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**LITHOGRAPHY, 1800-1850**

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**THE TECHNIQUES OF DRAWING ON STONE IN ENGLAND AND FRANCE  
AND THEIR APPLICATION IN WORKS OF TOPOGRAPHY**

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Oxford University Press

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**LITHOGRAPHY 1800-1850**

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**THE TECHNIQUES OF DRAWING ON STONE IN ENGLAND AND FRANCE  
AND THEIR APPLICATION IN WORKS OF TOPOGRAPHY**

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**LITHOGRAPHY, 1800 - 1850**

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**THE TECHNIQUE OF DRAWING ON STONE IN ENGLAND AND FRANCE  
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**LITHOGRAPHY 1800-1850**

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**THE TECHNIQUES OF DRAWING ON STONE IN ENGLAND AND FRANCE  
AND THEIR APPLICATION IN WORKS OF TOPOGRAPHY**

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**A DIRECTORY OF LONDON LITHOGRAPHIC PRINTERS, 1800-1850**

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**LITHOGRAPHY ~1800-1850CE (EIGHTEEN HUNDRED TO EIGHTEEN  
HUNDRED FIFTY).**

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**A MOSIAC OF EARLY LITHOGRAPHIC TECHNIQUES, 1800-1850**

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**ANOTHER WORLD**

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## **NINETEENTH-CENTURY ILLUSTRATED PRINT CULTURE**

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Yale University Press *The remarkable story of the stylistic, cultural, and technical innovations that drove the surge of comics, caricature, and other print media in 19th-century Europe* Taking its title from the 1844 visionary graphic novel by J. J. Grandville, this groundbreaking book explores the invention of print media—including comics, caricature, the illustrated press, illustrated books, and popular prints—tracing their development as well as the aesthetic, political, technological, and cultural issues that shaped them. The explosion of imagery from the late 18th century to the beginning of the 20th exceeded the print production from all previous centuries combined, spurred the growth of the international art market, and encouraged the cross-fertilization of media, subjects, and styles. Patricia Mainardi examines scores of imaginative and innovative prints, focusing on highly experimental moments of discovery, when artists and publishers tested the limits of each new medium, creating visual languages that extend to the comics and graphic novels of today. *Another World* unearths a wealth of visual material, revealing a history of how our image-saturated world came into being, and situating the study of print culture firmly within the context of art history.

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## **THE CAMBRIDGE BIBLIOGRAPHY OF ENGLISH LITERATURE**

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### **1800-1900**

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Cambridge University Press *This is the standard primary bibliography of English literature. The third edition, of which Volume 4, 1800-1900, is the first to be published, presents a comprehensive revision and updating of the two previous editions. It offers authoritative individual bibliographies, compiled by specialists of international reputation, of writers in all genres--poetry, fiction, drama and the novel--together with sections compiled by specialists on children's literature, historical and travel writing, philosophy and science, political economy, the literature of sports, education, journalism, book production and literary relations with the continent.*

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## **THE GROVE ENCYCLOPEDIA OF MATERIALS AND TECHNIQUES IN ART**

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Oxford University Press, USA *Provides over 1400 articles that deal with materials and techniques in art from ancient times to the present, including such media as ceramics, sculpture, metalwork, painting, works on paper, textiles, video, and computer art.*

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## **GUTENBERG IN SHANGHAI**

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### **CHINESE PRINT CAPITALISM, 1876-1937**

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UBC Press *Relying on documents previously unavailable to both Western and Chinese researchers, this history demonstrates how Western technology and evolving traditional values resulted in the birth of a unique form of print capitalism that would have a far-reaching and irreversible influence on Chinese culture. In the mid-1910s, what historians call the "Golden Age of Chinese Capitalism" began, accompanied by a technological transformation that included the drastic expansion*

of China's "Gutenberg revolution." This is a vital reevaluation of Chinese modernity that refutes views that China's technological development was slowed by culture or that Chinese modernity was mere cultural continuity.

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## **VIEWS AND VIEWMAKERS OF URBAN AMERICA**

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### **LITHOGRAPHS OF TOWNS AND CITIES IN THE UNITED STATES AND CANADA, NOTES ON THE ARTISTS AND PUBLISHERS, AND A UNION CATALOG OF THEIR WORK, 1825-1925**

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University of Missouri Press *A catalog of lithographs of American and Canadian cities.*

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## **VISUAL CULTURE AND ARCTIC VOYAGES**

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### **PERSONAL AND PUBLIC ART AND LITERATURE OF THE FRANKLIN SEARCH EXPEDITIONS**

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Cambridge University Press *In the mid-nineteenth century, thirty-six expeditions set out for the Northwest Passage in search of Sir John Franklin's missing expedition. The array of visual and textual material produced on these voyages was to have a profound impact on the idea of the Arctic in the Victorian imaginary. Eavan O'Dochartaigh closely examines neglected archival sources to show how pictures created in the Arctic fed into a metropolitan view transmitted through engravings, lithographs, and panoramas. Although the metropolitan Arctic revolved around a fulcrum of heroism, terror and the sublime, the visual culture of the ship reveals a more complicated narrative that included cross-dressing, theatricals, dressmaking, and dances with local communities. O'Dochartaigh's investigation into the nature of the on-board visual culture of the nineteenth-century Arctic presents a compelling challenge to the 'man-versus-nature' trope that still reverberates in polar imaginaries today. This title is also available as Open Access on Cambridge Core.*

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## **CIRCULATION AND CONTROL**

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### **ARTISTIC CULTURE AND INTELLECTUAL PROPERTY IN THE NINETEENTH CENTURY**

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Open Book Publishers *The nineteenth century witnessed a series of revolutions in the production and circulation of images. From lithographs and engraved reproductions of paintings to daguerreotypes, stereoscopic views, and mass-produced sculptures, works of visual art became available in a wider range of media than ever before. But the circulation and reproduction of artworks also raised new questions about the legal rights of painters, sculptors, engravers, photographers, architects, collectors, publishers, and subjects of representation (such as sitters in paintings or photographs). Copyright and patent laws tussled with informal cultural norms and business strategies as individuals and groups attempted to exert some degree of control over these visual creations. With contributions by art historians, legal scholars, historians of publishing, and specialists of painting, photography, sculpture, and graphic arts, this rich collection of essays explores the relationship between*

*intellectual property laws and the cultural, economic, and technological factors that transformed the pictorial landscape during the nineteenth century. This book will be valuable reading for historians of art and visual culture; legal scholars who work on the history of copyright and patent law; and literary scholars and historians who work in the field of book history. It will also resonate with anyone interested in current debates about the circulation and control of images in our digital age.*

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## **THE MUSIC TRADE IN GEORGIAN ENGLAND**

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*Routledge* In contrast to today's music industry, whose principal products are recorded songs sold to customers round the world, the music trade in Georgian England was based upon London firms that published and sold printed music and manufactured and sold instruments on which this music could be played. The destruction of business records and other primary sources has hampered investigation of this trade, but recent research into legal proceedings, apprenticeship registers, surviving correspondence and other archived documentation has enabled aspects of its workings to be reconstructed. The first part of the book deals with Longman & Broderip, arguably the foremost English music seller in the late eighteenth century, and the firm's two successors - Broderip & Wilkinson and Muzio Clementi's variously styled partnerships - who carried on after Longman & Broderip's assets were divided in 1798. The next part shows how a rival music seller, John Bland, and his successors, used textual and thematic catalogues to advertise their publications. This is followed by a comprehensive review of the development of musical copyright in this period, a report of efforts by a leading inventor, Charles 3rd Earl Stanhope, to transform the ways in which music was printed and recorded, and a study of Georg Jacob Vollweiler's endeavour to introduce music lithography into England. The book should appeal not only to music historians but also to readers interested in English business history, publishing history and legal history between 1714 and 1830.

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## **SELLING JERUSALEM**

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### **RELICS, REPLICAS, THEME PARKS**

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*University of Chicago Press* 'Selling Jerusalem' offers an introduction to the explosive combination of piety and capital at work in religious objects and global politics. It is sure to interest students and scholars of art history, economic history, popular culture, religion, and architecture.

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## **PHILADELPHIA ON STONE**

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### **COMMERCIAL LITHOGRAPHY IN PHILADELPHIA, 1828-1878**

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*Penn State Press* "A collection of essays examining the history of nineteenth-century commercial lithography in Philadelphia. Analyzes the social, economic, and technological changes in the local trade from 1828 to 1878"--Provided by publisher.

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## **READING POPULAR PRINTS 1790-1870**

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*Manchester University Press* This book offers readers access to the critical issues and methodological complexities raised by the interpretation of popular graphic images from the 18th and 19th centuries.

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## **A BIBLIOGRAPHIC HISTORY OF THE BOOK**

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## **AN ANNOTATED GUIDE TO THE LITERATURE**

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*Scarecrow Press* "...skillfully compiled...should be useful to anyone interested in placing his or her studies in the context of printed and bound literature..." —ENGLISH LITERATURE IN TRANSITION 1880-1920

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## **ENCYCLOPEDIA OF ROMANTICISM (ROUTLEDGE REVIVALS)**

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## **CULTURE IN BRITAIN, 1780S-1830S**

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*Routledge* First Published in 1992, this encyclopedia is designed to survey the social, cultural and intellectual climate of English Romanticism from approximately the 1780s and the French Revolution to the 1830s and the Reform Bill. Focussing on 'the spirit of the age', the book deals with the aesthetic, scientific, socioeconomic - indeed the human - environment in which the Romantics flourished. The books considers poets, playwrights and novelists; critics, editors and booksellers; painters, patrons and architects; as well as ideas, trends, fads, and conventions, the familiar and the newly discovered. The book will be of use for everyone from undergraduate English students, through to thesis-driven graduate students to teaching faculty and scholars.

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## **ART FOR THE MIDDLE CLASSES**

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## **AMERICA'S ILLUSTRATED MAGAZINES OF THE 1840S**

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*Univ. Press of Mississippi* How did the average American learn about art in the mid-nineteenth century? With public art museums still in their infancy, and few cities and towns large enough to support art galleries or print shops, Americans relied on mass-circulated illustrated magazines. One group of magazines in particular, known collectively as the Philadelphia pictorials, circulated fine art engravings of paintings, some produced exclusively for circulation in these monthlies, to an eager middle-class reading audience. These magazines achieved print circulations far exceeding those of other print media (such as illustrated gift books, or catalogs from art-union membership organizations). Godey's, Graham's, Peterson's, Miss Leslie's, and Sartain's Union Magazine included two to three fine art engravings monthly, "tipped in" to the fronts of the magazines, and designed for pull-out and display. Featuring the work of a fledgling group of American artists who chose American rather than European themes for their paintings, these magazines were crucial to the distribution of American art beyond the purview of the East Coast elite to a widespread middle-class audience. Contributions to these magazines enabled many an American artist and engraver to earn, for the first time in the young nation's

history, a modest living through art. Author Cynthia Lee Patterson examines the economics of artistic production, innovative engraving techniques, regional imitators, the textual "illustrations" accompanying engravings, and the principal artists and engravers contributing to these magazines.

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## **AN OCEAN OF LITERATURE: JOHN HENRY BOHTE AND THE ANGLO-GERMAN BOOK TRADE IN THE EARLY NINETEENTH CENTURY**

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Georg Olms Verlag In den Jahren nach den Napoleonischen Kriegen gewann der in Bremen geborene John Henry Bohte (1784–1824) als Buchverkäufer und Verleger mit einem in London angesiedelten Import/Export-Geschäft und einer Präsenz in Leipzig schnell an Ansehen. Anfang 1813 eröffnete Bohte als noch Zwanzigjähriger seinen Laden in der York Street, Covent Garden. Er spezialisierte sich auf den Import deutscher Bücher und deutscher Ausgaben der griechischen und römischen Klassiker, vereinigte sein Einzelhandelsgeschäft aber schnell mit der „Deutschen Lesebibliothek“. Anfang 1820 wurde er als „Ausländischer Buchhändler seiner Majestät, dem König“ mit einem „Royal Warrant“, dem Hoflieferantenstatus, ausgezeichnet. Das Portfolio der Produkte und Dienstleistungen von Bohtes Geschäft umfasste nicht nur den Import deutscher Bücher, sondern auch ein ambitioniertes Verlagsprogramm für die Bereiche der deutschen und englischen Literatur, der klassischen Philologie und Naturgeschichte. Bohtes regelmäßige und lange Reisen nach Deutschland zur Leipziger Buchmesse reflektierten seine Ambition, zudem einer der Hauptexporteure englischer Bücher für den Kontinent zu werden. In den Worten eines anonymen Rezensenten wurde Bohte als „der temperamentvollste und nützlichste Buchverkäufer“ betrachtet. Trotz seines frühen Todes im Alter von 40 Jahren in London im Jahr 1824 hinterließ er wichtige Nachlässe sowohl in London als auch in Leipzig. In seiner Biografie von J. H. Bohte, "An Ocean of Literature", nutzt Graham Jefcoate eine umfangreiche Auswahl von Materialien aus Sammlungen in Großbritannien, Deutschland und weiteren Ländern, um die Rolle des Buchhandels im Laufe des deutsch-britischen Austauschs des frühen 19. Jahrhunderts zu veranschaulichen. \*\*\*\*\* In the years following the Napoleonic Wars, the Bremen-born John Henry Bohte (1784-1824) quite rapidly acquired a reputation as a bookseller and publisher, with an import/export business based in London and also a presence in Leipzig. Bohte opened his shop in York Street, Covent Garden, in early 1813, while still in his twenties. He specialised in importing German books and German editions of the Greek and Roman classics, but soon combined his retail business with a German circulating library, the "Deutsche Lesebibliothek". In early 1820, he was awarded a Royal Warrant as "Foreign Bookseller to His Majesty the King". The portfolio of products and services offered by Bohte's business included not just the importation of German books, but also an ambitious publishing programme in the fields of German and English literature, classical philology and natural history. Bohte's regular and prolonged trips to Germany to attend the Leipzig Easter Book Fairs reflected his ambition to become a major exporter of English books to the continent too. In the words of one anonymous reviewer, Bohte was considered "a most spirited and most useful bookseller". Although he died suddenly in London in 1824, aged only forty, he left an important legacy in both London and Leipzig. In his

biography of J. H. Bohte, *An Ocean of Literature*, Graham Jefcoate has used a wide range of materials from collections in Britain, Germany and elsewhere to illuminate the role of the book trade in the process of Anglo-German exchange in the early nineteenth century.

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## **THE VICTORIAN VISITORS**

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### **CULTURE SHOCK IN NINETEENTH-CENTURY BRITAIN**

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Grove Press A lively account of London's most colorful visitors during the Victorian era sheds light on the English periods of Theodore Gericault, Richard Wagner, Ralph Waldo Emerson, and other foreigners living in the great city during this seminal period in world history. Reprint.

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### **PRINT, MANUSCRIPT AND THE SEARCH FOR ORDER, 1450-1830**

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Cambridge University Press After re-examining fundamental aspects of the printing revolution of the early modern period, David McKitterick argues that many changes associated with printing were only gradually absorbed over almost 400 years, a much longer period than usually suggested. From the 1450s onwards, the printed word and image became familiar in most of Europe. Manuscript and print formats began to be considered as complements to each other, rather than alternatives for authors, makers of books, and readers. With examples from across Europe, this work will be of great value to all readers studying this period, whether in the humanities or the sciences.

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## **ENCYCLOPEDIA OF EPHEMERA**

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### **A GUIDE TO THE FRAGMENTARY DOCUMENTS OF EVERYDAY LIFE FOR THE COLLECTOR, CURATOR AND HISTORIAN**

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Routledge The joy of finding an old box in the attic filled with postcards, invitations, theater programs, laundry lists, and pay stubs is discovering the stories hidden within them. The paper trails of our lives -- or ephemera -- may hold sentimental value, reminding us of great grandparents. They chronicle social history. They can be valuable as collectibles or antiques. But the greatest pleasure is that these ordinary documents can reconstruct with uncanny immediacy the drama of day-to-day life. The *Encyclopedia of Ephemera* is the first work of its kind, providing an unparalleled sourcebook with over 400 entries that cover all aspects of everyday documents and artifacts, from bookmarks to birth certificates to lighthouse dues papers. Continuing a tradition that started in the Victorian era, when disposable paper items such as trade cards, die-cuts and greeting cards were accumulated to paste into scrap books, expert Maurice Rickards has compiled an enormous range of paper collectibles from the obscure to the commonplace. His artifacts come from around the world and include such throw-away items as cigarette packs and crate labels as well as the ubiquitous faxes, parking tickets, and phone cards of daily life. As this major new reference shows, simple slips of paper can speak volumes about status, taste, customs, and taboos, revealing the very roots of popular culture.

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## CAMBRIDGE UNIVERSITY LIBRARY

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### THE GREAT COLLECTIONS

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Cambridge University Press *Extensively illustrated with over 200 photographs, this book is a celebration of the treasures of Cambridge University Library by a group of eminent scholars.*

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### THE PRINTS OF ADOLF DEHN

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#### A CATALOGUE RAISONNÉ

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Minnesota Historical Society *This catalog raisonné reproduces 665 black-and-white and 12 color prints. Minnesota-born Adolf Dehn (1895-1968) was twice awarded a Guggenheim Fellowship and his prints are in the collections of major museums in America.*

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### LAUGH LINES

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#### CARICATURED PAINTING IN NINETEENTH-CENTURY FRANCE

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Bloomsbury Publishing *Laugh Lines: Caricaturing Painting in Nineteenth-Century France is the first major study of Salon caricature, a kind of graphic art criticism in which press artists drew comic versions of contemporary painting and sculpture for publication in widely consumed journals and albums. Salon caricature began with a few tentative lithographs in the 1840s and within a few decades, no Parisian exhibition could open without appearing in warped, incisive, and hilarious miniature in the pages of the illustrated press. This broad survey of Salon caricature examines little-known graphic artists and unpublished amateurs alongside major figures like Édouard Manet, puts anonymous jokesters in dialogue with the essays of Baudelaire, and holds up the material qualities of a 10-centime album to the most ambitious painting of the 19th century. This archival study unearths colorful caricatures that have not been reproduced until now, drawing back the curtain on a robust culture of comedy around fine art and its reception in nineteenth-century France.*

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### READING THE BOOK OF NATURE

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#### HOW EIGHT BEST SELLERS RECONNECTED CHRISTIANITY AND THE SCIENCES ON THE EVE OF THE VICTORIAN AGE

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University of Chicago Press *A powerful reimagining of the world in which a young Charles Darwin developed his theory of evolution. When Charles Darwin returned to Britain from the Beagle voyage in 1836, the most talked-about scientific books of the day were the Bridgewater Treatises. This series of eight works was funded by a bequest of the last Earl of Bridgewater and written by leading men of science appointed by the president of the Royal Society to explore "the Power, Wisdom, and Goodness of God, as manifested in the Creation." Securing public attention beyond all expectations, the series offered Darwin's generation a range of approaches to one of the great questions of the age: how to incorporate the newly emerging disciplinary*

sciences into Britain's overwhelmingly Christian culture. Drawing on a wealth of archival and published sources, including many unexplored by historians, Jonathan R. Topham examines how and to what extent the series contributed to a sense of congruence between Christianity and the sciences in the generation before the fabled Victorian conflict between science and religion. Building on the distinctive insights of book history and paying close attention to the production, circulation, and use of the books, Topham offers new perspectives on early Victorian science and the subject of science and religion as a whole.

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## **PRINT CULTURE**

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### **FROM STEAM PRESS TO EBOOK**

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Routledge With the advent of new digital communication technologies, the end of print culture once again appears to be as inevitable to some recent commentators as it did to Marshall McLuhan. And just as print culture has so often been linked with the rise of modern industrial society, so the alleged demise of print under the onslaught of new media is often also correlated with the demise of modernity. This book charts the elements involved in such claims—print, culture, technology, history—through a method that examines the iconography of materials, marks and processes of print, and in this sense acknowledges McLuhan's notion of the medium as the bearer of meaning. Even in the digital age, many diverse forms of print continue to circulate and gain meaning from their material expression and their history. However, Frances Robertson argues that print culture can only be understood as a constellation of diverse practices and therefore discusses a range of print cultures from 1800 the present 'post-print' culture. The book will be of interest to undergraduate and postgraduate students within the areas of cultural history, art and design history, book and print history, media studies, literary studies, and the history of technology.

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### **NINETEENTH-CENTURY MEDIA AND THE CONSTRUCTION OF IDENTITIES**

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Springer This collection of important new research in 19th-century media history represents some salient, recent developments in the field. Taking as its theme, the ways the media serves to define identities - national, ethnic, professional, gender, and textual, the volume addresses serials in the UK, the US, and Australia. High culture rubs shoulders with the popular press, text with image, feminist periodicals and masculine, gay, and domestic serials. Theory and history combine in research by scholars of international repute.

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### **WESTERN ART, WESTERN HISTORY**

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#### **COLLECTED ESSAYS**

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University of Oklahoma Press For nearly half a century, celebrated historian Ron Tyler has researched, interpreted, and exhibited western American art. This splendid volume, gleaned from Tyler's extensive career of connoisseurship, brings together eight of the author's most notable essays, reworked especially for this volume.

*Beautifully illustrated with more than 150 images, Western Art, Western History tells the stories of key artists, both famous and obscure, whose provocative pictures document the people and places of the nineteenth-century American West. The artists depicted in these pages represent a variety of personalities and artistic styles. According to Tyler, each of them responded in unique ways to the compelling and exotic drama that unfolded in the West during the nineteenth century—an age of exploration, surveying, pleasure travel, and scientific discovery. In eloquent and engaging prose, Tyler unveils a fascinating cast of characters, including the little-known German-Russian artist Louis Choris, who served as a draftsman on the second Russian circumnavigation of the globe; the exacting and precise Swiss artist Karl Bodmer, who accompanied Prince Maximilian of Wied on his sojourn up the Missouri River; and the young American Alfred Jacob Miller, whose seemingly frivolous and romantic depictions of western mountain men and American Indians remained largely unknown until the mid-twentieth century. Other artists showcased in this volume are John James Audubon, George Caleb Bingham, Alfred E. Mathews, and, finally, Frederic Remington, who famously sought to capture the last glimmers of the “old frontier.” A common thread throughout Western Art, Western History is the important role that technology—especially the development of lithography—played in the dissemination of images. As the author emphasizes, many works by western artists are valuable not only as illustrations but as scientific documents, imbued with cultural meaning. By placing works of western art within these broader contexts, Tyler enhances our understanding of their history and significance.*

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## **BREAKING THE MOULD**

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### **THE FIRST HUNDRED YEARS OF LITHOGRAPHY**

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British Library Board *This stimulating and richly illustrated volume addresses the changes brought about by lithography in the design and production of a wide range of graphic material: books, prints, music, maps, and ephemera. Underpinning the text is the view that lithographic printers and their co-workers revealed limitations in the capabilities of earlier methods of print production by exploring the range of opportunities offered by the new process. In Breaking the Mould Professor Twyman demonstrates how these print workers responded to the economy, directness, versatility, and autographic qualities of lithography, and how some of the techniques they used led to the blurring of distinctions between printing processes. He then explores the lithographically printed products of the nineteenth century, and argues that the categorisation of printing by artefact - introduced for practical reasons by museums and libraries - obscures some of the most significant contributions made by the process during its first one hundred years. Finally - bringing the debate into current thinking - Professor Twyman suggests that research into lithography across artefactual boundaries can provide guidance for anyone studying the integration of graphic communication brought about by the electronic revolution.*

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## **DESIGN HISTORY**

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## **AN ANTHOLOGY**

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*MIT Press* his anthology compiled from volumes 3-10 of *Design Issues*, includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide range of conceptual and methodological issues of contemporary design history. Design history has emerged in recent years as a significant field of scholarly research and critical reflection. With their interest in the conceptualization, production, and consumption of objects (large and small, unique or multiple, anonymous or signed) and environments (ephemeral or enduring, public or private), design historians investigate the multiple ways in which intentionally produced objects, environments, and experiences both shape and reflect their historical moments. This anthology compiled from volumes 3-10 of *Design Issues*, includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide range of conceptual and methodological issues of contemporary design history. Individual essays investigate various aspects of design in the modern era. They provide fresh insights on familiar figures such as Harley Earl and Norman Bel Geddes and shed new light on neglected aspects of design history such as the history of women in early American graphic design or the history of modern design in China. The essays are grouped in three broad categories: *Graphic Design*, *Design in the American Corporate Milieu*, and *Design in the Context of National Experiences*. Contributors David Brett, Bradford R. Collins, Dennis P. Doordan, David Gartman, Gyorgy Haiman, Larry D. Luchmansingh, Roland Marchand, Enric Satué, Mitchell Schwarzer, Paul Shaw, Svetlana Sylvestrova, Ellen Mazur Thomson, Matthew Turner, John Turpin, Shou Zhi Wang. *A Design Issues Reader*

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## **HISTORY OF THE BOOK IN CANADA: 1840-1918**

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*University of Toronto Press* This second of three volumes in the *History of the Book in Canada* demonstrates the same research and editorial standards established with *Volume One* by book history specialists from across the nation.

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## **ART IN REPRODUCTION**

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### **NINETEENTH-CENTURY PRINTS AFTER LAWRENCE ALMA-TADEMA, JOZEF ISRAELS AND ARY SCHEFFER**

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*Amsterdam University Press* This illuminating study examines the cultural meaning of artistic reproduction in a refreshingly new context through its consideration of how three artists managed the reproduction of their work.

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## **ABHB ANNUAL BIBLIOGRAPHY OF THE HISTORY OF THE PRINTED BOOK AND LIBRARIES**

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### **VOLUME 1: PUBLICATIONS OF 1970**

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*Springer Science & Business Media* The history of printing, books, and libraries, is confined only to a limited extent within the boundaries of individual countries. There are, indeed, few historical developments which have played a more universal role, in

reaction against all kinds of particularism, than type design, printing, book production, publishing, illustration, binding, librarianship, journal ism, and related subjects. Their history should be assessed and studied primarily in an international, not in a local, context. The bibliographical resources, however, which the historian of these subjects has at his disposal correspond hardly at all to the essentially international character of the object of his studies. Since the appearance of the retrospective bibliography of BIG MORE and WYMAN, covering the subject comprehensively up to 1880, the only current bibliography has been the *Internatwnale Bibliographie des Buch-und Bi bliothekswesens*. Covering a representative part of newly published liter ature, it appeared from 1928, but did not survive the Second World War. More recently, several useful, but limited, bibliographies have appeared.

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### **"THE ART-JOURNAL AND FINE ART PUBLISHING IN VICTORIAN ENGLAND, 1850-1880 "**

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*Routledge* Focusing on an era that both inherited and irretrievably altered the form and the content of earlier art production, *The Art-Journal and Fine Art Publishing in Victorian England, 1850-1880* argues that fine art practices and the audiences and markets for them were influenced by the media culture of art publishing and journalism in substantial and formative ways, perhaps more than at any other time in the history of English art. The study centers on forms of Victorian picture-making and the art knowledge systems defining them, and draws on the histories of art, literature, journalism, and publishing. The historical example employed in the book is that of the more than 800 steel-plate prints after paintings published in the London-based *Art-Journal* between 1850 and 1880. The cultural phenomenon of the *Art Journal* print is shown to be a key connector in mid-Victorian art appreciation by drawing out specific tropes of likeness. This study also examines the important links between paint and print; the aesthetic values and domestic aspirations of the Victorian middle class; and the inextricable intertwining of fine art and 'trade' publishing.

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### **THE ENGLISH BACH AWAKENING**

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#### **KNOWLEDGE OF J.S. BACH AND HIS MUSIC IN ENGLAND, 1750-1830**

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*Routledge* *The English Bach Awakening* concerns the introduction into England of J.S. Bach's music and information about him. Hitherto this subject has been called 'the English Bach revival', but that is a misnomer. 'Revival' implies prior life, yet no reference to Bach or to his music is known to have been made in England during his lifetime (1685-1750). The book begins with a comprehensive chronology of the English Bach Awakening. Eight chapters follow, written by Dr Philip Olleson, Dr Yo Tomita and the editor, Michael Kassler, which treat particular parts of the Awakening and show how they developed. A focus of the book is the history of the manuscripts and the printed editions of Bach's '48' - *The Well-tempered Clavier* - in England at this time, and its culmination in the 'analysed' edition that Samuel Wesley and Charles Frederick Horn published in 1810-1813 and later revised. Wesley's

*multifaceted role in the Bach Awakening is detailed, as are the several efforts that were made to translate Forkel's biography of Bach into English. A chapter is devoted to A.F.C. Kollmann's endeavour to prove the regularity of Bach's Chromatic Fantasy, and the book concludes with a discussion of portraits of Bach in England before 1830.*

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## **COLLECTING PRINTS, POSTERS, AND EPHEMERA**

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### **PERSPECTIVES IN A GLOBAL WORLD**

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*Bloomsbury Publishing USA Why did collectors seek out posters and collect ephemera during the late-nineteenth and the twentieth centuries? How have such materials been integrated into institutional collections today? What inspired collectors to build significant holdings of works from cultures other than their own? And what are the issues facing curators and collectors of digital ephemera today? These are among the questions tackled in this volume—the first to examine the practices of collecting prints, posters, and ephemera during the modern and contemporary periods. A wide range of case studies feature collections of printed materials from the United States, Latin America, France, Germany, Great Britain, China, Japan, Russia, Iran, and Cuba. Fourteen essays and one roundtable discussion, all specially commissioned from art historians, curators, and collectors for this volume, explore key issues such as the roles of class, politics, and gender, and address historical contexts, social roles, value, and national and transnational aspects of collecting practices. The global scope highlights cross-cultural connections and contributes to a new understanding of the place of prints, posters and ephemera within an increasingly international art world.*