 1964 and 1969. It was acquired by the University of Texas’s Dept. of Art and Art History, where it now again serves as a teaching tool in design classes. Shields in 2004 undertook the updating and correcting of historical information on the type pices. The collection, with over 160 faces of various sizes and styles, is very well showcased in the collection’s website (www.utexas.edu/kofa/rrk/).]


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.


Siess-Krzychowski, Stanislav. “Pierwsza Biblioteka Ordynacka w NieœsieŸu i jej znaki własnoœciowe (na


Smeijers, Fred. Counterpunch: Making Type in the Sixteenth Century: Designing Typefaces Now. Edited by Robin Kinross. 2nd ed. London: Hyphen Press (distributed in North America by Princeton Architectural Press), 2011. Pp. 200; bibliography; illustrations (plates and drawings by the author). [First published in 1996 by Hyphen and also edited by Kinross (191 pp.) and revised. Focused on typography in France and Flanders. The author was inspired to write the book while working in the research and development division of the Océ, during the period when fonts were developed for digital printers. This is an impressive little book: it gets to the heart of matters in very clear language. These two points will be suggested by quoting some chapter titles: “The Three ways of Making Letters”; “Type: A Game of Black and White”; “Letters and the Italian Intellect”; “Punching and Digging”; Fournier on Punchcutting”; “How Did They Really Do It?”; “Where Are the Counterpunches?”; “Hendrik van der Keere and Outlines”; “Does Technique Influence Form?”; “Linearity” and “The Limits of Roman.” Rev. (briefly) by William Baker in Year’s Work in English Studies, 92 (2013), 1024. The first edition was reviewed favorably by Dan Carr in Matrix, 17 (1997), 169-73.]


Smith, David W. “False Imprints: Identifying the Publishers of Surreptitious French Works of the

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

Smith, Margaret M., and Alan May.  "Early Two-Colour Printing."  *Printing History Society Bulletin*, no. 44 (Winter 1997/1998), 1-4.  [Although it concerns the Renaissance, the article addresses fundamental questions relevant to later periods, such as why was red used, how costly was two-color printing, and for how long was it employed and why did it die out.]


Smith, Shelagh, and Hélène Francoeur (comps.).  *Translation of Books Arts Terms, from English to French*.  Open-access on-line list of synonyms sponsored by and posted at the website of The Canadian Bookbinders and Book Artists Guild, no date:  http://cbbag.wildapricot.org/resource-lists/translation-english-french.  [Before the list of synonyms, comes a list of words without translations (such as "altered book") and another of words given questionable translations.]


Sorgeloos, Claude. "Des Reliures de présent exécutées sur un traité du chanoine Guasco: De l'usage des statues chez les anciens (Bruxelles, 1768)." Le livre et l'estampe, 39 (1993), 45-60; illus.


Späth, Eberhard. "Facts and Factions: Political Pamphlets of the Time of Queen Anne." Zeitschrift für Anglistik und Amerikanistik, 40 (1992), 130-40. [Although largely a rhetorical analysis of three pamphlets published in 1711-14 by Steele, Swift, and Defoe, the differentiation of manner includes a discussion of typography.]


Spawn, Willman, and Thomas E. Kinsella. Ticketed Bookbindings from Nineteenth-Century Britain. With a foreword by Elliot Shore, an Introduction by Kinsella (10-14), and Bernard C. Middleton's essay "The Evolution of British Fine Binding c. 1770-c.1840" (15-24). Bryn Mawr, PA: Bryn Mawr College Library; New Castle, DE: Oak Knoll Press, 1999. Pp. 206; 17 of colored plates; bibliography of references; catalogue of ticketed bindings in Special Collections at Bryn Mawr College; illus.; indices of binders, printers, booksellers, publishers, owners, authors and titles; list 484 tickets and stamps unattached to bindings; appended list of "Additional Tickets and Stamps from the Canaday Library and from the Collection of E. P. Wormersley." [Rev. (in English) by


Stauffer, Andrew M. “Legends of the Mummy Paper.” Printing History, n.s. no 8 (July 2010), 21-27. [On this assertion by Dard Hunter, defending it, offering similar sources for making paper when rags are scarce. See also Joseph A. Dane’s note on this paper-stuff.]
London dissertation and so found at half a dozen libraries.


Stoddard, Roger E. “Oh, Mr. Jefferson--After All These Years, Why Do We Know So Little about the Books of Your Time?” *Printing History*, 18, no. 1 [no. 35] (1997), 3-8. [Touching on diverse topics, including attribution, copyright, binding, and printing.]


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.


Storm van Leeuwen, Jan. *100 têtres de la reliure néerlandaise du XVIIIe siècle: Exposition présentée à l'occasion de la visite des membres de l'Association Internationale de Bibliophile / The International Association of Bibliophiles à la Bibliothèque Royale, La Haye*. Ed. by F. A. Janssen,


Suarez, Michael F., S.J. “Hard Cases: Confronting Bibliographical Difficulty in Eighteenth-Century Texts.” Papers of the Bibliographical Society of America, 111 (2017), 1-30; illus.; 2 graphs showing numbers of abridgements. [A meditation on how cases where comprehending the production of a book is very difficult can be telling in some fashion, focused on three cases involving illustration, color printing, and abridgement.]


4000 digitized images of woodcut and engraved illustrations; bibliography of c. 550 illustrated editions of the Aeneid. [Rev. (favorably) by John L. Flood in Library, 7th series, 10 (2009), 98.]


Svensk, Rune. "Hornedström/Nyede pappersbruk: Sveriges nordigaste handpappersbruk, 1760-1833." Nordisk pappershistorisk tidskrift (1990), no. 4, 3-5. [In Swedish provinces of Hornedström and Nyede.]


Szirmai, J. A. The "Archaeology of Bookbinding and Book Restoration." Quaerendo, 26 (1996), 144-64.

Szmuk, Szilvia E. "La Aportación del impresor Antonio de Sancha a la literatura española." La Torre, n.s. 1 (1987), 585-95. [Antonio de Sancha: 1720-1790, bookbinder and printer.]


Tanselle, G. Thomas. “Printing History and Other History.” *Studies in Bibliography*, 48 (1995), 269-89. [Argues the rather obvious point that “printing history” is a central form of “historical scholarship” and that “analytical bibliography is an important technique in the pursuit of printing history” (274).]


Taylor, Clare. “English Wallpaper Manufacture, c. 1700-c.1800.” *The Quarterly* [newsletter of the British Association of Paper Historians], 83 (July 2012), 11 pp.; 5 illus.; summary at http://baph.org.uk/archive/. [An authoritative discussion, well referenced, of 18C wallpapers, including their styles and imagery.]


Tedeschi, Anthony. “Extra Illustration as Exemplified in A. H. Reed’s Copy of Boswell’s *Life of Johnson*.” *Script & Print*, 36, no. 1 (2012), 42-52. [Noting two methods employed and attending to materials inserted, including a letter of Sir Thomas Osborne.]


Thomas, Shirley. “Thomas Bewick: A Study of the Purchase and Use of Paper c. 1787–1826.” *The Quarterly* [newsletter of the British Association of Paper Historians], no. 80 (October 2011), 6 pp.; 4 illus. Published online for members of the BAPH; the article is summarized at http://baph.org.uk/archive/.

Thompson, Rudy Reid. “Arms of London Watermarks: A Means of Dating Undated Manuscripts, Part One”; “_____ Part Two.” *The Quarterly* [newsletter of the British Association of Paper Historians], nos. 38 (2001), 1-10; 39 (2001), 5 pp.; illus. Published online for members of the BAPH; the article is summarized at http://baph.org.uk/archive/. [Sharing the knowledge gained from dating undated MSS among the Portland papers (papers involving the Cavendish, Harley, and Bentinck families at Welbeck Abbey, Nottinghamshire, stressing the value of variants of the London Arms watermarks and their countermarks.]


Trost, Vera (ed.). *Haute Couture für Bücher: 1000 Jahre Einbandkunst in der Württembergischen...*

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.]


Tschudin, Peter F. *Schweizer Papiergeschichte*. Basel: Basler Papiermühle; Schweizerisches Papiermuseum für Schrift und Druck, 1991. Pp. 228; bibliographical references [200-06]; illus.; index. [History of Swiss papermaking, with illustrations of watermarks, celebrating the 700th anniversary of Swiss papermaking.]


Tselentis, Jason, Richard Poulin, Allan Haley, Kathryn Henderson, Ina Saltz, and others. *Typography, Referenced: A Comprehensive Visual Guide to the Language, History, and Practice of Typography*. Introduction by Ina Saltz. Beverly, MA: Rockport Publishers, 2012. Pp. 400; bibliography; illus.; index. [A historical account of major topics regarding the production and use of letter type, written by diverse individuals, with lists of resources, including “Type-Specific Films and Documentaries” (359-62), “Type-Specific Institutions and Collections (363-67), and “Blogs, Links, and Online Resources” (368-81). After Ina Saltz’ introduction come such essays as Allan Haley and Kathryn Henderson’s “Type History and Timeline” (31-50), Allan Haley’s “Type Classification and Identification” (52-67), Kathryn Henderson and Ina Saltz’s “Type Foundries” (122-41), and Jason Tselentis’s essays “Typeface and Specimens” (142-206) and “Typographic Principles” (207-33). Rev. (favorably) by William Baker in “Bibliography and Textual Criticism” within *Years Work in English Studies*, 93 (for 2012 [2014]).]


[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 Luikse drukken uit de 17de en 18de eeuw." *De gulden passer*, 70 (1992), 129-212; 46 of plates of cut ornaments.


Vander Meulen, David L. “Thoughts on the Future of Bibliographical Analysis.” *Papers of the Bibliographical Society of Canada*, 46, no. 1 (Spring 2008), 17-34; summary in French. [Includes,

[90x131]


Vizkelety-Ecsedy, Judit. [See “Ecsedy, Judit V.”]

Vlessas, Marinos, and Maria Malaku. Istoria tu chartiu: Mia istorike kai politismike diadrome duo chilietion. Athens: Aiora, 2010. [not see--taken from IPH’s “Literature” bibliography (www.paperhistory.org/Literatur/).


Von Arnim, Manfred. See "Arnim, Manfred von."


Wächter, Wolfgang. Bücher erhalten pflegen und restaurieren. Stuttgart: Hauswedell, 1997. Pp. ix + 278; illus. [Reviewed favorably by Jochen R. A. Twele in Papers of the Bibliographical Society of America, 93 (1999), 531-33, noting this is a "carefully compiled and impressively comprehensive survey of all major attempts made worldwide to maintain, conserve, and restore the huge quantities of rapidly deteriorating books and papers."]


Wagner, Bettina. "Historische Sammlungen in der Universität- und Stadtbibliothek Köln." Aus dem


Wakeman, Frances. “Hampton Gay Mill.” The Quarterly [newsletter of the British Association of Paper Historians], no. 64 (Oct. 2007), 4 pp.; illus. The article is summarized at http://baph.org.uk/archive/. [History of an Oxfordshire mill in operation by 1691 until the late 19C, with an appendix of papermakers drawing on parish records, etc.]


Watson, Barry (ed.). “John Evelyn’s Visit to a Paper Mill.” The Quarterly [newsletter of the British Association of Paper Historians], no. 64 (Oct. 2007), [A one-page excerpt from Evelyn’s diary on visiting the mill in Byfleet, Surrey, with details of production.]


Wenger, Emanuel. “The Memory of Paper: An Integral Digital Environment for Watermark Research.” IPH Paper History, 13, no. 2 (2009), 8-12; illus. [Project Bernstein is a watermark project funded by the European Union; its teams published papers in 2006-. See www.bernstein.oeaw.ac.at.]


White, Eric Marshall, with Elizabeth Haluska-Rausch and John McQuillen, 2006. Highlights of the Exhibition: Six Centuries of Master Bookbinding at Bridwell Library. Electronic exhibition posted

Whitehead, Angus. "‘This Extraordinary Performance’: William Blake’s Use of Gold and Silver in the Creation of His Paintings and Illuminated Books.” Blake: An Illustrated Quarterly, 42, no. 3 (Winter 2008/2009), 84-108; illustrations; tables [103-06]; bibliography [107-08].


Wilkinson, Hazel. “‘Printers’ Flowers as Evidence in the Identification of Unknown Printers: Two Examples from 1715.” Library, 7th series, 14 (2013), 70-79; 9 figures. [The works identified are The Works of Edmund Spenser, 6 vols. 12mo (Tonson, 1715) and Edward Young’s A Poem on the Last Day, 3rd [2nd] edition (A. Bettesworth and E. Curll), 12mo, shown to be printed at the shop of John Darby. The discussion of arrangements of many species of floral cast type-pieces is very instructive, with arrangements shown to be stored and reused in multiple formes and works. The identification of John Darby as the printer of Young’s Last Day can be confirmed by the cut factotum with flowers and double ruled frame, employed four times in the edition, not discussed by the author.]


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