
This is the second and revised edition of the well-known text, first prepared to accompany the 1987 Victoria and Albert Museum exhibition on artists’ paper. The new edition is considerably expanded with, not least, dozens of new illustrations.

The book is an overview of the kinds of paper artists might have found between the late sixteenth to the nineteenth centuries. It deals with Dutch, French, and Italian papers and the emergence of high quality English papers. The bibliography of works cited, at the end of the book, is especially useful as a starting point for further research.

The first chapter deals with papermaking by hand, including a brief history, and then information on fibres, and the processes of forming sheets, drying, sizing, and finishing. It would be an excellent starting point for anyone, not least teachers and students, needing a brief illustrated introduction to paper. The illustrations include many aspects of the production process, including details of machinery, moulds and deckles. The characteristics of various papers are revealed by casting different forms of light on them, chiefly normal light, raking or oblique light, and transmitted or back light. The section on drying suggests to me the potential for much more extensive work on the geography of paper making.

Subsequent chapters deal with white and brown papers, factors chiefly determined by the quality of rags. White, highly prized and requiring better quality rags, was used for writing and printing. Brown, a term not necessarily tied to colour, was cheaper and generally stronger and could be used for wallpaper and other fancy, decorated papers. Blue paper was also inexpensive. A 1665 patent referred to blue paper used by sugar bakers for wrapping. Sugar bags were still blue in England in the 1970s. Other miscellaneous papers described include cartridge paper, used almost exclusively for drawing by the nineteenth century although so called because originally rolled tubes of it containing gunpowder or lead shot were used in guns. Krill emphasises the driving force art had become by the eighteenth century in fine and specialised paper manufacture. The section on wove paper is especially useful. Watercolours, transparencies, and drawing all required particular papers and processes, and all flourished in the Romantic period. Many of the terms used then – hot, pressed, NOT and rough, are still on drawing blocks today.
As a concise account of paper, its history and technology, and the reciprocal effect of paper on art and art on paper manufacture, this book is both useful and a delight.


*The Aids Dissidents 1993-2000* is an annotated list of books and articles about AIDS, a supplement to his earlier bibliography produced in 1993. The earlier book, still available from Scarecrow Press, is a list of books, articles, periodicals, and tapes looking at AIDS from an unorthodox view. A lot has changed in perceptions of AIDS since 1993, although the orthodox stand remains politically dominant. Not least, the disease has become a multi-billion dollar industry, and the dissident voice is easily overlooked. When Scarecrow was reluctant to issue this supplement, Young made it available on the internet and published this copy. As well as the bibliographical listings there are texts of three recent articles by Young. The materials he consulted in compiling the bibliographies are now at the Thomas Fisher Rare Book Library at the University of Toronto and in the Toronto archives of HEAL [Health Education AIDS Liaison]. The online version of the bibliography is available at http://healtoronto.com/youngbib.html.

Young’s so called *Autobibliography* is a list of his own publications. He describes himself in the Foreword as “an inveterate listmaker ... a contemporary English-Canadian writer and editor with close ties to the gay, anarchist and AIDS dissident movements.” He has published a lot: books, chapbooks, posters, poems, contributions to anthologies, and reviews. In the appendix he prints an article about running a small gay press in the 1970s. With no money and little publishing experience he launched the Catalyst publishing house and over the next ten years, during the period of gay liberation, he published 30 titles. He was inspired, not least, by the sort of prudery and nonsense that had made an earlier publisher first omit from an anthology and later alter a poem of Earle Birney’s to read “you too were game,” instead of “gay,” as Young says, suggesting a grouse shoot. Despite