

ENGLISH TRADE CARDS

Newberry Library Case Wing ZC 27 .T763



December 2019 – Research Checkpoint

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I. Evaluation of Project Status

“With a source, like a film or a work of literature, you’re not extracting features in order to analyze them; you’re trying to dive into it, like a pool, and understand it from within.”¹ – Miriam Posner

i. Reflection Upon Process

This project has become larger than I ever imagined, now operating at a scale of research that is unprecedented for me; but what did I expect, studying an object that is fundamentally defined by its excessive boundlessness? Though I had hoped that further research would suture my previous bibliographic findings together into a more finalized paper form, my research this fall has instead cracked itself wide open, forcing me to redefine my understanding of iterative research, archival values, and the tension between process and product.

In an attempt to explore ways of identifying, representing, and valuing digital labor, I am creating this Research Checkpoint: a chance to organize, clarify, and document the research journey and methodology, both in order to preserve moments of process that are often lost and to generate text that might go towards later products. *Critique genetique* on a silver platter, a developer’s log, product made transparent through the accretion of information and process. By spending meaningful time with this book object’s fragments, I hope to engage with an ethics of listening² and care³, fashioning the seemingly infinite number of research rabbit holes into a porous container of information.

In assessing the sprawl of information that Newberry Library Case Wing ZC 27 .T763 presents, it became necessary to consider the implications of today’s digital archival research. Every

¹ Posner, Miriam. “Humanities Data: A Necessary Contradiction.” Miriam Posner’s Blog, June 25, 2015. <http://miriamposner.com/blog/humanities-data-a-necessary-contradiction/>.

² Lipari, Lisbeth. “Rhetoric’s Other: Levinas, Listening, and the Ethical Response.” Philosophy & Rhetoric. Penn State University Press, August 8, 2012. <https://muse.jhu.edu/article/482891>.

³ Nowviskie, Bethany. “Capacity through Care,” in *Debates in the Digital Humanities* (2016), eds. Matt K. Gold and Lauren F. Klein, 424-426.

single detail of each trade card became a portal to more data, as I could instantly search a range of online archives and databases to find when a certain shop filed for bankruptcy, the date of a merchant's will, whether an ambassador was mentioned in someone's letter. It became clear that I needed to develop my own sense of digital archival literacy; while physical archives are bound by the constraints of location and access (which to an extent is also true of digital archives), I realized that digital archival research is constrained by *excess*. Rather than suppression through limitation, digital research is suppressed by sheer overwhelming quantity. Granted this is not true of all topics — as there is certainly an unfortunate amount of underrepresented information online — but for this project, which engages with a relatively well-documented time period, place, race, and class, it is possible to recognize the impending challenges of digital research.

It then becomes a process of filtering: going back and forth between the trade cards and the archives, finding the possibilities of what each detail could mean, and narrowing the information back down for the scope of the project. This has been one of the greatest challenges for me, to determine what this *filter* is that I am activating for the project. Certainly it is one part confirmation bias, one part sensationalist curiosity, one part obsessive collection... However, at this point, I've tried to locate my guiding principle of curation in considering, *How much information can I bring in while still letting the project breathe?* To be alive as a project, it needs some sense of identity; and this identity is informed by the book object itself, alongside the ambient processes of tedious research that allow the material to wash over me again and again until we begin to gradually shape one another. As the project moves back and forth, something begins to accumulate in between myself and the book object — and here is where the project becomes an entity unto itself.

“And it would indeed be foolish, stubborn, maybe even pridefully obsessive... if this exact recopying of words did not feel somehow necessary, an exclusive and privileged way of entering into the world of the document, as both accomplice and outsider.”⁴ – Arlette Farge

While tedious, the research tasks of this project remind me that certain things cannot be automated. Although I am deeply grateful for instantaneous search capacities (without which this project would undoubtedly be impossible!), the choreography of this research is both close and distant at the same time, relying on a certain human impulse to guide my navigation. In this way, I am forced to embrace the subjectivity of my choices, and then document and justify them accordingly. By accepting Posner’s imperative to dive into the data, *like a pool*, the material and I absorb one another and move together in a sequence of embraces, rejections, failures, and discoveries.

Indeed, this research process feels like a natural pairing with the project’s content: both operate with a meticulous urgency and dedication to accuracy, and an acceptance of the inevitable incompleteness of our endeavors. I find comfort in considering that at some point, all of these trade cards existed elsewhere — perhaps in a box or drawer that the book’s eventual creator would stare at and wonder, *Do I keep these? Who are they for? What do I do with them?*

In one of our conversations at the Newberry, librarian Jill Gage aptly stated, “Ephemera doesn’t make sense unless it’s organized.” Now, I am the one sitting and staring at a box of research fragments, wondering what to make of them. In creating a map of the trade cards, I hope to facilitate a tool for viewing the spatial representation of the trade card’s circulation throughout the consumer community, while also considering the ways in which the book is already a map — a landscape with trails of annotation and curation, informed by social knowledge. How might a geospatial map

⁴ Arlette Farge and Thomas Scott-Railton, *The Allure of the Archives* (New Haven: Yale University Press, 2015), p.16)

augment our understanding and appreciation of the book? What is the potential for a digital companion to a physical object?

ii. Methodology

I entered my research this fall with a bibliographic research paper, the start of a spreadsheet containing information about the trade cards, ideas for digital mapping, and project-specific accession numbers and images of each trade card on a free [Omeka website](#). After exploring various mapping options, I decided to ultimately pursue [Neatline](#) as a tool for digital mapping and storytelling. Working backwards, I realized that I would need to create a new Omeka Classic site on my server in order to lay the groundwork for Neatline, which meant determining my metadata infrastructure and organization for the project. Through a process of trial and error, moving back and forth between my spreadsheet and Omeka, I finalized the second phase of my metadata spreadsheet for the first 150 trade cards.

Item #	Page #	Location	Date	Details	Print Medium	Annotation	Printer	Notes
001	1			W Beaufry, Cupers Gardens, Lambeth	Handwritten			
002	1			Carpenter	Handwritten			
003	1	46 Compton St		Maskens Picture Frame Warehouse, Carver & Gilder	Engraved	"Sells pictures & has frequently good secondhand French framing. He works for for Lord Bxxt"		
004	1	436 in the Strand		T. Lambert Glove-Manufacturer and Undertaker [strikethrough]	Letterpress			
005	1	Corner of Glasshouse and Swallow Streets		Madden, Carver, Gilder, Picture-Frame-Maker, Print-Dealer, &c.	Letterpress	"a very civil man; removed from thxxxx"		
006	1	At the Lamb and Shuttle Opposite Mercer Street Long Acre		Matthew Winter, Lace & Fringe Maker; works of livery, army lace, fringe for beds, couches, saddles, shoulder...	Engraved	"made the main crimson livery lace"		

Metadata Spreadsheet 1.0, April 2019

Added to Omeka?	Item #	Page #	Location			Date	Medium	Printer	Business Details			Annotation(s)	Notes	Additional Resources
			Address	Coordinates	Geographic Details				Business / Owner Name	Services	Goods			
✓	001	0v	Cuper's Gardens, Lambeth (approx. John Street + Bridge Road, approx. 50 feet down Waterloo on bank of Thames)	\$1.507116, -0.115564	"Cuper's Gardens were 17-18th century pleasure gardens (or tea gardens!) on the south side of the River Thames in Lambeth, London. The gardens looked over to Somerset House near Waterloo Bridge, and were centered on what is now the north end of Waterloo Road."; https://vauxhallhistory.org/beaufoy-vinegar-factory/	n/a	Handwritten	n/a	M Beaufoy	n/a	Vinegar	Invoice numbers	Invoice	Cuper's Garden Map: https://georgianera.files.wordpress.com/2017/11/cupers-gardens-plan-1746-yba.jpg?w=1280&h=790 Mark Beaufoy: https://en.wikipedia.org/wiki/Mark_Beaufoy
	002	0v	TBD	TBD	TBD	TBD	Handwritten	n/a	TBD	Carpenter	TBD	TBD	Handwritten ambiguities, needs further research	TBD
✓	003	1r	46 Compton St	\$1.513269, -0.131819	St. Ann's Soho	n/a	Engraved	n/a	Maskens Picture Frame Warehouse	Carver & Gilder	TBD	"Sells pictures & has frequently good secondhand French framing. He works for Lord Bxxta"	TBD	TBD
✓	004	1r	436 in the Strand	\$1.509408, -0.124601	Corner of Old Round Court, No. 436 in the Strand, and at No. 16 in Exeter Change.	n/a	Letterpress	n/a	T. Lambert	Glove-Manufacturer, and Undertaker	n/a	Strikethrough	T. Lambert Glove-Manufacturer and Undertaker [striketthrough]	TBD
✓	005	1r	Corner of Glasshouse and Swallow Streets	\$1.510502, -0.136628	near Burlington-Gardens	n/a	Letterpress	Printed at No. 34, Little Pulteney Street	Madden	Carver, Gilder, Picture-Frame-Maker, Print-Dealer, &c.	n/a	"a very civil man; removed from themes (?)"	Madden, Carver, Gilder, Picture-Frame-Maker, Print-Dealer, &c.	TBD
✓	006	1r	At the Lamb and Shuttle Opposite Mercer Street Long Acre	\$1.512584, -0.125380	At the Lamb and Shuttle, Opposite Mercer Street Long Acres	n/a	Engraved	W. Darling of Newport St.	Matthew Winter	Lace & Fringe Maker	livery, army lace, fringe for beds, couches, saddles, shoulder	"made the main crimson livery lace"	Matthew Winter, Lace & Fringe Maker; works of livery, army lace, fringe for beds, couches, saddles, shoulder...	TBD
✓	007	1v	No. 11 the Corner of the Post Office Lombard Street	\$1.512792, -0.087386	n/a	n/a	Engraved	n/a	Fourdriner, Blaxam & Walker Stationers	Stationers	Paper	"an excellent shop for all sorts of large paper for books, offprints & a xxx act of Parliament for the xxx, xxx when the different sizes are to be found."	Invoice; shopkeeper's bill	TBD

Metadata Spreadsheet 2.0, November 2019

The spreadsheet expanded to include more information and a standardized marking system that should ensure no cells are left empty and ambiguous (red items need attention at the Newberry, “TBD” needs more general research, n/a means does not apply to item). As there were certain aspects beyond the scope of this phase of the project (analysis or description of illustrations, for example), it became important to make columns for future metadata on the spreadsheet and “Hide” them for the time being, thus preserving their eventual presence. This metadata system was then created as a corresponding new item type (“Trade Card”) in Omeka, prioritizing project-specific information over Dublin Core.

Edit Item #50: "041"

Dublin Core **Item Type Metadata** Files Tags Map

Item Type Metadata

Item Type: Trade Card

Project-specific designation.

Page Number: 10r

Add Input

Use HTML ☐

Address: Near Door to St. Ann's Church, Dean Street, Soho

Add Input

Use HTML ☐

Coordinates: 51.512391, -0.131708

Add Input

Use HTML ☐

Save Changes

View Public Page

Delete

Public: ☒ Featured: ☐

Collection: The Trade Cards

Metadata entry for new "Trade Card" item in Omeka, November 2019

The most tedious part of this process was determining the latitude and longitude of each location, which involved either finding or confirming the address in another database (which often provided valuable insight into dates for the shop or merchant), then locating the address on Google Maps, and then copying the coordinates from Google Maps to the spreadsheet, and then copying all of the metadata into Omeka. I tried to check most businesses in the UK National Archives database and then in Wakefield's *Merchant and Tradesman's General Directory for London* (1790 and 1794 editions).⁵ Ultimately, I would like to cross-reference all of the geographical coordinates with period

⁵ Wakefield, Roger. *Wakefield's Merchant and Tradesman's General Directory for London, Westminster, Borough of Southwark, and Twenty-two Miles Circular from St. Paul's, for the Year 1790. Containing an Accurate List of the Names and Places of Abode of the Merchants, Manufacturers, and Principle Tradesmen, Alphabetically Arranged ... Also Distinct Lists of the Lord Mayor ... Court of Aldermen, Commissioners of the Customs, Stamp, and Excise ... Directors of the Bank, East India Company ... [etc.]*. London: Printed by J. Mackenzie, for and Sold by the Author, 1789.

maps of London, as I'm am doubtful about how exact my findings from Google Maps are. For instance, there are a few cases where I could not determine whether the listed address was "Old XYZ Street" or "New XYZ Street," as both locations appeared feasible. My approach to these situations, which I was able to start accomplishing for some of the cards, is to research archival databases widely while consulting eighteenth-century maps of London to determine the most precise estimate. However, I would eventually like to implement a way to indicate the certainty of the coordinates listed.

Ultimately, through creating this digital companion as a mapped archive, I hope to assess how textual and informational details might further reveal the intention, function, and journey of this textual object, considering this book as a microcosm that rapidly bleeds into a macrocosm which might allow us to enter larger conversations about the sociohistorical context of print and consumer culture, as well as our relationship to data and excess.

iii. Research Discoveries

In addition to expanding the metadata and mapping, I continued to research some of the mysteries surrounding Newberry Library Case Wing ZC 27 .T763. This research was invaluablely augmented by my generation of the spreadsheet itself — not only were the details of each trade card fresh in my memory and fingertips, but I also suddenly had an instantly searchable version of the book object. The largest research mystery (that I now feel quite close to solving!) is *who* created this book? The verdict will greatly affect the shape of my research writing, and I anticipate being to update accordingly by the end of the spring.

After continuing to research and consult with staff at the Newberry Library and Waddesdon Manor, aspects to further research now include:

- *Blank Books* – While originally I thought the binding was homemade, research now seems to suggest that the thick brown paper was bound as a blank book to be sold by a stationer; this theory is supported by the way in which the subject index, written on white paper for visibility, is attached onto the front of the bound brown paper. publications. “Sales of blank books –primarily day books, ledgers, and other account books– tripled between 1747 and 1779.”⁶
 - **To Do:** Find examples of blank books with similar paper and/or binding, esp. with stamped page numbers.
- *Guarded Binding* – While unusual, the binding of Newberry Library Case Wing ZC 27 .T763 does in fact have a name: Guarded (or “tipped in”) binding. “This type of structure is commonly found in books such as photograph albums and scrapbooks. The guards are intended to compensate for the thickness of the materials to be affixed to the pages, and may be made from cloth, leather, paper, or combinations thereof.”⁷
 - **To Do:** Find other examples of guarded binding from the time, and consider who/how/where/when.
- *Grangerizing and early scrapbooking* – Grangerizing began in 1769 as an early predecessor to modern-day scrapbooking, when Dr. James Granger published *A Biographical History of England, from Egbert the Great to the Revolution*, which left blank spaces for readers to “self-illustrate” by cutting and pasting portraits of historical figures themselves.⁸

⁶ Fergus, Jan, and Ruth Portner. “Provincial Bookselling in Eighteenth-Century England: The Case of John Clay Reconsidered.” *Studies in Bibliography* 40 (1987): 147-63. www.jstor.org/stable/40371865.

⁷ “BPG Sewing and Leaf Attachment.” Wiki. Accessed December 9, 2019.

https://www.conservation-wiki.com/wiki/BPG_Sewing_and_Leaf_Attachment#Guarded_leaf_binding.

⁸ Herrick, Carle. 1896. “EXTRA ILLUSTRATING, OR “GRANGERIZING.”.” *The Art Amateur; A Monthly Journal Devoted to Art in the Household (1879-1903)*, 05, 143.

<http://flagship.luc.edu/login?url=https://search.proquest.com/docview/124494580?accountid=12163>.

- **To Do:** Find early examples of grangerizing to compare materiality of book, and look for connections between St. Paul family and Granger.
- *Proxy Shopping & Collective Product Reviewing in Georgian England* – “Shopping in eighteenth-century American and Britain... was conducted very often by proxy. The extensive involvement of disparate proxies meant that acquiring goods depended on networks of individuals. Not only did husbands collect goods for wives and vice versa, but all manner of local and far-flung contacts were pressed into service. Servants and slaves selected fabric for their mistresses; cousins in distant cities hunted down books and apples.”⁹ Not only would people shop for one another, but it was also a popular practice at the time for individuals to gather in order to assess products they had bought.
- **To Do:** Lots to follow up with here, in terms of contextualizing trade cards in the social/communal consumer practices of the time. Read, read, read.

The greatest mystery surrounding this book is *Whodunit?* Was it the ambassador? The butler? The housekeeper? The innkeeper? Whose handwriting is it? Who would take pride in making this book object? Whose meticulous attention has left us this remarkable fragment of historical care? While I am not yet in a position to make an authoritative speculation about who the book’s creator is, my research process has taken me to the following individuals:

⁹ Ellen Hartigan-O'Connor, “Collaborative Consumption and the Politics of Choice in Early American Port Cities,” in *Gender, Taste, and Material Culture in Britain and North America, 1700-1830* (New Haven: Yale University Press, 2006), pp. 125-150, p.125)

1. Horace Walpole

- Despite the domestic nature of the book, I initially conceived of its author as male, due to the authoritative tone, handwriting, prevalence of recommendations from other men, and inclusion of trade cards for guns.
- James Granger's 1769 *A Biographical History of England, from Egbert the Great to the Revolution* is dedicated to Horace Walpole.¹⁰
- Walpole was a wealthy author and collector credited with writing the first Gothic novel, *The Castle of Otranto*, and spent many years expanding and furnishing his villa, Strawberry Hill.¹¹
- Finally, Walpole's handwriting looks quite similar to the annotations in the Newberry book:

<https://cpb-us-w2.wpmucdn.com/campuspress.yale.edu/dist/3/1856/files/2018/11/Harleian-v-1-2-1yq14a9.jpg>
- However, Walpole died in 1797, which seems to be surpassed by some of the trade card dates.
- **To Do:**
 - Confirm that trade card dates surpass Walpole's death.
 - Consider others in Walpole's household who might be close with the St. Pauls or Granger.

¹⁰ Herrick.

¹¹ The Editors of Encyclopædia Britannica. "Horace Walpole." Encyclopædia Britannica. Encyclopædia Britannica, inc., November 21, 2019. <https://www.britannica.com/biography/Horace-Walpole>.

2. Colonel Horace St. Paul of Ewart

- Card 184 has the annotation, “Where Mrs. St. Paul’s gloves were bought.” This led me to research the St. Paul family, who was also close with Walpole.
- Colonel St. Paul (1729-1812) was appointed to Secretary of the Embassy to Paris in 1772, and was dedicated to maintaining meticulous diaries and writing letters throughout his military and diplomatic career.¹² He moved from Paris to Margaret Street in 1776, and then retired to Chertsey in 1787.¹³
- This is when my spreadsheet really started to sing. Bells went off as soon as I read *Margaret Street*, and sure enough, with a quick Control+F, I found card 058 with an annotation that reads: “The German employed when I was in Margaret Street.” Additionally, card 024 is for a shop in Chertsey.
- Colonel St. Paul’s handwriting can be seen here (and it isn’t particularly convincing either way): <https://discovery.nationalarchives.gov.uk/details/r/C12757067>
- However, this book was assembled while Colonel St. Paul was happily retired far from London in Northumberland. While he is described as being very invested in the expansion of the Ewart estate, it is curious that such an object would be maintained so diligently from afar. Certainly, it could have been a way to feel a connection to the metropolitan world, to guide instructions for shopping, etc. However, I am eager to find more evidence regarding the object’s collection and function.

¹² Northumberland Archives. “Of International Importance: The St. Paul & Butler Families of Ewart Park.” Northumberland Archives, October 18, 2016.
<https://www.northumberlandarchives.com/2016/10/18/of-international-importance-the-st-paul-butler-families-of-ewart-park/>.

¹³ Paul, Horace St., and George Grey Butler. *Colonel St. Paul of Ewart: Soldier and Diplomat*. London: St. Catherine Press, 1911.

3. Mrs. St. Paul

- Mrs. St. Paul, née Anne Weston, is also a suspect. While originally I assumed the book was maintained by a man, it does include a Ladies Shoemaker (062, “Excellent shoemaker”) and many domestic items. What really caught my attention was card 095, with an annotation that reads: “made my mangle,” which was a mechanism used to do laundry.
- Well.
- Would Colonel St. Paul be doing laundry? Would Mrs. St. Paul? And why would Mrs. St. Paul refer to herself in third-person in card 184 (“Where Mrs. St. Paul’s gloves were bought”)?
- This leads me to believe that I am close. Was there a servant or housekeeper involved? Someone of the status to employ others (“The German”), but also to feel ownership over laundry machinery. But also highly educated with precise penmanship (or penwomanship).

Somewhere between Margaret Street and James Granger, there is more information to be found regarding the origins of such a peculiar object.

II. Research Agenda

iv. Objectives

Technical

- + Finish assembling metadata for remaining cards, and add all to Omeka. (Currently, the spreadsheet and Omeka have a cross-section of the cards that represents enough to keep the project — and myself! — breathing).
- + When finished, upload Omeka collection to **Neatline** (requires further conversion of coordinates in CSV file)
 - + Customize Neatline for more detailed viewing (more metadata visible when each location is clicked on the map)
 - + Consider Neatline's potential for digital storytelling & visualizations
 - + How to show shops that move, appear/disappear?
 - + How to represent trade cards without address information?

Analytical

- + Further consideration of class, race, power, status...
- + Analyze data presented by map
- + Overall: considering our affective relationship to the book object (What does the codex offer? Why am I drawn to it? How can a digital companion create a draw? How can they meaningfully complement one another?)
- + Research: eighteenth-century paleography, neighborhoods + shopping districts

v. Readings & Resources

>> *List of relevant trade card collections received moments before submitting this project!; from Rachel Jacobs, Waddesdon Manor:*

- The John Johnson collection <https://www.bodleian.ox.ac.uk/johnson>
- The National Library of Sweden– From the Akero archive 7 – C.G. Tessin’s collection of art and curiosities KP, 7/8/2008
- The Archives de la Seine (Ref. D43 z. Art 1 &2) – Livre d’adresses
- Kungliga Biblioteket Stockholm
- Palais Galliera - Musée de la mode, paris
- The Wellcome Collection, London
- The Leverhulme Collection of British Trade Cards in the Metropolitan Museum of Art, New York
<https://www.metmuseum.org/art/collection/search/363633?searchField=All&sortBy=Relevance&ft=Trade+Cards&offset=0&rpp=20&pos=2>
- Samuel Pepys album of 40 cards – now in the library of Magdalene College Cambridge
- John Bagford’s early 18th century collection now in the British Museum
- Sarah Banks late 18th -century collection of nearly a 1000 trade cards also in the British Museum
- Also other collections with Trade Cards include – Museum of London, The Freemason’s Library, Birmingham Assay Office, The Library of Congress, Washington, The Guildhall Library, Westminster Archives
- The Kronstadt Collection in Sweden and the Union des Arts Decoratifs, Louvre

Reference:

Barfoot, Peter. “The Universal British Directory of Trade, Commerce, and Manufacture,; Comprehending Lists of the Inhabitants of London, Westminster, and Borough of Southwark; and All the Cities, Towns, and Principal Villages, in England and Wales; with the Mails, and Other Coaches, Stage-Waggons, Hoys, Packets, and Trading Vessels. To Which Is Added, a Genuine Account of the Drawbacks and Duties Chargeable at the Custom-House on All Goods and Merchandize, Imported, Exported, Or Carried Coastwise, with a Particular of the Public Offices of Every Denomination; His Majesty’s Court, and Ministers of State; the Peers of the Realm, and Parliament of Great Britain; the Court of Lord Mayor, Sheriffs, Aldermen, Common-Council, and Livery, of London; Together with an Historical Detail of the Antiquities, Curiosities, Trade, Polity, and Manufactures, of Each City, Town, and Village. The Whole Comprising a Most Interesting and Instructive History of Great Britain..”
Google Books,
https://books.google.com/books/about/The_Universal_British_Directory_of_Trade.html?id=4QwfHAAAAQAAJ

St. Paul, Horace, 1729-1812, and George Grey Butler. Colonel St. Paul of Ewart, Soldier And Diplomat. London: The St. Catherine Press [etc.], 1911.

Wakefield, Roger. *Wakefield's Merchant and Tradesman's General Directory for London, Westminster, Borough of Southwark, and Twenty-two Miles Circular from St. Paul's, for the Year 1790. Containing an Accurate List of the Names and Places of Abode of the Merchants, Manufacturers, and Principle Tradesmen, Alphabetically Arranged ... Also Distinct Lists of the Lord Mayor ... Court of Aldermen, Commissioners of the Customs, Stamp, and Excise ... Directors of the Bank, East India Company ... [etc.].* London: Printed by J. Mackenzie, for and Sold by the Author, 1789.

William Smith. *A List of Bankrupts, with Their Dividends, Certificates ... from Jan. 1, 1786, to June 24, 1806, Inclusive. The Whole Faithfully and Accurately Transcribed from the London Gazettes, and Arranged Alphabetically, Forming an Index of Commercial Information ... Inscribed to the Governor and Company of the Bank of England, the Directors of the Hon. East-India Company, and the Principal Bankers and Merchants of London, Who Have Honoured the Work with Their Patronage.* London: Printed and Sold for the Proprietor, 1806.

Tools:

- 1745 London Map: <https://www.locatinglondon.org/>
- Furniture-Maker Database: <https://bifmo.history.ac.uk/find-people>
- 18th C London Mapping Project: <http://grubstreetproject.net/index.php>
- Maps & Views of London: <http://grubstreetproject.net/london/maps.php>
- <https://www.locatinglondon.org/>
- British History Online (searchable database): <https://www.british-history.ac.uk/>
- *Gentlemen's Magazines*: <https://play.google.com/books/reader?id=nx49AAAAAYAAJ&hl=en&pg=GBS.PP1>

vi. Final Products

- I. Expanded and updated research paper with speculative information about book's creator, updates about the binding and paper, and further consideration of social consumer context
- II. Website:
 - + Archive of all image files (searchable)
 - + Interactive map
 - + Hyperlinked metadata to both internal and external sources
 - + Images and metadata linked to locations
 - + Detailed yet accessible searchability

- + Digital storytelling? (TBD)
- + Additional text (essays, etc.) re: DH and archival process
- + Consider website's relationship to research paper and to the physical book itself

III. Map

TBC

<http://ccmcc.biz/cms/>

IV. Metadata Spreadsheet

TBC