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Stencil: a descriptive bibliography

Book

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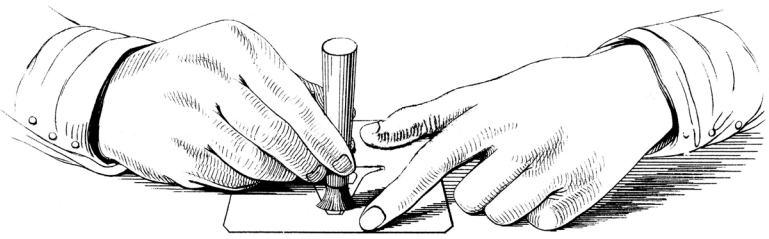
Stencil

A DESCRIPTIVE BIBLIOGRAPHY of books, articles, papers, manuscripts and other works that deal with stencil letters or the stencilling of texts, or incorporate substantial or specific remarks on these topics

Eric Kindel



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NOTE

This bibliography lists and describes books, articles, papers, manuscripts and other works that deal with stencil letters or the stencilling of texts, or incorporate substantial or specific remarks on these topics. Several key sources relating to other kinds of stencil work are also included, as are supplemental listings of exhibitions and notable collections of artefacts.

The main part of the bibliography is arranged in chronological sections and though divided to suggest periods, the divisions are mostly a convenience. An introduction to each section highlights developments in how stencil work was discussed during that period; individual entries that follow are arranged alphabetically by author. Each entry is briefly summarised and cross-referenced to other entries where appropriate.

While no claim is made to completeness and the addition of further sources is anticipated, the bibliography is nevertheless suggestive of the evolution of interest, knowledge and scholarship in stencil work over the centuries.

EK, May 2019

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Before 1700

Few accounts of stencillers or stencil work, or reference to these, are known from this period. Early sources documenting the production of texts by means of stencilling occur in the second half of the seventeenth century: a brief description of stencil duplicating by Christiaan Huygens (1669), an *académicien* at the Académie royale des Sciences, Paris; and a lengthy and detailed description of text stencilling by Gilles Filleau des Billettes (*c.* late 1690s), a *technologue* at the Académie. Later sources (listed in subsequent sections, below) discuss stencil work from before 1700 or identify stencil makers active in monastic institutions in the seventeenth century.

Jost Amman and Hans Sachs. 1568. *Eygentliche Beschreibung Aller Stände auff Erden, Hoher und Nidriger, Geistlicher und Weltlicher, Aller Künsten, Handwercken und Händeln, etc., vom größten bis zum kleinesten* (i.e. 'Ständebuch', or 'Book of trades'). Frankfurt am Main: Sigmund Feyerabend.

See 'Der Brieffmaler' who, in Amman's woodcut, is shown adding colours to prints with the aid of stencils ('Patronen'). Possibly the earliest depiction of stencilling. See also Dackerman (2002) and Primeau (2002).

Gilles Filleau Des Billettes. *c.* late 1690s. 'Imprimerie de Livres d'Eglise, Escriteaux ou Sentences &c.', Wing MS oversize Z4029.225, pp. 166–89. The Newberry Library, Chicago.

This 10,000-word text describes a method and equipment for stencilling texts whose characters are formed without breaks and whose spacing is well regulated. Published in transcription and English translation, together with a reconstruction and biographical notes on Des Billettes, in Kindel (2013b), Kindel (ed.) (2013) and Mosley (2013). The subsequent section in Des Billettes's manuscript, 'Imprimerie des cartes a jouer' (pp. 189–203), gives details of stencil making and use in the context of playing card production.

Christiaan Huygens. 1669. 'Nova Chalcographiae ratio. Inventa Lutetiae Parisiorum Aº 1669, a Chr. Hugenio' and associated artefacts. Special Collections, University of Leiden.

Material relating to a method of stencil duplicating devised and recorded by the Dutch mathematician, physicist and astronomer Christiaan Huygens. Described and fully referenced in Kindel (2009).

Procopius. *c.* mid-6th century CE. *Ἀπόκρυφη Ἱστορία* (Historia arcana; Secret history), chp 6, sect. 15–16.

Procopius describes a short strip of polished wood, through which were cut the shapes of four letters, L E G I, meaning 'I have read' (in Latin). The device, which purportedly enabled the emperor Justin to authorise imperial decrees, was used in conjunction with a pen, not a brush, and so is perhaps better described as a lettering guide than as a stencil. The implication is that Justin was incapable of writing unaided. See also Rosenfeld (1973).

Antonius Sanderus. 1644 (1641). *Bibliothecæ Belgicæ manuscriptæ, pars secunda …*, p. 1. Insulis [Lille]: Toussanum le Clerq.

A two-volume catalogue of manuscripts held in Belgian libraries. The second volume (*pars secunda*) begins with an inventory of the library of Albert Henry, Prince of Ligne, compiled in 1640. The first book listed is *Liber passionis domini nostri Iesv Christi*; its texts are composed 'cum figuris & characteribus ex nulla materia', rendered in French as 'les figures & characters sont perc[é]es à jour'. The technique is described as 'à la point de Canivet'. See also Ruysschaert (1969) and Cronenwett (1995), both of whom discuss this book.

18th century, up to 1825

Many sources throughout the eighteenth century make only brief reference to stencillers or stencil work. These include Confluentinus (1735) and Le Bouthillier de Rancé (1755), who name seventeenth-century stencil makers in monastic institutions and supply limited biographical information about them; similarly, Dumas (1732), Pluche (1747) and Heinecken (1771) give only brief notes on stencils and stencilling within larger works. In each instance, the religious context of stencilling is identified. In light of Des Billettes (*c.* late 1690s), documentation of text stencilling in cognate publications, such as Diderot and d'Alembert (1751, etc.), is conspicuous by its absence. Fischer (1801) is the first attempt to construct a synoptic history of stencilling, within which the work of two individuals, Bauer and Renard, is discussed in detail. Fischer, Breitkopf (1801) and Jansen (1808) all draw attention to (and praise) stencil making in Paris. Le Pileur d'Apligny (1779) uniquely provides precise details of stencil making by means of etching. At the end of the period, Sievers (1825) reports on liturgical book stencilling at the Papal Chapel in Rome and its recent abandonment there. The advertisements of Paris stencil entrepreneur Bresson de Maillard, placed in French journals regularly over three-and-a-half decades beginning in the mid 1740s, offer an exceptional view of his commercial activities.

U. Boddeart. 1755. 'Graduale Romanum de Tempore & Sanctus', Yale University (Gilmore Music Library, My10 C28 G1++), New Haven.

In dedicating this stencilled liturgical book to the abbot of Fraeys, Boddeart remarks on how he made the book ('not by means of a press but with engraved [*insculptis*] brass plates, forming it letter-by-letter, note-by-note'), hoping it would be acceptable both to God and the abbot. Suggestive of the devotional zeal invested in making anew a liturgical book that was previously dilapidated and difficult to read.

Johann Gottlob Immanuel Breitkopf. 1801. *Versuch, den Ursprung der Spielkarten, die Einfuhrung des Leinenpapieres und den Anfang der Holzschneidekunst in Europa zu erforschen, zweyter Theil, aus des Verlassers Nachlasse herausgegeben*

und mit einer Vorrede begleitet von Johann Christian Friedrich Roch, pp. 32–3. Leipzig: Roch und Compagnie.

J. G. I. Breitkopf (1719–1794) was a Leipzig printer and publisher with a strong interest in printing technique and innovation. Among these posthumously published notes on topics relating to printing are brief descriptions of stencilled choirbooks that Breitkopf had seen in Erfurt, followed by remarks on stencil making in Paris as practised by Malo and son. Breitkopf's notes additionally provide a valuable record of contemporary German terms for stencil work. Cf. Fischer (1801).

Bresson de Maillard. 1744 and after. Advertisements.

Over the course of three-and-a-half decades, Bresson de Maillard placed advertisements in French journals notifying the public of his Paris business and listing the stencil-related products and services he offered. The advertisements, which appear in *Suite de la Clef*, *Mercure de France*, *L'Avant de Coureur* and elsewhere, provide a exceptional view of Bresson de Maillard's commercial activities involving stencils and stencilling, and are suggestive of his social and entrepreneurial self-fashioning during this period.

Hierotheus Confluentinus. 1735. *Provincia Rhenana fratrum minorum Capucinorum, a fundationis suae primordiis usque ad annum 1735*, p. 125. Moguntiae [Mainz]: Mayer.

A record of the Capuchin order in the Rhine Province, with notes on individual members. Among them is Reinerus, Guardian of Trier (d. 1671), who is remembered for inventing (*invenit*) and making the stencil letters (*characteres*) found in large psalters used for chanting in the province.

Johann Konrad Dahl. 1823 (1818). 'Blechschreibekunst', in J. S. Ersch and J. G. Gruber (eds), *Allgemeine Encyclopädie der Wissenschaften und Künst*, vol. 10 (Bibel–Blei), pp. 391–3. Leipzig: Johann Friedrich Gleditsch.

Article on the history of 'Blechschreibekunst' – literally, the art of metal-plate writing. Mostly derived from Fischer (1801).

Denis Diderot and Jean le Rond d'Alembert (eds). 1752 (1751, etc.). 'Cartier', in *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des metiers …*, vol. 2 (1752) and related plates. Paris: Briasson, etc.

The plates accompanying the article 'Cartier' illustrate *emporte-pièces* (as hollow-faced dies with sharp raised outlines) used for cutting out suit signs, and the resulting stencils. Cf. Duhamel du Monceau (1762); see also Des Billettes (*c.* late 1690s).

Henri-Louis Duhamel du Monceau. 1762 (1761). 'Art du cartier', in *Description des arts et métiers* and related plates (published in parts from 1761). Paris: Saillant & Nyon; Desaint.

This article on the production of playing cards includes a description of the stencils (*patrons*) used to mark out suit signs on the *cartes de points* and to add colour to the court (or face) cards. The stencilling is said to be done in the same way that some (printing) characters are made with a brush and cut-out pieces of thin metal ('de même que certain caractères qu'on forme avec la brosse, & des morceaux de clinquant découpées').

The accompanying plates illustrate *emporte-pièces* (as flat-faced dies) used for cutting out suit signs, and the resulting stencils. Cf. Diderot and d'Alembert (1751, etc.); see also Des Billettes (*c.* late 1690s).

Louis Dumas. 1732. *La bibliothèque des enfans, ou les premiers elemens des letres, contenant le sisteme du bureau tipografique*. Paris: P. Simon & P. Witte.

A description of the 'Bureau typographique', an invention for teaching language skills to young people using a system of cards onto which linguistic and grammatical elements were stencilled. Dumas includes notes on stencils and suggests acquiring them from provincial religious houses or from makers in Paris (p. 43).

Gotthelf Fischer. 1801 (1800–4). 'Über ein in der Mainzer Universitäts-bibliotheck befindliches durch Blech geschriebenes Chorbuch', in *Beschreibung einiger typographischer Seltenheiten …*, vol. 3 (1801), pp. 139–60. Nürnberg: Joh. Leonh. Sixt. Lechner.

Fischer was an anatomist, entomologist and paleontologist, and also a professor and librarian at the university at Mainz. While there he became acquainted with the work of the eighteenth-century stencil maker Johann Claudius Renard and with liturgical books stencilled by Thomas Bauer in the years around 1760. Bauer's work had come into the possession of the university after the closure of Mainz's Carthusian monastery where Bauer had resided. Fischer sets out a summary history of stencilling before providing an account of Bauer's books and the work of Renard, who, in addition to making and supplying stencils to the Carthusian monastery, conducted stencilling workshops there and at other monasteries in the region. Stencil work in Paris is also mentioned. Cf. Breitkopf (1801). See also Gottron (1938) for additional notes on Renard and Fischer, and Rosenfeld (1973) on contemporary stencilling around Mainz and elsewhere.

Karl Heinrich von Heinecken. 1771. *Idée générale d'une collection complette d'estampes: avec une dissertation sur l'origine de la gravure et sur les premiers livres d'images*, pp. 270–1. Leipzig & Vienna: Jean Paul Kraus.

Heinecken, art historian and one-time director of the Kupferstichkabinetts in Dresden, published this systematic guide to collecting prints and other early printed works; in it, he makes brief reference to stencilled text, which he had observed in a liturgical book encountered during his travels. He adds that the practice was still used to produce large choirbooks in many convents and monasteries.

Hendrik Jansen. 1808. *Essay sur l'origine de la gravure en bois et en taille-douce, et sur la connaissance des estampes des XVe et XVIe siècles*, vol. 2, pp. 34–41. Paris: F. Schoell.

Jansen's account of stencilling is mostly derived from Fischer (1801), though he adds a valuable reference to the shop of Pierre Denis Hertelle (successor to Jean Gabriel Bery) located on the Pont Neuf in Paris.

Armand Jean Le Bouthillier de Rancé. 1755. 'Relation de la mort de frere Benoist I. Nommé dans le monde Benoist Deschamps, mort à la Trappe le 20 Août 1674', in *Relation de la vie et de la mort de quelques religieux de*

l'Abbaye de la Trappe. Nouvelle edition, augmentée de plusieurs vies qui n'avoient pas encore part' aver one description abregée de cette abbaye, vol. 1, pp. 1–18. Paris: Guillaume Desprez.

A short biography of Frère Benoît Deschamps, originally from the diocese of Rouen, who resided at the abbey of La Trappe between 1669 and his death in 1674, aged 32, and where he made stencil letters ('des lettres de cuivre pour écrire'; p. 4).

[Armand Jean Le Bouthillier de Rancé]. 1794. 'Du Religieux chargé de raccommoder les livres de l'Église', in *Réglemens de la Maison-Dieu de Notre-Dame de la Trappe, par Mr. l'Abbé de Rancé, son digne Réformateur, mis en nouvel ordre & augmentés des usages particuliers de la Maison-Dieu de la Val-Sainte de Notre-Dame de la Trappe au canton de Fribourg en Suisse, choises & tirés par les premiers religieux de ce monastère …*, vol. 1, chp 28, pp. 300–3. Fribourg en Suisse: Béat-Louis Piller.

The austere reforms enacted by Armand Jean Le Bouthillier de Rancé at the abbey of La Trappe in the second half of the seventeenth century included regulations on the care and repair of *livres d'église*. Work relating to the books' text, chant notation and imagery was to be done with brass stencils. De Rancé decrees that no attempt should be made to enliven the books with *vignettes* or *culs-de-lampe,* or with floriated letters (*lettres fleuries*), which serve only to flatter and distract when one should be entirely occupied with the contemplation of God. The names of Jesus and Mary may be used, or images of the *Sacré Coeur*, along with a few deathheads and teardrops. No colour is allowed except for the staves.

Le Pileur d'Apligny. 1779. *Traité des couleurs matérielles, et de la manière de colorer, rélativement aux différens arts & métiers*, pp. 83–7. Paris: Saugrain & Lamy; Barrois aîné. (Later published in an expanded edition as *Secrets concernant les arts et métiers; ouvrage utile, non seulement aux artistes, mais encore à ceux qui le emploient; nouvelle edition, considérablement augumentée*. Paris: Bossange & Compagnie, 1791, vol. 1, pp. 751–5.)

A description of the making of brass stencils. The work of cutting out a shape was begun by etching the shape's outline partially through the plate and completed using files. Though described in the context of practices for applying gilding to walls and ceilings, the stencil plates (and therefore how they were made) are said to be like those used for imitating printing characters ('pour imiter les caracteres d'imprimerie').

(Abbé) Noël-Antoine Pluche. 1747 (1732). 'Écriture', in *Le spectacle de la nature, ou entretiens sur les particularités de l'histoire naturelle, qui ont paru les plus propres à rendre les jeunes-gens curieux, & à leur former l'esprit*, second ('nouvelle') edition, vol. 7 ('contenant ce qui regarde l'homme en société'), 1747, pp. 183–4. Paris: La veuve Estienne & fils.

Le spectacle de la nature was a popular work of natural history first published in French in 1732. The multiple-volume French *nouvelle* (i.e. second) edition includes the section 'Écriture' (writing); there, writing with stencils ('Les caractères à jour') is given as the second of four writing methods (handwriting is the first, engraving and typographical printing the

third and fourth, respectively). The stencilling of letters, words and texts is briefly described and linked to monastic practices. Multiple-volume English, Italian and German language editions that followed the second French edition also include the section on writing, thereby providing in those languages a record of equivalent contemporary terms associated with stencilling. Thus, in English, the description of writing with stencils is headed 'Opened characters' (*Le spectacle de la nature, or, nature display'd. Being discourses on such particulars of natural history as were thought most proper to excite the curiosity, and form the minds of youth*. Samuel Humphreys (tr.), second edition, vol. 7, 1749, pp. 108–9). In the Italian edition (*Lo spettacolo della natura*, vol. 12, 1786, pp. 147–8), under 'La scrittura', the description is headed 'I caratteri incisi'. In the German edition (*Neuer Schauplaz der Natur*, vol. 3, 1791, pp. 305–7), under 'Die kunst zu schreiben', there is no heading though the work is described as 'ausgeschnittene Formen von Blech machen'.

Rossignol Passe-partout [*sic*]. 1824. *Voyage autour du Pont-Neuf, et promenade sur le quai aux fleurs*, pp. 7–9. Paris: Auguste Imbert.

A colourful account of Récordon, a stencil maker whose shop was located on the Pont Neuf. Récordon was successor to the business of Pierre Denis Hertelle (d. 1807), who had earlier succeeded Jean Gabriel Bery (d. 1786).

G. L. P. Sievers. 1825. 'Die päpstliche Kapelle zu Rom', *Allgemeine musikalische Zeitung*, no. 22 (1 June), cols 356–7.

A brief account of music writing at the Papal (i.e. Sistine) Chapel in Rome, which had been done by stencilling. The account describes the process of stencilling and lists the stencil alphabets and decorations, and tools and equipment, that remained there. Sievers states that stencilling was no longer practised at the chapel, having been replaced by handwriting.

19th century, up to 1906

At least one source in the first half of this period, Firmin-Didot (1863), makes a residual reference to stencilling in monastic contexts, while Lacroix (1852) appears to draw on sources such as Fischer (1801) in his somewhat perfunctory historical account. Otherwise, sources discuss stencilling in contemporary secular contexts and, for the most part, in English. Notable are Babbage's description of stencilling as a means of mechanical copying (1832) and sources that record stencil use by architects, engineers and surveyors, a predominantly British practice. Wilme (1845) is of particular interest for its illustrated explanation of how to stencil, as is Wilme (1846) for its remarks on the history of the practice. The growth of trade engraving in general and stencil making in particular during this period, in Europe but especially in North America, is documented by catalogues, circulars, advertisements, commercial directories and trade journals. (These are not listed here; however, see (e.g.) Kindel (2014) and 'Collections', below.)

Profiles of individual stencil businesses and entrepreneurs are found in publications issued by US advertising agencies such as Rowell & Co. (1870) and Greeley (1872). Early literary references to stencilling (not listed below) are found in French-language texts including Stendhal's *La vie de Henri Brulard* (1835/6, 1890, chp 21) and *Thadéus le ressuscité* by Michel Masson and Auguste Luchet (1845, chp 10, 'Le Atelier'); and in English-language texts including *The scarlet letter* by Nathaniel Hawthorne (1850, 'Introductory: The Custom-House') and *Dutch pictures* by George Sala (1861, chp 14, 'Travels in search of beef'). References in works of popular culture are found in Mark Twain (1860s–80s) and Bret Harte (1877) (listed below). Scott-Mitchell (1906) is indicative of the late nineteenth- and early twentieth-century popularity of stencilled interior decoration, which extended to lettering.

Charles Babbage. 1832. *On the economy of machinery and manufactures*, p. 72. London: Charles Knight.

In his chapter, 'On copying', listing and describing numerous forms of mechanical copying, Babbage gives a brief account of 'Printing from perforated sheets of metal, or stencilling', which includes the use of letters cut from thin brass.

[Amboise Firmin-Didot]. 1863. 'Typographie', in *Encyclopédie moderne, dictionnaire abrégé des sciences, des lettres, des arts ..., nouvelle édition, publiée par MM. Firmin Didot frères sous la direction de M. Léon Renier*, vol. 26, pp. 557–61. Paris: Firmin Didot frères, Fils et Cie.

Under this headword, speculations are advanced on the early use of stencils in the sub-section, 'Patrons découpés'. Mention is made of the use of stencils to compose *livres de plain-chant* in their entirety 'as it was still done in a few German monasteries at the beginning of this [i.e. the nineteenth] century'.

Horace Greeley and others. 1872. 'Stencil Plates', *The great industries of the United States*, pp. 1282–3, Hartford: J. B. Burr & Hyde.

Under the heading, 'Stencil Plates', descriptions are given of 'What a stencil plate is. – The manufacture in the Unites States. – The late increase of the business. – The uses of the stencil. – The business before 1841. – The oldest manufacturers in this country, Messrs. John Pope and Son, of Boston, Mass.'

Bret Harte. 1877. 'Excelsior', presented by Enoch Morgan's Sons Co., New York. 16 pp.

This booklet contains verses by Harte praising the popular soap, 'Sapolio'. The verses, accompanied by seven illustrations, describe and show how the soap was promoted by stencilling its name on fences, boulders, luggage and a rock face.

Paul Lacroix. 1852. *Histoire de l'imprimerie et des arts et professions qui se rattachent à la typographie*, pp. 56–7. Paris: Adolphe Delahays.

A brief discussion of historical stencil work, though no mention is made of the more recent – and at the time still persisting – practice of liturgical book stencilling.

Pit. 1835. 'Stenciling, instead of Penmanship, for the writing on Plans' (dated Dec. 1834), *The Architectural Magazine, and Journal of Improvement in Architecture, Building, and Furnishing, and in the Various Arts and Trades connected therewith*, conducted by J. C. Loudon, F. L. S., G. S., &c, vol. 2, pp. 85–6. London: Longman, [etc.], and Weale, Architectural Library.
An early notice of the use of stencils by architects and surveyors. 'Stencil plates may be made containing the words mostly used by architects and surveyors on their drawings, &c, such as plan, one-pair story, two-pair story, &c, of any size, and of several varieties of printing or writing; and the principle may be extended to borders for plans, points of the compass, heraldic crests, &c.' The article credits this application of stencils to 'Mr. Harris of High Street, Birmingham' and describes it as time saving, easy to learn and 'particularly useful to the younger members of the profession'. See also Wilme (1845) and (1846), and Kindel (2010).

Geo. P. Rowell & Co. 1870. *The men who advertise: an account of successful advertisers together with hints on the method of advertising*. New York: Nelson Chesman.
Includes profiles of A. J. Fullam's American Stencil Tool Works and S. M. Spencer & Co. See also Kindel (2014).

M. J. P. Schmit. 1848. 'Des caractères à jour', *Nouveau manuel complet du décorateur-ornamentaliste, du graveur et peintre en lettres* (Manuels-Roret), pp. 114–15. (See also, under the same title, the separate volume of plates subtitled 'Atlas'). Paris: Librairie Encyclopédique de Roret.
A brief explanation of the features of stencil letters and their uses, which can be of greater delicacy than is generally assumed. Among the less delicate uses mentioned are for wall posters (*affiches murales*) and for marking packing cases and boxes of *eau de cologne*. The use of stencils as lettering guides is also recommended; a sharp pencil is used to create an outline, which is then filled in by hand.

Frederick Scott-Mitchell. 1906. *Practical stencil-work*. London: The Trade Papers Publishing Co.
A guide to decorative stencilling in an arts & crafts mode, principally applied to walls and furniture, but with a chapter on letters and lettering. Notable for its embrace of 'breaks' as a natural and desirable visual effect of all stencil work. See also the successor volume: Arthur Louis Duthie, *Stencils & stencilling for all purposes: artistic & decorative*. London: The Trade Papers Publishing Co., 1914, which also includes a chapter on lettering (pp. 135–45); like Scott-Mitchell, Duthie recommends alphabets that 'grow out of the necessities of the [stencil] process' to produce 'an honest stencil without any painting-out of ties'.

William Ford Stanley. 1866. 'Stencil Plates', *A descriptive treatise on mathematical drawing instruments, their construction, uses, qualities … and suggestions for improvement; with hints upon drawing and colouring*, pp. 226–31. London: n. p.
An account of stencils as used for technical drawings, by this well-known London maker of mathematical drawing instruments. See also Kindel (2010).

A. G. Thornton. *c.* 1906. 'Stencil Plates', *Mathematical drawing instruments and materials*, pp. 247–9. London: Percival Marshall & Co.

A similar, briefer account to that of Stanley (1866).

Mark Twain. 1860s–80s. Novels and journalism.

Twain makes reference to stencils in several works: *The innocents abroad* (1869, chp 50); *Buffalo Express*, 'The wild man interviewed' (18 September 1869); *The Galaxy* magazine, 'Memoranda: a reminiscence of the back settlements' (November 1870); *A Connecticut Yankee in King Authur's court* (1889, chp 22).

B[enjamin]. P[ickever]. Wilme. 1845. 'Stainfoil (or stencil) plates', *A manual of writing and printing characters, both ancient and modern: for the use of architects, engineers and surveyors, engravers, printers, decorators and draughtsmen; also, for use in schools and private families; in which the various alphabets in everyday use are completely analysed and familiarly explained; containing numerous examples of curious ancient alphabets: illustrated with 26 large plates and 17 woodcuts*, p. 10, and plate opposite, dated 1843. London: John Weale.

Remarks, illustration and instructional text on the use of 'Stainfoil (or stencil) plates' for technical drawings. See also Pit (1835), Wilme (1846), Stanley (1866), Thornton (*c.* 1906) and Kindel (2010).

B[enjamin]. P[ickever]. Wilme. 1846. *A handbook of mapping, engineering and architectural drawing*, pp. 31–2 and plate from Wilme (1845). London: John Weale.

Wilme reprises his section on stencilling from 1845, but adds further notes on the history of the practice and a reference to Pluche (1747). See also Kindel (2010).

20th century, after 1906

In the decades after 1906, sources such as Baer (1907) and Schreiber (1927) provide accounts of the monk, Thomas Bauer (see Fischer, 1801), indicating residual awareness of past stencil work in religious contexts. These sources are followed by O'Meara (1933), the first extended scholarly treatment of stencilled liturgical books and stencil making. Gottron (1938) elaborates on O'Meara, as do Rodrigues (1973) and Rosenfeld (1973) some decades later. Other sources in this period give evidence of interest in an increasingly wide range of stencil topics. Englefield (1923), Meier (1938), Reader (1938), Doede (1957), Scheller (1995) and Brekle (1997) record various early stencil practices. Ruysschaert (1969) and Cronenwett (1995) discuss a special class of stencil document, the cut-work pseudo-manuscript. Saudé (1925) represents numerous sources from this period (not listed below) dealing with *pochoir*, stencilling configured for producing colour illustrations. Waring (1937) supplies a first survey of decorative wall and floor stencilling in

North America, mostly in the nineteenth century, added to by later sources (not listed below). Drew (1940) and Hutchings (1958) discuss and tally stencil-effect printing types. Lingelbach (1948) reports on a unique survival, the stencil set of Benjamin Franklin made by Bery. Proudfoot (1972) and Rhodes and Streeter (1999) document stencil duplicating, whose use became widespread during this period. Rivard and Brinkmann (1968) is a notable attempt to survey the marking industry in North America. Abbe (1980) assembles the stencil artefacts and work of W. A. Dwiggins.

[Abbaye de Landévennec]. 1990. *Dévotes dentelles: canivets des XVIIe et XVIIIe siècles*. Landévennec: Parc Naturel Régional d'Armorique.
Exhibition catalogue featuring numerous illustrations of these devotional objects, many formed of delicate cut-work in paper or vellum, or made with the aid of stencils. Supplemented by historical and technical notes.

Dorothy Abbe. 1980. *Stencilled ornament & illustration*. Boston, MA: Trustees of the Boston Public Library
A well-illustrated presentation of the stencil work and equipment of William Addison Dwiggins.

L. Baer. 1907. 'Thomas Bauer', *Allgemeines lexikon der bilderden künstler von der Antike bis zur Gegenwart*, Ulrich Thieme and Felix Becker (eds), vol. 3 (Bassano–Bickham), p. 72. Leipzig: Wilhelm Englemann.
An entry on the work of the Carthusian monk and stenciller, Thomas Bauer. See also Fischer (1801) and O'Meara (1933).

Herbert E. Brekle. 1997. 'Das typographische Prinzip: versuch einer Begriffsklärung', *Gutenberg-Jahrbuch*, pp. 58–63. Mainz: Gutenberg-Gesellschaft.
Discusses the earliest known stencilled words ('ave maria') forming a decorative frieze in a wall painting dated to the fifteenth century in St.-Jakob-Kirche, Urschalling, Bavaria.

G. Charrière. 1935. *Le pochoir, un outil merveilleux ... mal connu*, Paris: G. Charrière.
A modest but comprehensive presentation of different kinds of stencils, their manufacture and many uses. Suggestive of the longstanding importance of stencil work in France.

Roger Chatelain. 1994. 'Une police qui intrigue', *Revue Suisse de l'Imprimerie*, no. 6, no pagination (8 pp.)
An investigation into the design of 'Charrette' [*sic*], a typeface based on the typical French stencil letters and figures used by the architect Le Corbusier and strongly associated with him. See also Mosley (2010) and Kindel (2018).

Philip N. Cronenwett. 1995. 'Notes from the Special Collections. Cum characteribus ex nulla materia compositus: a unique(?) manuscript(?) format', *Dartmouth College Library Bulletin* <www.dartmouth.edu/~library/Library_Bulletin/Nov1995/LB-N95-Cronenwett.html#fn0>.

A discussion of the liturgical and codicological significance of the pseudo-manuscript, 'Preces Latinæ', a small-format devotional book comprised of cut-work texts, made by the Dominican friar Diego de Barreda for Philip III of Spain, probably between 1614 and 1621. This volume is discussed in connection with a series of four cut-work pseudo-manuscripts relating to the Order of the Holy Spirit in France, made shortly before Barreda's work. See also Sanderus (1644) and Ruysschaert (1969).

Nicholas Drew (i.e. Robert Harling). 1940. 'Stencilled letter-forms', *Art and Industry*, April 1940, pp. 110–15.

As described in the article's introduction, Harling 'deals with lesser known aspects of a singularly useful letter-form with a singularly hazy history. Illustrated with examples of stencilled alphabets evolved by designers and typefounders.' Notable for its recommendation of 'authentic' stencil letters over oddities such as Braggadoccio, Futura Black and Transito.

Werner Doede. 1957. *Schön schreiben, eine Kunst: Johann Neudörffer und seine Schule im 16. und 17. Jahrhundert*. Munich: Prestel Verlag.

Doede describes and illustrates Neudörffer's Roman inscriptional square capitals and their replication by means of stencils (pp. 53–60). See also Linke and Sauer (2007).

W. A. D. Englefield. 1923. *The history of the Painter-Stainers Company of London*. London: Chapman and Dodd.

Includes a summary of the company's ordinances approved in the early 1580s, which refer to false or deceitful work 'wrought with stencil pattern' (art. 10; see p. 68). Also documents a seventeenth-century petition made by the company to the Lord Chamberlain listing grievances against 'strangers' (i.e. foreigners) and others whose use of stencilling 'was a false and deceitful work and destructive to the art of painting, being a "great hinderer of ingenuity and a cherisher of idleness and laziness in all beginners in the said art."' The remedy proposed was 'that all painters free and foreign be prohibited from using the deceitful work of stencilling' (pp. 95–6). See also Reader (1938).

Adam Gottron. 1938. 'Beiträge zur Geschichte der kirchenmusikalischen Schablonendrucke in Mainz', *Gutenberg-Jahrbuch*, pp. 187–93. Mainz: Gutenberg-Gesellschaft.

A concise, detailed study of the eighteenth-century stencil maker Johann Claudius Renard, drawing on archival records to expand the account given by Fischer (1801) and O'Meara (1933). Also explores the context of stencil work in the diocese of Mainz and offers possible explanations for its use there.

R. S. Hutchings. 1958. 'Stencil types', *The British Printer*, October 1958, pp. 71–4.

Hutchings' survey of stencil-effect printing types considerably expands the kinds of letter-forms described as 'stencil'. See also Kindel (2013a) and Lang & Stefan (2014).

Wilfred J. Lineham. 1915. *A treatise on hand lettering for engineers, architects, surveyors and students of mechanical drawing*. London: Chapman and Hall.

Includes a discussion of lettering with stencils, accompanied by the firm recommendation to improve the result by filling in the breaks ('bars') of the letters so they are not marred.

William E. Lingelbach. 1948. 'B. Franklin, printer – new source materials', *Proceedings of the American Philosophical Society*, vol. 92, no. 2, pp. 79–100.
Report on the stencils made by Jean Gabriel Bery, purchased from him by Benjamin Franklin in Paris in 1781, following their acquisition by the American Philosophical Society.

Eva Judd O'Meara. 1933. 'Notes on stencilled choir-books', *Gutenberg-Jahrbuch*, pp. 169–85. Mainz: Gutenberg-Gesellschaft.
The first English-language summary of stencilled liturgical books and the work of stencil making, principally in the Mainz area in the eighteenth century, recovering early sources including Heinecken (1771), Breitkopf (1801), Fischer (1801), Jansen (1808) and others.

Henry Meier. 1938. 'Woodcut stencils of 400 years ago', *Bulletin of the New York Public Library*, vol. 42, pp. 10–19.
A report on coloured woodcut prints with shapes cut out, found among waste sheets pasted together to form the boards of a book. See Primeau (2002) for additional discussion.

Solange Pierson and others. 1986. *Pochoir à la rue*, Paris: Èditions Parallèles.
Early French compilation of stencilled graffiti and street art; coincides with Joerg Huber and Jean-Christophe Bailly, *Paris graffiti* (London: Thames & Hudson; Paris: Fernand Hazan (French-language edition), 1986). Both works precede English-language compilations such as Manco (2002).

W. B. Proudfoot. 1972. *The origin of stencil duplicating*. London: Hutchison.
An account of the development of stencil duplicating. Emphasises the period of innovation in the latter part of the nineteenth century, and the career of David Gestetner, in whose company Proudfoot was eventually appointed Head of Research. See also Rhodes and Streeter (1999), and Huygens (1669) and Kindel (2009).

Francis W. Reader. 1938. 'The use of the stencil in mural decoration', *The Archaeological Journal*, vol. 95, pp. 112–25.
A survey of surviving decorative stencil work in English interiors. See also Englefield (1923).

Barbara J. Rhodes and William W. Streeter. 1999. *Before photocopying: the art and history of mechanical copying, 1780–1938*. New Castle, DE: Oak Knoll Press.
Includes a discussion of stencil duplicating devices (pp. 128–37; 162–5). See also Huygens (1669), Proudfoot (1972) and Kindel (2009).

Karen Rivard and Thomas H. Brinkmann. 1968. *The marking story: a history of marking & marking devices and the marking industry in North America*. Chicago: The Marking Device Association.
This books 'tells the history of marking, the development of marking devices, and the formulation of the trade association serving marking device manufacturers in the United States and Canada' (p. v). Includes accounts and anecdotal details of early stencil cutters and stencil businesses, but with numerous significant omissions.

Alberto Rodrigues. 1973. 'Die Schablonendrucke des Paters Thomas Bauer in der Stadtbibliothek Mainz', *Gutenberg-Jahrbuch*, pp. 85–99. Mainz: Gutenberg-Gesellschaft.

Bibliographical descriptions of two stencilled liturgical books made by Thomas Bauer around 1760, with additional speculations on how the stencil work was carried out.

Hellmut Rosenfeld. 1973. 'Der Gebrauch der Schablone für Schrift und Kunst seit der Antike und das schablonierte Buch des 18. Jahrhunderts', *Gutenberg-Jahrbuch*, pp. 71–84. Mainz: Gutenberg-Gesellschaft.

Wide-ranging discussion of stencil uses, including for signing documents (purportedly), and for colouring prints and producing playing cards. Includes an extended consideration of eighteenth-century liturgical book production in monasteries around Mainz, Würzburg and elsewhere, adding new names and sources of information. Some parts of the discussion are speculative or have been superseded by later studies. Cf. Fischer (1801), O'Meara (1933) and Gottron (1938).

José Ruysschaert. 1969 (1964–1969). 'Les quatre canivets du manuel de prières de l'Ordre du St-Esprit. Philippe Desportes et le livre d'heures au XVIe siècle', *Studi di bibliografia e di storia in onore di Tammaro de Marinis* (4 vols), vol. 3, pp. 61–100. Vatican City: Biblioteca apostolica Vaticana.

A discussion of four cut-work pseudo-manuscripts relating to the Order of the Holy Spirit in France, made by Nicholas Gougenot in the early years of the seventeenth century. These are discussed in association with the pseudo-manuscript, 'Preces Latinæ', made subsequently by the Dominican friar Diego de Barreda for Philip III of Spain and also comprised of cut-work texts. See also Sanderus (1644) and Cronenwett (1995).

Jean Saudé. 1925. *Traité d'enluminure d'art au pochoir*. Paris: Aux Éditions de l'Ibis.

The principal French-language account of pochoir, the technique of producing colour illustrations with the aid of stencils, typically for limited edition books and *livres du bibliophile*, fashion and decorative art portfolios, and fine art prints.

Robert W. Scheller. 1995. *Exemplum: model-book drawings and the practice of artistic transmission in the Middle Ages (*ca. *900 –* ca. *1470)*, Michael Hoyle (tr.), pp. 70–7. Amsterdam: Amsterdam University Press.

In his chapter, 'Labour-saving devices', Scheller discusses and provides references to early uses of stencilling, principally for painting and decorating.

Heinrich Schreiber. 1927. 'Thomas Bauer', *Die Bibliothek der ehemaligen Mainzer Karthause, die Handschriften und ihre Geschichte, 60. Beiheft zum Zentralblatt fur Bibliothekwesen*, pp. 174–5. Leipzig: Otto Harrassowitz.

A short account of Thomas Bauer's stencil work in the context of the Carthusian monastery at Mainz.

Janet Waring. 1937. *Early American stencils on walls and furniture*. New York: William R. Scott.

A study of mainly nineteenth-century decorative stencilling for domestic interiors in the USA; the introduction draws on O'Meara (1933). Reissued as *Early American stencil decorations*.

H. A. Warmelink. 1951. 'Schabloonboeken', *Folium*, H. L. Gumbert (ed.), Jahrgang 1 (1951), no. 2, pp. 33–6.

A brief report on stencilled books with observations and speculations on why this technique was adopted. While no sources or exemplars are cited, Warmelink appears to draw on Fischer (1801) and/or O'Meara (1933), with possible reference to stencilled books in the University of Amsterdam Library. See also Biemans (2004).

2000 and after

Research and publishing have increased during this period, with progress made in documenting and interpreting stencil making and stencil work across a range of historical episodes. Significant advances are evident in respect of stencilled liturgical books, especially in France but also elsewhere in Catholic western Europe, including in monastic contexts. Investigations of historical technique, whether of stencil making, the stencilling of texts, or the colouring of prints with the aid of stencils, have been completed. Other uses of stencils have been documented, including among artists and graffitists, by architects, engineers and surveyors, and for posters and advertisements. The intersection of stencil letters and typeface design is the subject of several sources that variously survey the recent increase in stencil typeface releases. A number of sources document exhibitions that incorporate stencil work (see also 'Exhibitions', below).

Roger Averardo, Catherine and Robert Escoffier. 2001. *L'antiphonaire de santa Tullia*. Sainte-Tulle: Association TETEA.

A detailed study of this magnificent antiphonal, dated 1704, given by Jacques Brémond to the parish (now commune) of Sainte-Tulle in the department of Alpes-de-Haute-Provence. The book includes an extensive programme of painting and illumination, alongside stencilled texts and chant notation (not identified as such by the authors).

Jos A. A. M. Biemans. 2004. 'Sjabloonboeken tussen handschrift en druk', in *Boek & letter: boekwetenschappelijke bijdragen ter gelegenheid van het afscheid van Prof. Dr. Frans A. Janssen*, Jos Biemans, Lisa Kuitert and Piet Verkruijsse (eds), pp. 419–42. Amsterdam: De Buitenkant.

An overview of stencilled liturgical books and a review of examples in the University of Amsterdam Library. See also Warmelink (1951).

John Blatchly. 2006. 'Elegant economy: the stencilled ex-libris', *The Bookplate Journal*, new series, vol. 4, no. 1, March 2006, pp. 30–40.

An illustrated review of eighteenth- and nineteenth-century stencilled bookplates and marks of ownership principally from East Anglia. See also, in the same number, 'The Boyle Walsingham ex-libris', p. 65; and 'Culleton, heraldic stationer', in vol. 4, no. 2, September 2006, pp. 127–8.

Marie-Luce Boschiero-Trottmann. 2010. *Printemps des livres de louange des communautés Cisterciennes de l'Europe francophone du Concile de Trente à Vatican II (1545–1965)*. Citeaux: Abbaye Notre-Dame de Citeaux.
Includes descriptions and images of numerous stencilled liturgical books and some stencils. Published to accompany an exhibition of the same name (2010); see 'Exhibitions', below.

—. 2014. 'Le chant dans les monastères cisterciens de l'Europe francophone (1521–1903). Enquête sur les livres de chœur imprimés et manuscrits', unpublished doctoral thesis. Université François Rabelais de Tours (CESR).
A study of Cistercian liturgical books including numerous stencilled examples. Introduces sources that expand the account of early stencil use for liturgical book production.

Ellen Cohn (ed.). 2001. *The papers of Benjamin Franklin*, vol. 36 (November 1, 1781, through March 15, 1782), frontispiece, pp. xxxi–ii, 328–9. New Haven and London: Yale University Press.
An accounting of artefacts and documents associated with Benjamin Franklin's acquisition of stencils made in Paris by Jean Gabriel Bery.

Susan Dackerman. 2002. 'Painted prints in Germany and the Netherlands', in *Painted prints: the revelation of color in Northern Renaissance and Baroque engravings, etchings, and woodcuts*, pp. 9–47. University Park, PA: The Pennsylvania State University Press.
A study of 'painted' prints, including those coloured with the aid of stencils. Includes a detailed consideration of the 'Der Brieffmaler' and associated trades. See also Amman and Sachs (1568) and Primeau (2002).

Claude-Laurent François. 2010. 'Les écritures réalisées au pochoir', *Histoire de l'écriture typographique: le XVIIIe siècle*, Yves Perrousseaux (ed.), vol. 1, pp. 48–77. Yves Perrousseaux éditeur.
A survey of stencil work in France in the seventeenth, eighteenth and nineteenth centuries, focusing on liturgical books, letterforms and graphic decoration. Illustrates numerous examples located and documented by the author over a fifteen-year period.

Tino Graß. 2008. 'Fred Smeijers', *Schriftgestalten: über schrift und gestaltung*, pp. 60–81. Sulgen and Zürich: Niggli.
Smeijers's early work with stencil letterforms is illustrated and explained, with parallel excerpts from Kindel (2003).

Eric Kindel. 2001. 'Marked by time', *Eye*, vol. 10, no. 40, pp. 48–51.
A comparative presentation of stencil catalogues issued in the mid-twentieth century by the stencil signmaker Carl Hoep (Zwenkau, near Leipzig) and the Marsh Stencil Machine Company (Belleville, Illinois).

—. 2002. 'Stencil work in America, 1850–1900', *Baseline*, 38, pp. 5–12.
A gathering of stencils, patents, stencil-making tools, manufacturers catalogues and ephemera, and literary references from the busiest and most inventive half-century of stencil work in the USA.

Eric Kindel. 2003. 'Recollecting stencil letters', *Typography papers*, 5, 2003, pp. 65–101. Reading: Department of Typography & Graphic Communication, University of Reading.
A first attempt to sketch a history of stencil letters in Europe and North America, focusing on design, methods of manufacture, and use. Gathers together period texts, sources and artefacts, and draws on reconstructions.

—. 2004. 'Stencil work', *The Ephemerist*, no. 126, Autumn 2004, pp. 2–5.

—. 2006. 'Patents progress: the Adjustable Stencil', *Journal of the Printing Historical Society*, new series, no. 9, Spring 2006, pp. 65–92.
Traces the evolution of the 'Adjustable Stencil' through nineteenth-century patents, stencil artefacts and promotional material, focusing on the work of S. W. Reese, C. H. Hanson and O. G. Bryant.

—. 2007. 'The "Plaque Découpée Universelle": a geometric sanserif in 1870s Paris', *Typography papers*, 7, pp. 71–80. London: Hyphen Press.
A study of a 'universal' lettering guide invented in 1876 and shown at the 1878 Exposition Universelle in Paris.

—. 2009. 'Delight of men and gods: Christiaan Huygens's new method of printing', *Journal of the Printing Historical Society*, new series, no. 14, Autumn 2009, pp. 5–40.
A study of early stencil duplicating as devised by the Dutch mathematician, physicist and astronomer Christiaan Huygens in the 1660s. Later forms of stencil duplicating are also surveyed. See also Huygens (1669).

—. 2010. 'Fit to be seen: stencils for architects, engineers and surveyors', *AA Files*, no. 61, pp. 100–9.
A study of mostly nineteenth-century British artefacts, documents and texts that illustrate stencil use by architects, engineers and surveyors. See also Pit (1835), Wilme (1845), Wilme (1846), Stanley (1866) and Thornton (*c.* 1906).

—. 2013a. 'A tradition with breaks', *Eye*, vol. 22, no. 86, pp. 38–55.
A thematic survey of stencil typefaces designed since the 1990s, with an introduction locating stencil typefaces in a longer history of stencil letters and stencilling.

—. 2013b. 'A reconstruction of stencilling based on the description by Gilles Filleau des Billettes', with two appendices by Fred Smeijers, *Typography papers*, 9, pp. 28–65. London: Hyphen Press.
An illustrated presentation of the project to reconstruct and test the stencilling equipment and method described by Des Billettes (*c.* late 1690s), as carried out by Gillmore, Kindel, Mosley and Smeijers in 2001–2 and after. First reported in Kindel (2003).

—. (ed.). 2013. 'The description of stencilling by Gilles Filleau des Billettes: transcription and translation', *Typography papers*, 9, pp. 66–86. London: Hyphen Press.
The French text (Des Billettes, *c.* late 1690s) and its English translation, which guided the project of reconstruction reported in Kindel (2013b).

Eric Kindel. 2014. 'Stencil dies: new tools for an old trade' (Die Schablonestanze: ein neues Werkzeug fur ein altes Handwerk), *Vom Buch auf die Strasse: Grosse Schrift im öffenlichen Raum* (Journal der HGB #3), Julia Blume, Pierre Pané-Farré and Fred Smeijers (eds), pp. 41–61 (German text), 127–145 (colour images), 193–210 (English text). Leipzig: Hochschule für Grafik und Buchkunst.

Traces the invention and development of stencil dies in the USA in the middle decades of the nineteenth century, featuring the work of M. J. Metcalf, A. J. Fullam and S. M. Spencer. See also 'Exhibitions' (2014), below.

—. 2014. 'Early stencil makers in Europe'. ATypI Barcelona, 19 September 2014.

An illustrated talk about stencil makers and the stencil making trade in Europe in the seventeenth and eighteenth centuries, focusing on France and the work of Jean Gabriel Bery. Included a review of presently known stencil terminology in French, German, Latin and English.

—. 2018. '*Objet-type*: the French stencil letter', ATypI Antwerp, 15 September 2018.

An illustrated talk reporting on two companies, Chevalier et Cie (established 1852) and its successor Thévenon et Cie (established 1883), both of which made the typical French stencil letters and figures later used (for example) in Cubist paintings by Braque and Picasso, and in the architectural drawings of Le Corbusier. See also Chatelain (1994) and Mosley (2010).

Eric Kindel and Pierre Pané-Farré. 2016. 'The stencilled poster in Paris in the 19th century'. ATypI Warsaw, 17 September 2016.

An illustrated talk about the use of stencilling for producing advertising posters on paper and directly on walls, focusing on Paris in the middle decades of the nineteenth century and drawing extensively on photographic evidence. Included a review of precursors and a discussion of the legal status and regulation of such work.

Eric Kindel and Fred Smeijers. 2012. *Between writing and type: the stencil letter*. Antwerp: Catapult/OurType.

A booklet published to accompany the exhibition, 'Between writing and type: the stencil letter' (2012); see 'Exhibitions', below.

Oliver Linke and Christine Sauer. 2007. *Zierlich schreiben: der Schreibmeister Johann Neudörffer d. Ä. und seine Nachfolger in Nürnberg*. Munich: Typographische Gesellschaft München and Stadtbibliothek Nürnberg.

Includes an illustrated discussion of Neudörffer's use of stencils to replicate Roman inscriptional square capitals (pp. 102–10). See also Doede (1957).

Johannes Lang and Ellmer Stefan. 2014. 'Stencil-Gothic' <www.stencil-gothic.com>.

Website specimen and presentation of historical documents relating to 'Stencil-Gothic', the earliest known typeface designed to explicitly emulate stencil work.

Tristan Manco. 2002. *Stencil graffiti*. London: Thames & Hudson.
English-language summary of stencil graffiti. Roughly coincides with three booklets by the artist Banksy, which feature stencilled graffiti and street art: *Banging your head against a brick wall* (2001), *Existencillism* (2002) and *Cut it out* (2004). Many similar books about stencil graffiti published subsequently by others. See also Pierson and others (1986).

James Mosley. 2010. 'Lettres à jour: public stencil lettering in France', *Typefoundry: documents for the history of type and letterforms* <typefoundry.blogspot.com/2010/03/lettres-jour-public-stencil-lettering.html>, posted 23 March 2010.
A personal account of the author's longstanding interest in stencil letters and stencilled signs in France. First delivered in 2005 as an illustrated talk.

—. 2013. 'A note on Gilles Filleau des Billettes', *Typography papers*, 9, pp. 87–90. London: Hyphen Press.
A biographical note on the author of the text presented in Kindel (ed.) (2013).

Thomas Primeau. 2002. 'The materials and technology of Renaissance and Baroque hand-colored prints', *Painted prints: the revelation of color in Northern Renaissance and Baroque engravings, etchings, and woodcuts*, pp. 48–78; see also cat. 9: 'Christ as the man of sorrows', pp. 108–11. University Park, PA: The Pennsylvania State University Press.
A study of the materials and techniques of colouring prints, including by means of stencilling. See also Amman and Sachs (1568) and Dackerman (2002).

Maurice Rickards. 2000. 'Stencil', *Encyclopedia of ephemera*, Michael Twyman (ed.), pp. 311–12. London: The British Library.
A concise entry describing stencils and stencil work in the context of graphic ephemera.

Andrea Risi. 2016. 'L'arte della scrittura con lo stencil. Il caso dei manoscritti liturgici della Collegiata di San Giovanni Battista in San Giovanni in Persiceto', *TECA* [Testimonianze, Editoria, Cultura, Arte], nos 9–10 (March and September) 2016, pp. 129–70.
A description of principally eighteenth- and nineteenth-century books in the library of the collegiate church of San Giovanni Battista, in San Giovanni in Persiceto (near Bologna), made by means of stencilling and hybrid techniques. Includes additional reflections on the history and technique of stencilling texts and graphic matter.

Slanted magazine, 'Stencil. Type.' (themed issue), no. 9, Winter, 2009/10.
Covers a wide range of contemporary practice in stencil lettering, typeface design, graffiti and street art.

Fred Smeijers. 2003. *Work so far*. London: Hyphen Press.
Incorporates notes on Smeijers's long-standing engagement with stencil letterforms, including the project reported in Kindel (2013b). Published to coincide with the exhibition, 'Fred Smeijers: work so far' (2003–4); see 'Exhibitions', below.

Exhibitions

Exhibitions incorporating stencils, stencil work and associated documents have typically done so as part of a larger curatorial programme, drawing on material in private and public collections, or from closed (i.e. monastic) institutions. Several exhibitions have been dedicated to stencils in their varied forms (e.g. 2002, 2012). Some stencil material is on permanent display in local and regional museums whose holdings relate to industry, agriculture, machinery and craft. See also 'Collections', below.

2002. 'Stencil letters', curated by Eric Kindel. Department of Typography & Graphic Communication, University of Reading, April to May 2002.
A display of stencil artefacts from the collection of Eric Kindel. See also 'Collections', below.

2003–4. 'Fred Smeijers: work so far', curated by Fred Smeijers. Koninklijke Academie van Beeldende Kunsten, The Hague, 2003; St Bride Printing Library, London, 2004.
A retrospective exhibition of the work of Smeijers that included the reconstructed stencils and equipment documented in Kindel (2013b). See also Smeijers (2003).

2006. 'Fred Smeijers and a new generation of type designers', curated by Fred Smeijers. Catapult Gallery, Antwerp, 5 October to 7 December 2006.
Displayed reconstructed stencils and equipment documented in Kindel (2013b).

2005–8. 'Benjamin Franklin: In Search of a Better World', Philadelphia, St. Louis, Houston, Denver, Atlanta, Paris, December 2005 to March 2008.
A major exhibition marking the tercentenary of Franklin's birth. Included the box of stencils purchased in Paris by Benjamin Franklin from Jean Gabriel Bery. See also the book of the same title (Yale, 2005) published to accompany the exhibition.

2010. 'Printemps des livres de louange des communautés Cisterciennes de l'Europe francophone du Concile de Trente à Vatican II', curated by Marie-Luce Boschiero-Trottmann. Abbaye Notre-Dame de Citeaux (France), 11 to 25 April 2010.
An exhibition of Cistercian choirbooks produced over a period of more than four hundred years. Included numerous stencilled books and surviving stencils from several Cistercian monasteries.

2012. 'Between writing & type: the stencil letter', curated by Eric Kindel and Fred Smeijers. Catapult Gallery, Antwerp, 20 April to 29 June 2012.
An exhibition of stencil letters and stencil typefaces. The stencil letters were shown in the context of historical artefacts, documents and ephemera, including stencil plates and stencilling devices, specimens and catalogues and patented inventions. The stencil typefaces comprised new designs made by Fred Smeijers, Maurice Göldner and Pierre Pané-Farré, which were published by OurType. See also Kindel and Smeijers (2012); and Kindel,

'Type Tuesday: between writing & type' <www.eyemagazine.com/blog/post/type-tuesday-between-writing-type>, posted 15 May 2012.

2014. 'Vom buch auf die Straße: große Schrift von 1600 bis 1920', curated by Julia Blume, Pierre Pané-Farré and Fred Smeijers. Museum of the Printing Arts Leipzig, 27 June to 28 September 2014.
A survey of large letterforms and typefaces found across a range of graphic media. Included numerous stencil plates, catalogues, devices and reconstructed equipment for stencilling (see Kindel 2013b).

2014. 'Mimeographica Alphabetica', curated by Fraser Muggeridge. Whitechapel Gallery, London, 4 October to 30 November 2014.
An exhibition featuring an experimental stencil alphabet, supported by a display of commercial lettering guides and stencils from the preceding five or so decades.

Collections

Stencilled books can be found in many public and institutional libraries and archives across western Europe and in North America (not listed here). Stencils and related equipment, and stencilled liturgical books, variously survive in some monastic institutions (or their successors) in France, Portugal, Spain and elsewhere, though it is not possible to determine their extent at present. Selected public and private collections listed below include artefacts and documents associated with the stencil-making trade. Additional material may be found in local and regional museums whose holdings relate to industry, agriculture, machinery and craft.

American Antiquarian Society, Worchester, Massachusetts, USA.
Holdings include catalogues and circulars issued by early US stencil businesses including A. J. Fullam (Springfield, Vermont), D. L. Milliken (Manchester, Vermont), New York Stencil Works, Quaker City Stencil Works, S. W. Reese (New York), S. M. Spencer (Brattleboro, Vermont; Boston) and others. Also holds a small number of early stencilled billheads.

American Philosophical Society, Philadelphia, Pennsylvania, USA.
Holdings include the box of stencils purchased in Paris by Benjamin Franklin from Jean Gabriel Bery, along with associated documents. See also Cohn (ed.) (2001).

Boston Public Library, Boston, Massachusetts, USA.
Holdings relating to the stencil work of William Addison Dwiggins.

Collection of Claude-Laurent François, Besançon, France.
Holdings of stencil plates and stencilled liturgical book pages, principally French, from the eighteenth, nineteenth and twentieth centuries.

Graphic Arts Collection, Princeton University, Princeton, New Jersey, USA.
Holdings include a stencil dies outfit manufactured by S. M. Spencer, and an in-store display

case for the 'Adjustable Stencil', a device invented, manufactured and sold by S. W. Reese. Additional holdings relating to pochoir.

Collection of Eric Kindel, Reading, UK.

Holdings include stencil plates, patent models and devices, stencil die outfits and signwriting equipment, stencilled books and pochoir portfolios, stencil manufacturers' catalogues, circulars, billheads and other commercial ephemera. From the USA, Canada, Britain, France, Germany and elsewhere, eighteenth century to the present day. Also includes reconstructed stencils and equipment documented in Kindel (2013b).

Library of Congress, Washington, DC, USA.

Holdings of trade catalogues, circulars and pamphlets issued by early US stencil businesses including Chas H. Clarke (Milwaukee), E. M. Douglas (Brattleboro, Vermont), F. T. Foster (Philadelphia), T. N. Hickcox (New York), John C. Hilton (Chicago), S. M. Spencer (Brattleboro, Vermont; Boston) and Stafford Manufacturing Co. (New York).

Monmouth Museum, Monmouth, Maine, USA.

Holdings relating to Mason J. Metcalf and the Metcalf stencil businesses located in Boston and Monmouth. Includes stencil plates, dies and other tools, stencilled samples, and Metcalf catalogues, circulars and other commercial ephemera. Also on-site is Metcalf's 10 x 10-foot 'Stencil Shop' (interior plastering dated 1852) where he conducted his stencil work in Monmouth.

University of California, Santa Barbara, California, USA.

Holdings of mostly nineteenth-century trade catalogues issued by US stencil businesses, in the Lawrence B. Romaine Trade Catalog Collection, Department of Special Research Collections, University of California Santa Barbara Library.

Winterthur Museum and Library, Winterthur, Delaware, USA.

Various stencilled ephemera including early stencilled furniture labels.

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Stencil: a descriptive bibliography

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