David Pankow

An Index to Printing History
Issues 1–32

Note: Article titles are enclosed in quotation marks; subject headings are in regular roman type; authors in caps and small caps; and the page reference format is [issue no.]:[page nos.]

“‘Adapted from an Old Book’: Some Sources for Chiswick Press Woodcut Initials,” 7/8:49–54
Aldus Manutius, 30:3–12
Aldus Manutius and the Development of Greek Script & Type in the Fifteenth Century, by Nicholas Barker [book review], 16:40–42
Alexander Strahan: Victorian Publisher, by Patricia Thomas Sbrebrnik [book review], 18:44–45
Alterman, Benjamin, 17:15–27
American Art Noveau, by Diane Chalmers Johnson [book review], 4:44, 46–47
American Type Founders Company, 31/32:27–44
Amert, Kay, 26/27:17–40
Amory, Hugh, 24:2–14
“Analytical Bibliography and Renaissance Printing History,” 5:24–33
Anathema: Medieval Scribes and the History of Book Curses, by Marc Drogin [book review], 12:36
Antiquarian Bookselling in the United States: A History from the Origins to the 1940s, by Madeleine B. Stern [book review], 15:36–37
Argetsinger, Mark, 26/27:69–86
ASHBY, ANNA LOU, 3:42–44
The Ashendene Press, by Colin Franklin [book review], 19:40–41
Baker, Morton H., 28:30–45
Ballou, Robert, 11:32–34
Barnes, James J., 9:17–28
“Baron Frederick Wilhelm von Egloffstein: Inventor of the First Commercial Halftone Process in America,” 29:12–24
Barrett, Timothy, 30:33–41
Bay Psalm Book, 24:2–14
“Before Rosebud was a Sled: Documentation and Reprinting of Early 19th Century Commercial Wood Engravings from the GramLee Collection,” 20:4–18
Benton, Linn Boyd, 31/32:27–44
Benten, Megan L., 29:33–42
Benton, Morris Fuller, 31/32:27–44
Berger, Sidney E., 23:2–20; 29:44–45
Bernhardt, Melissa M., 18:44–45
Between Covers: The Rise and Transformation of Book Publishing in America, by John Tebbel [book review], 18:45
Bianchi, Daniel B., 18:42–43
A Bibliography of the Kelmscott Press, by William S. Peterson [book review], 17:46–47
A Biography of James Parker, Colonial Printer, by Alan Dyer [book review], 12:32–33
Blumenthal, Joseph, 18:2–4
Blumenthal, Joseph, 24:27–29
Bogger, Lowell, 29:43–44
Bodoni, Giambattista, 25:19–22
Bodoni, Margherita, 25:19–22
Bonn, Thomas L., 10:3–14
Book design—Renaissance, 5:34–46

*Book Illustrators of the Twentieth Century*, by Brigid Peppin & Lucy Micklethwait [book review], 13:39–40

Book trade—U.S., 9:3–4


Bookbinding—England, 6:20–29

Books, 2:23–32

Booksellers—U.S., 28:22–29

Books—morphology, 17:2–14

Books—Renaissance, 5:4–5

“BR (Bruce Rogers) to Robert Ballou” [letters], 11:32–34


“A Bradley Reminiscence,” 3:35

Bradley, Will, 3:35

Brewer, Fredric, 23:39–43

“A Brief History of Golding & Co.,” 6:12–19

Broadsides, 7/8:37–48


Brody, Catherine T., 2:36, 39–40


Brunsman, August E., 19:2–20

Brunsman, Charlotte K., 19:2–20

Brussel–Smith, Bernard, 22:2–10

Brussel–Smith, Bernard., 22:2–10

Buechler, John, 7/8:49–54

Bumgardner, Georgia B., 7/8:37–48

Burgess, W. Starling, 31/32:52–108


“C. Volmer Nordlunde: The ‘Grand Old Man’ of Modern Danish Printing,” 29:33–42


Carr, Dan, 31/32:109

Carter, Matthew, 26/27:3–16

Caslon (ornaments), 4:21–25

“A Catalogue of an Exhibition of the Philip Hofer Bequest to the Department of Printing and Graphic Arts” [book review], 25:44–45


review], 18:39–40
Chartier, Roger, 23:36–38
“Chinese Ink and Inkmaking,” 15:3–12
Chiswick Press, 7/8:49–54
Chronicles of Genius and Folly: R. Hoe & Company and the Printing Press as a Service to Democracy, by Frank E. Comparato [book review], 4:42
Coleridge, Kathleen, 13:15–27
Colines, Simon de, 26/27:17–40
“Collotype: Prince of the Printing Processes,” 25:3–18
The Common Press, by Elizabeth Harris & Clinton Sisson [book review], 2:42–44
The Compositor, as Artist, Craftsman, and Tradesman, by Alexander Lawson [book review], 25:43–44
Corbin, Harold, 15:34–36
Cost, Patricia A., 31/32:27–44
Cree, David, 2:19–22
Cubery, William M., 7/8:55–67
“A Curious Document Attributing a Jewish Background to Johann Gutenberg,” 3:31–34
Cyr, Paul A., 30:13–22
Dane, William J., 3:35
“Dard Hunter at the Smithsonian,” 28:3–13
Das Schriftgieß. Eine Dokumentation, by Walter Wilkes [book review], 25:45–46
Davis, Natalie Zemon, 5:17–23
Davis, Stephen Paul, 12:30–32
De Vinne Press, 15:13–21
De Vinne, Theo. L., 6:30–32
De Vinne, Theodore, 21:17–26
Decandido, Graceanne Andreassi, 12:35–36; 18:43–44
Denslow, W.W., 9:37–38
Devine, Warren D., Jr., 14:27–36
A Dictionary of Book History, by John Feather [book review], 23:44–45
A Dictionary of British Steel Engravers, by Basil Hunnisett [book review], 7/8:77–78
A Dictionary of Colonial American Printers’ Ornaments and Illustrations; A Tribute to Alden Porter Johnson, by Elizabeth Carroll Reilly [book review], 2:36, 39–40
“The Dimensions of the Renaissance Title Page,” 5:34–46
Douglas C. McMurtrie: Bibliographer and Historian of Printing, by Scott Bruntjen and Melissa L. Young [book review], 3:36, 39
“Dr. Robert Lincoln Leslie, Humanitarian and Educator (1885–1987),” 18:2–4
Dreyfus, John, 13:3–14; 18:40–41; 29:45
“The Early History of the Thomas Todd Company, 1864–1924,” 28:30–45
The Early Illustrated Book: Essays in Honor of Lessing J. Rosenwald edited by Sandra Hindman [book review], 12:38–39
“Early Journals of Interest to APHA,” 1:4
“The Early Printer as a ‘Renaissance Man’,” 5:6–16
Ebeling-Koning, Blanche T., 10:37–39
Eckman, James, 14:5–8; 17:28–43
Editors—women, 19:36–39; 20:38–40
Egloffstein, Baron Frederick Wilhelm von, 29:12–24
Eisenstein, Elizabeth L., 5:6–16
“Elbert Hubbard to W. W. Denslow from the Sanford & Helen Berger Collection” [letter], 9:37–38
“The End of Books,” 2:23–32
“English Bookbinding and the Continental Woodblock Tradition,” 6:20–29
<table>
<thead>
<tr>
<th>Title</th>
<th>Source and Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engraving—U.S.</td>
<td>11:3–24</td>
</tr>
<tr>
<td>“Ephemera in the STC Revision: A Housekeeper’s View,”</td>
<td>7/8:28–36</td>
</tr>
<tr>
<td>Ephemera—printing, 7/8:26–27; 7/8:28–36</td>
<td></td>
</tr>
<tr>
<td>The Estiennes: an annotated catalogue of 300 highlights of their</td>
<td></td>
</tr>
<tr>
<td>various presses, by Fred Schreiber [book review], 11:35–37</td>
<td></td>
</tr>
<tr>
<td>European Graphic Arts: The Art of the Book from Gutenberg to</td>
<td></td>
</tr>
<tr>
<td>Picasso, by Dale Roylance [book review]</td>
<td></td>
</tr>
<tr>
<td>“Every Man His Own Printer: The Typographical Experiments of Josiah</td>
<td>4:11–20</td>
</tr>
<tr>
<td>Warren,”</td>
<td></td>
</tr>
<tr>
<td>Farmer, David, 10:34–35</td>
<td></td>
</tr>
<tr>
<td>Farrell, Mark, 10:39–40</td>
<td></td>
</tr>
<tr>
<td>“The First Pocket Book,” 10:3–14</td>
<td></td>
</tr>
<tr>
<td>“The First Publication to Use American-Made Type”</td>
<td>13:28–33</td>
</tr>
<tr>
<td>Fletcher, H. George, 16:40–42; 30:3–12</td>
<td></td>
</tr>
<tr>
<td>Fleuron Anthology, by Sir Francis Meynell and Simon Herbert [book</td>
<td></td>
</tr>
<tr>
<td>review], 3:42–44</td>
<td></td>
</tr>
<tr>
<td>“For Gospel and Wool Trade; Early Printing in New Zeland,”</td>
<td>13:15–27</td>
</tr>
<tr>
<td>Ford, Margaret Lane, 24:15–26</td>
<td></td>
</tr>
<tr>
<td>The Fortunes of Mitchell Kennerley, Bookman, by Matthew J. Bruccoli</td>
<td></td>
</tr>
<tr>
<td>[book review], 19:44</td>
<td></td>
</tr>
<tr>
<td>Fowle, Daniel, 23:21–29</td>
<td></td>
</tr>
<tr>
<td>Francis Barlow: First Master of English Book Illustration, by</td>
<td></td>
</tr>
<tr>
<td>Edward Hodnett [book review], 2:40, 42</td>
<td></td>
</tr>
<tr>
<td>“‘Franklin’ Common Press,” 23:34–35</td>
<td></td>
</tr>
<tr>
<td>Franklin, Ann, 24:15–26</td>
<td></td>
</tr>
<tr>
<td>Fraser, Sibylle, 15:22–31</td>
<td></td>
</tr>
<tr>
<td>Frederic Goudy, by D.J.R. Bruckner [book review], 24:31–32</td>
<td></td>
</tr>
<tr>
<td>From Punch to Printing Type: The Art and Craft of Hand</td>
<td></td>
</tr>
<tr>
<td>Punchcutting and Typecasting, by Stan Nelson [video review], 15:37–</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td></td>
</tr>
<tr>
<td>“From Woodblock to Silicon Chip: The Transmission of Tibetan</td>
<td>17:15–27</td>
</tr>
<tr>
<td>Language,”</td>
<td></td>
</tr>
<tr>
<td>Fulton, Robert, 14:2–4</td>
<td></td>
</tr>
<tr>
<td>“Fünf Jahrhunderte Buchillustration, Meisterwerke der Buchgraphik,</td>
<td></td>
</tr>
<tr>
<td>aus der Bibliothek Otto Schäfer, Germanisches</td>
<td></td>
</tr>
</tbody>
</table>
Garvey, M. Eleanor, 25:23–27
“A Genial Philippic on Taste,” 14:5–8
Genz, Marcella ‘ed.’, 11:32–34
The German Press of the Shenandoah Valley, by Christopher L. Deutsch [book review], 6:39–40
Gleboff, Serge, 15:33–34
Goble, Corban, 24:30–31
“‘Gods Altar Needs Not our Pollishings’: Revisiting the Bay Psalm Book,” 24:2–14
Golden Cockerel Press, 7/8:3–15
Golding & Co., 6:12–19
Goudy, Frederic W., 2:33–35
GramLee Collection, 20:4–18
Grannis, Chandler B., 19:44; 23:44
Green family of printers, 23:2–20
Green, James N., 16:39–40; 18:45
Gregynog Press, 18:26–32
“‘Guard the Mysteries! Constantly Reveal Them’ The History of Printing as Shown in Type Specimens,” 26/27:59–68
Gutenberg, Johann, 3:31–34; 9:29–32
Halftone process, 29:12–24
Hammer, Victor, 31/32:45–51
Hanson, David A., 29:12–24
Harmsen, Tyrus G., 18:13–23
Harvey, Clifford A., 20:4–18
Heyeck, Robin, 13:38–39
Hill, Jonathan, 4:47–48
“Histoire de l’édition française,” 23:36–38
Tebbel [book review], 3:39–40
_The History of Printing from Its Beginnings to 1930: The Subject Catalogue of the American Type Founders Company_ [book review], 6:38
_A History of the Nonesuch Press_, by John Dreyfus [book review], 10:34–35
“How He Collected His Bill,” 6:30–32
“How to Operate a Book” [video review], 21:44
_Howells, W.D., 4:27–40
Hubbard, Elbert, 9:37–38
Hunter, Dard, 28:3–13
_Hutner, Martin W., 22:46–47; 30:23–32
“The Ideal of the Humanist Scholar-Printer: Aldus in Venice,” 30:3-12
“In Memoriam Bernard Brussel-Smith,” 22:2–10
_Index to ‘The Dolphin’ and ‘The Fleuron’, by Jeanne Somers [book review], 19:42–44
Initials—woodcut, 7/8:49–54
Ink, 6:4–11
_Ink—Chinese, 15:3–12
“Innovation and Diversity Among the Green Family of Printers,” 23:2–20
“Inventing Printing for the Blind,” 16:15–25
“Isaac M. Singer’s Type Machine,” 2:4–9
_Isaac, Elliot S., 15:32–33
“Jane Yetsweirt (1541–?); Claiming Her Place,” 18:5–12
Jeffers, Robinson, 18:13–23
“Joel Munsell, Aldus’s Disciple in Albany,” 30:13–22
_John Peter Zenger and of the Press_ edited by James P. Bell [book review], 14:37
_Johnson, Herbert H., 18:2–4; 25:44–45
Jones, George W., 31/32:11–24
Joyce, William L., 14:37
Judah, Naphtali, 28:22–29
Kaser, David, 7/8:76–77
Kecskes, Lily Chia-Jen, 15:3–12
Kelmscott Press, 6:4–11
Kirby, Kent, 25:3–18
Koda, Paul S., 11:38–39
Kono, Takashi, 17:44–45
Korey, Marie Elena, 9:39–40
Kraus, Joe W., 1:42–43
Krummel, D. W., 16:26–36
Lancaster, John, 9:3–4
Lanston Monotype Company, 31/32:52–108
Larson, Jennifer E., 28:46–47
Larson, Judy L., 11:3–24
Lawson, Alexander S., 12:17–26; 24:31–32
“Leaves from an Album of Printing and Graphic Arts,” 25:23–27
Lee, Jennifer B., 22:28–39
Leslie, Robert Lincoln, 18:2–4
Lettering, 4:4–10
Letters—constructed, 26/27:3–16
Lieberman, Ben J., 2:42–44
“A Life with Type and Letters,” 4:4–10
“Linn Boyd Benton, Morris Fuller Benton, and Typemaking at ATF,” 31/32:27–44
Linotype machine, 31/32:11–24
Liska, Christine, 4:44
“Lithographic Stone in America,” 21:2–15
Lithography, 21:2–15
“Longevity and Legibility: Two Types from the De Vinne Press and How They Have Fared,” 15:13–21
“The Lost Years of the Golden Cockerel Press,” 7/8:3–15
Manley, Reuben, 29:3–11
Map printing, 16:3–14
“Maps, Music and the Printer: Graphic or Typographic?,” 16:3–14
Margolin, Victor, 18:33–39
“Mark Twain and ‘The Old-Fashioned Printer’,” 6:33–37
Markham, Sandra J., 29:3–11
Mattson, Francis O., 7/8:69–71
Mayo, Hope, 17:46–47
McGuinne, Dermot, 31/32:45–51
McKinstry, Richard E., 2:19–22
Medals—printing, 25:34–42
“Memento Mori on Silk and Stone: Reuben
Manley, Printer, 1818–42,” 29:3–11
“The Memoirs of William M. Cubery,”
7/8:55–67
Mencken, H.L., 9:29–32
Meriden Gravure Co., 20:19–33
Merrymount Press, 29:28–32
Messrs. Copeland & Day, by Joe W. Kraus
[book review], 4:44
Metzger, Philip A., 6:40–41
“Misprint and Minerva: Printers’ Journeymen in Sixteenth-Century Lyon,”
5:17–23
“Morphology and the Book from an American Perspective,” 17:2–14
Morris, May, 20:34–37
Morris, William, 6:4–11
Mortimer, Ruth, 5:34–46; 25:30–33
Munsell, Joel, 30:13–22
Music printing, 16:3–14; 16:26–36
Neavill, Gordon B., 1:26–37
Nesbitt, Alexander, 4:4–10; 12:36
Newman, Richard, 12:33–34

Nineteenth Century Ornamented Typefaces, with a chapter on Ornamented Types in America by Ray Nash, by Nicolete Gray
[book review], 1:38–42
“Nineteenth-Century America: Book Trade Technology and Social History,” 9:3–4
Nordlunde, C. Volmer, 29:33–42
“A Note on Bruce Rogers in Youth and Age,” 3:28–30
Notes on Woman Printers in Colonial America and the United States 1639–1975, compiled by Marjorie Dana Barlow
[book review], 1:38
Numismata Typographica; or the Medallic History of Printing, by William Blades
[book review], 29:44–45
[book review], 7/8:69–71
Ó Lochlainn, Colm, 31/32:45–51
“Old and New Directions; Doctoral Research on New York Printing History,”
11:25–31
The Oxford University Press: An Informal History, by Peter Sutcliffe [book review], 2:36
Oyens, Felix B. De Marez, 7/8:68–69
Pantzer, Katharine F., 7/8:28–36
Papermaking, Hand, 30:33–41
Parker, Mike, 31/32:52–108
“Paul Theobald & Company: Publisher with a New Vision,” 18:33–39
Paul, Charles Kegan, 3:20–27
“The Permanence of Ephemera,” 7/8:26–27
Peterson, William S., 6:4–11; 13:34–36
Petro, Pamela, 18:26–32
Phelps, C. Deirdre, 13:28–33
Philip, Cynthia Owen, 14:2–4
“A Picture Portfolio of Printing Medals,” 25:34–42
Pictures to Print: The Nineteenth-century Engraving Trade, by Anthony Dyson [book review], 14:37–38
Pitz, Henry, 22:2–10
Platemaking, 10:15–26; 19:21–35
Pocket books, 10:3–14
Pollak, Michael, 3:31–34
Practical Typecasting, by Theo Rehak [book review], 31/32:109
The Press & the American Revolution, edited by Bernard Bailyn and John B. Hench [book review], 7/8:76–77
Presses, Toy, 30:42–48
Pretzer, William S., 12:3–16
The Printed Book in America, by Joseph Blumenthal [book review], 1:42–43
Printed by Hague and Gill; A Checklist Prepared in Conjunction with the Exhibit ‘A Responsible Workman’ Observing Eric Gill’s Centenary, by James Davis [book review], 13:36–38
The Printer & the Pardoner: an Unrecorded Indulgence Printed by William Caxton for the Hospital of St. Mary Rounceval, Charing Cross, by Paul Needham [book review], 18:40–41
The Printer’s Composition Matrix, A History
Printers celebrations, 7/8:16–25
Printers’ memorial[s], 29:3–11
Printers—Canada—Dictionaries, 10:36–37
Printers—Germany, 3:31–34; 9:29–32
Printers—Italy, 30:3–12
Printers—Renaissance, 5:6–16; 5:17–23
Printers—Unions, 12:3–16
Printing—Education, 12:17–26
Printing—History—Dissertations, 14:17–26
Printing—History—France, 23:36–38
Printing—History—New York, 11:25–31
Printing—History—New Zealand, 13:15–27
Printing—History—Renaissance, 5:4–5; 5:24–33
Printing—Journals, 1:4
Printing—Museums, 14:9–16
Printing, Clandestine, 15:22–31
“Printing and a Museum,” 14:9–16
Printing for the blind, 16:15–25
“Printing for the United States: Meriden Gravure and the U.S. Government” , 20:19–33
Printing industry—Electrification, 14:27–36
The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-modern Europe, by Elizabeth L. Eisenstein [book review], 7/8:71–73
Printing presses, 9:5–16
Printing processes—Collotype, 25:3–18
Printing shops—Assaults, 2:10–18
Printing technology, 12:3–16; 19:21–35
“Printing with Plates in the Nineteenth Century United States,” 10:15–26
Printmaking & Picture Printing: A Bibliographical Guide to Artistic &
Industrial Techniques in Britain 1750-1900
by Gavin Bridson and Geoffrey Wakeman [book review], 19:44–45

The Private Press, by Roderick Cave [book review], 12:34–35

“Producing Documents for Congress and the Nation: Government Printing in the United States, Past and Present, part 1,”
21:27–41

“Producing Documents for Congress and the Nation: Government Printing in the United States, Past and Present, part 2,”
22:40–46

Publishers for Mass Entertainment in Nineteenth Century America edited, by Madeleine B. Stern [book review],
7/8:74–76


Raecke, Renate, 19:40


Rainwater, Robert, 7/8:77–78


Reardon, Tom, 25:3–18

Redesigning the World; William Morris, the 1880s, and the Arts and Crafts, by Peter Stansky [book review], 20:41–44


Robert Frost and His Printers, by Joseph Blumenthal [book review], 15:34–36

“Robert Fulton’s Portrait of Lord Stanhope,” 14:2–4

Robert Hunter Middleton: The Man and His Letters, edited by Bruce Beck [book review],
14:38–40

“Robinson Jeffers and his Printers,” 18:13–23


Ruggles, Stephen P., 1:7–17

Rumble, Walker, 28:14–21

Rummonds, Richard Gabriel, 28:47–48

Rushmore, Arthur W., 23:30–33

Russkie knigi i biblioteki v XVI—pervoi polovine XIX veka: shornik nauchnykh trudov (Russian Books and Libraries from the 16th to the First Half of the 19th Century: A Collection of Scholarly Essays),
by G.V. Bakhareva and S.P. Luppov [book review], 15:33–34


Schlesinger, Carl, 18:2–4

Schreyer, Alice D., 6:33–37; 7/8:26–27

Scribes and Sources: A Handbook of the Chancery Hand in the Sixteenth Century,
by A.S. Osley [book review], 6:39–40
“Separately Published Engravings in the Early Republic; An Introduction to Copperplate Engraving and Printing in America Through 1820,” 11:3–24
Silver, Larry, 12:38–39
“A Small Old Printing Press,” 31/32:25–26
Smith, Virginia, 15:13–21; 19:45–46
Smithsonian Institution, 28:3–13
A Social History of the German Book Trade in America to the Civil War, by Robert E. Cazden [book review], 16:39–40
Spanish and Portuguese 16th Century Books in the Department of Printing and Graphic Arts: A Description of an Exhibition and a Bibliographical Catalogue of the Collection, by Anne Anninger [book review], 16:42–43
Sparling, Tobin A., 9:39
A Specimen of Printing Types, by William Caslon [book review], 12:39–40
Standard, Paul, 6:39–40
Stanhope, Lord Charles, 14:2–4
Stanley Morison & D.B. Updike: Selected Correspondence, edited by David McKitterick [book review], 4:47–48
Stern, Madeleine B., 1:38; 2:4–9; 3:40–42; 4:11–20
Stevens, Henry, 1:18–25
Stillwell, Dennis, 14:38–40
Stinehour, Roderick, 24:27–29
“The Stockdale Sisters Revisited: Women Printers and Editors in the West Indies”
[with a rebuttal], 20:38–40
Stockdale, Priscilla, Sarah and Frances, 19:36–39; 20:38–40
Stoddard, Roger E., 17:2–14
Szmuk, Szilvia E., 16:42–43; 21:44
“Takashi Kono at Eighty” [profile], 17:44–45
Tanselle, G. Thomas, 5:24–33; 7/8:78–79; 18:24–25
Taylor, Marvin J., 23:44–45
“Teaching Typography,” 12:17–26
Tebbel, John, 2:36; 16:43–45
Theobold (Paul) & Co., 18:33–39
“Theories of Letterform Construction, [part 1],” 26/27:3–16
Thériault, Dr. Michael, 10:36–37
Thompson, Neville, 3:28–30; 9:33–36
Thompson, Susan O., 4:44, 46–47
“Thoughts on Research in Printing History,” 18:24–25
Tibetan language—Printing, 17:15–27
Tichenor, Irene, 21:17–26

Times New Roman (typeface), 31/32:52–108
Todd (Thomas) Co., 28:30–45
Tracy, Walter, 31/32:3–10
“Tramp Printers; Craft Culture, Trade Unions, and Technology,” 12:3–16
“A Transatlantic Involvement with Printing History,” 13:3–14
A Tribute to W.A. Dwiggins on the Hundredth Anniversary of His Birth, by Vincent Torre [book review], 13:36–38
Trissel, James, 12:34–35
“Two Victorian Voices Advocating Good Book Design: II. Charles Kegan Paul,
Perceptive Publisher,” 3:20–27
Type and Typefaces, by Ben J. Lieberman [book review], 1:43–44
Type design—Hebrew, 26/27:41–58
Type design—Irish, 31/32:45–51
“The Type Founders of New York City, 1840–1900,” 3:4–19
“Type Designs by George W. Jones for the Linotype Machine,” 31/32:11–24
Type specimens, 26/27:59–68
Typefaces, 4:4–10
Typesetting machines, 2:4–9
Typesetting; Composition, 28:14–21
Typography—Denmark, 29:33–42
“The Union Type Foundry of Chicago 1884–1892,” 17:28–43
Updike, Daniel Berkeley, 30:23–32
Uzanne, Octave, 2:23–32
“Victor Hammer—An Irish Connection,” 31/32:45–51
“Vignettes of the Past:: American Historical Broadsides Through the War of 1812,” 7/8:37–48
review], 19:4
“W. Starling Burgess: Type Designer?”
31/32:52–108
Walker, Emery, 20:34–37
Walker, Emery, 20:34–37
Walker, Gay, 20:19–33
Wallis, Lawrence W.
Warren, Josiah, 4:11–20
Waters, Sheila, 12:36–38
Weber, Renée I., 14:17–26
Wees, J. Dustin, 14:37–38; 19:44–45
Weimerskirch, Philip J., 10:27–32;
Wells, James, 3:36, 39
“When Noah Was A Pup,” 23:30–33
Whiteman, Maxwell, 26/27:41–58
“Why Egyptian?” 31/32:3–10
“A Widow’s Work: Ann Franklin of
Newport, Rhode Island,” 24:15–26
Wilde, Oscar, 20:34–37
William Edwin Rudge, by William J. Glick
[book review], 18:42–43
“William Morris and the ‘Damned
Chemists’: The Search for the Ideal Ink
at the Kelmscott Press,” 6:4–11
Winchester, Jonas, 9:17–28
Winship, Michael, 10:15–26
Wood-engraving, 20:4–18
Woodward, David, 16:3–14

The Works of Carl P. Rollins, by Gay Walker
[book review], 13:36–38
“Wright & Wright, Printers: The ‘Other’
Career of Wilbur and Orville,” 19:2–20
Wright, Helena E., 28:3–13
Wright, Wilbur & Orville, 19:2–2
Wronker, Erich, 25:34–42
Yetsweirt, Jane, 18:5–12

(Special thanks to Jessica Murphey and
Thomas W. Phinney for their help in
compiling this index)