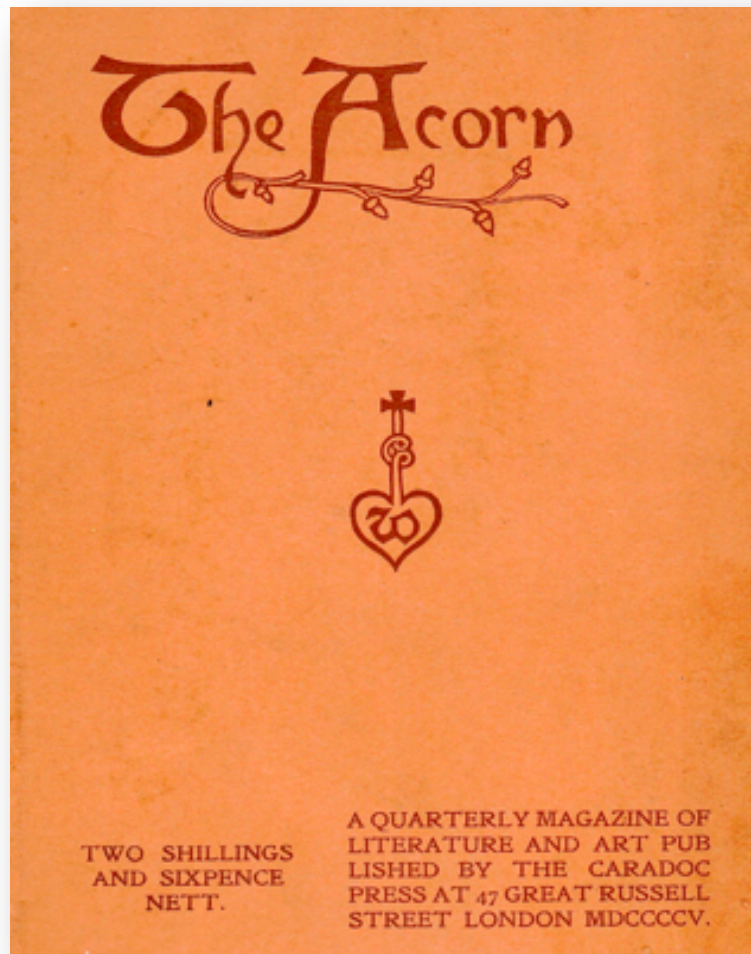


Arts:Search

Art Journals and Yearbooks 1830s-1920s – A Guide to Art Journals and Yearbooks Digitized by Arts: Search

- Nearly all of these titles have been digitized and will be available on **Arts: Search** over the next 18 months.
- In most cases we are digitizing complete runs of journals.
- We are adding biographical information on all the artists whose work is discussed or illustrated in the journals. We are also adding numerous Internet links.
- All the titles can be cross-searched.
- We are aiming for 100% accuracy of the OCR text.

This is an on-going project and other titles will be added later



Acorn: A Quarterly Magazine Devoted to Literature and Art

London: The Caradac Press, 1905-1906

The period covered by **Arts: Search** is 1905-1906.
Available 2016

Short-lived Modernist magazine containing an eclectic mix of prose and poetry by W.B. Yeats, A.C. Benson, G.K. Chesterton, Alfred East, A.L. Baldry, Warwick Deeping, Constance Smedley, and others; and illustrations by Frank Brangwyn, Alfred East, Derwent Wood, H.G. Webb, etc

See: Imogen Hart. 'The Arts and Crafts Movement' *The Century Guild Hobby Horse (1884-94), The Evergreen (1895-7), and The Acorn (1905-6)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.120-141

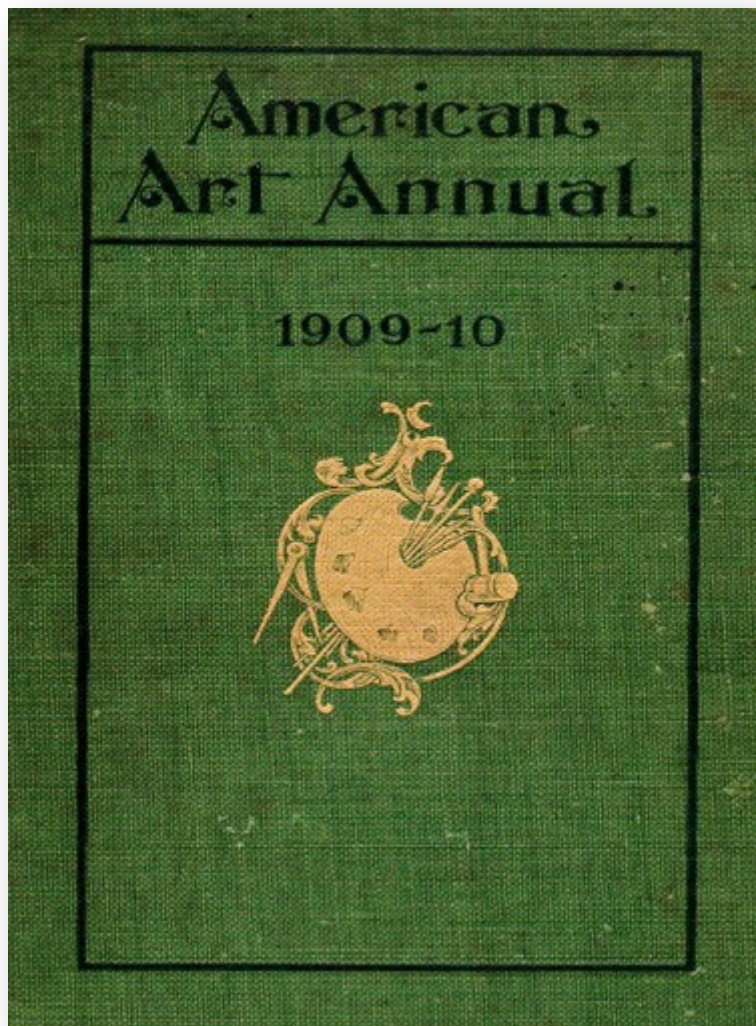


L'Album. Les Maîtres de La Caricature

Paris: Librairie Illustrée J. Tallandier, 1901-1902

The period covered by **Arts: Search** is 1901-1902.
Available 2016

Monthly. Each issue was devoted to the work of a contemporary caricaturist. These include Caran d'Ache, Steinlen, Hermann Paul, Henry Gerbault, Abel Faivre, Jean-Louis Forain, Lucien Métivet, Albert Guillaume, Ferdinand Bac, Charles Lucien Léandre, Charles Huard, Benjamin Rabier, Jules-Alexandre Grün, etc. Extensively illustrated, mainly in colour

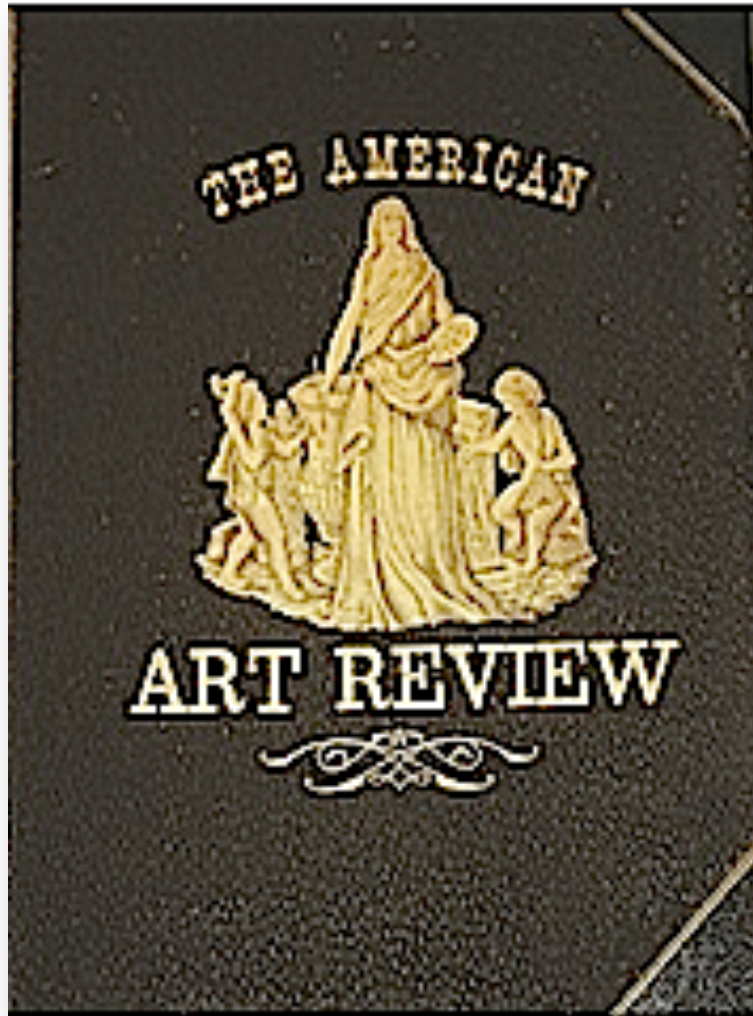


American Art Annual

New York, NY: The Macmillan Company [later Washington, D.C.: The American Federation of Arts], annual 1898-

*The period covered by **Arts: Search** is 1898-1925.*
Available 2015-17

Now known as the *American Art Directory*, the *American Art Annual* was founded by Florence N. Levy. It contains an annual report of art activities in the USA, including associations and societies, art schools, art museums, auction houses, and the art press. Also contains obituary notices and a biannual Who's Who of painters, illustrators, sculptors and art dealers; and a directory of art museum workers, writers and lecturers on art, and college art instructors



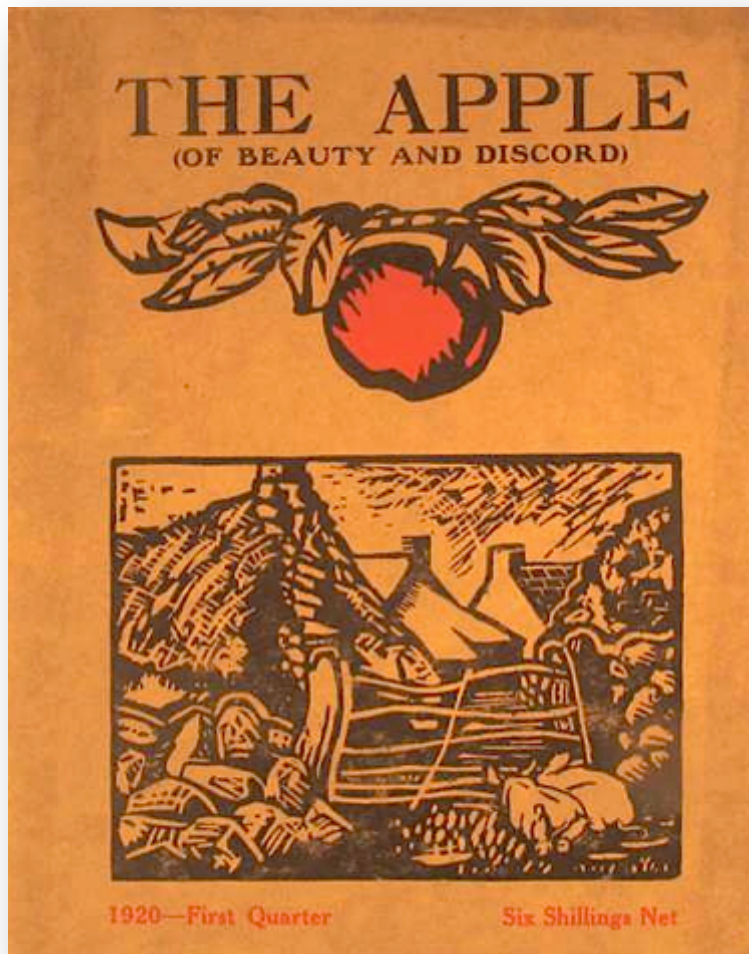
The American Art Review

Boston, Mass. [etc.]: D.Estes & C.E. Lauriat, 1879-1881

The period covered initially by **Arts: Search** is 1880-1881. Available

Monthly. Founded and edited by Sylvester Rosa Koehler (1837-1900). In his introduction to volume I of *The American Art Review* (1879), Koehler proclaimed that his aim in establishing the journal was to create a periodical that would “occupy a position analogous to that held by the “celebrated” European publications *Gazette des Beaux Arts*, *L’Art*’, the *Portfolio*, and the *Zeitschrift für bildende Kunst*. Although *The American Art Review* was to survive for only two years, largely as a result of its lavish production costs, it is generally acknowledged today as a primary catalyst in fostering the art of etching in America.

Notable among the artists who were commissioned to produce original etchings for the journal were Otto Bacher, J. M. Falconer Thomas and Peter Moran, Henry Farrer, Samuel Coleman, Anna Lea Merritt, Robert Swain Gifford, Alfred Brennan, James D. Smillie, and John Foxcroft Cole. Significant among the articles published by *The American Art Review* were a ‘A History of Wood-Engraving in America’ by W.J. Linton; and ‘American Stained Glass’ by R. Riordan.



The Apple (of Beauty and Discord)

London: Colour/Morland Press, Ltd., 1920-1922

The period covered by **Arts: Search** is 1920-22. Available 2016

Published quarterly as an off-shoot of *Colour* magazine between January 1920 and April 1922. The magazine is divided into two distinct sections "Art", which encompasses etchings, woodcuts, pencil drawings, etchings engravings, charcoal drawings, sculpture, lithographs, wash drawings, and aquatints, and "Letters", which includes literary criticism, topical articles, poetry and short stories.

Among the literary contributors are Ezra Pound, Kenneth Hare, Cecil French, Thomas Moul, W. H. Davies, Robert Grave, etc. Wyndham Lewis, Frank Brangwyn, John Nash, Gordon Craig, Steinlen, Randolph Schwabe, Joseph Southall, George Clausen, Paul Nash, Claude Lovat Fraser, Lucian Pissarro, Robert Gibbings, E. Knight Kauffer, Charles Ginner, Ethel Gabain, and others.

See: Rebecca Beasley. *Literature and the Visual Arts: Art and Letters (1917-20) and The Apple (1920-2)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.485-504

THE
ARCHITECTURAL
REVIEW

VOLUME XI.
JANUARY TO DECEMBER
1904

BOSTON
BATES & GUILD COMPANY
1904

The Architectural Review

Boston, Massachusetts: Bates, Kimball & Guild, 1891-1921

The period covered initially by **Arts: Search** is 1903-1908. Available 2016

Monthly. *The Architectural Review* was one of the leading American architecture journals. It contained long, well-illustrated reports on the latest work by U.S. architects and architectural practices.

Each issue included a series of detailed plans of current or recent architectural projects. The 1904 volume contains a special feature on the Louisiana Purchase Exposition in St. Louis. *The Architectural Review* merged with *American Architect* in 1921.



The Architectural Review

London: Architectural Press, 1896-

The period covered initially by **Arts: Search** is 1896-1910. Available 2016

Monthly. Launched in 1896 as *The Architectural Review for the Artist and Craftsman* by Percy Hastings, owner of the Architectural Press. *The Architectural Review* is the longest-running and one of the most respected British architectural journals. During the period initially covered by **Arts: Search** (1896-1910), the focus of the journal was very much on the then prevailing Arts and Crafts style.

Contains articles on domestic, commercial, industrial and civic architecture; as well as articles on stained glass; furniture; architectural sculpture; interior decoration, art metalwork; garden design, etc. Architects, designers and craftspeople whose work is discussed and illustrated include C.F.A. Voysey, C.R. Ashbee, M.H. Baillie Scott, and Christopher Whall.

Architecture :

A MONTHLY MAGAZINE OF

ARCHITECTURAL ART

EDITED BY

JAMES DUDLEY MORGAN

VOLUME I.

FEBRUARY-DECEMBER, 1896

LONDON:

Talbot House, Arundel Street, Strand, W.C.

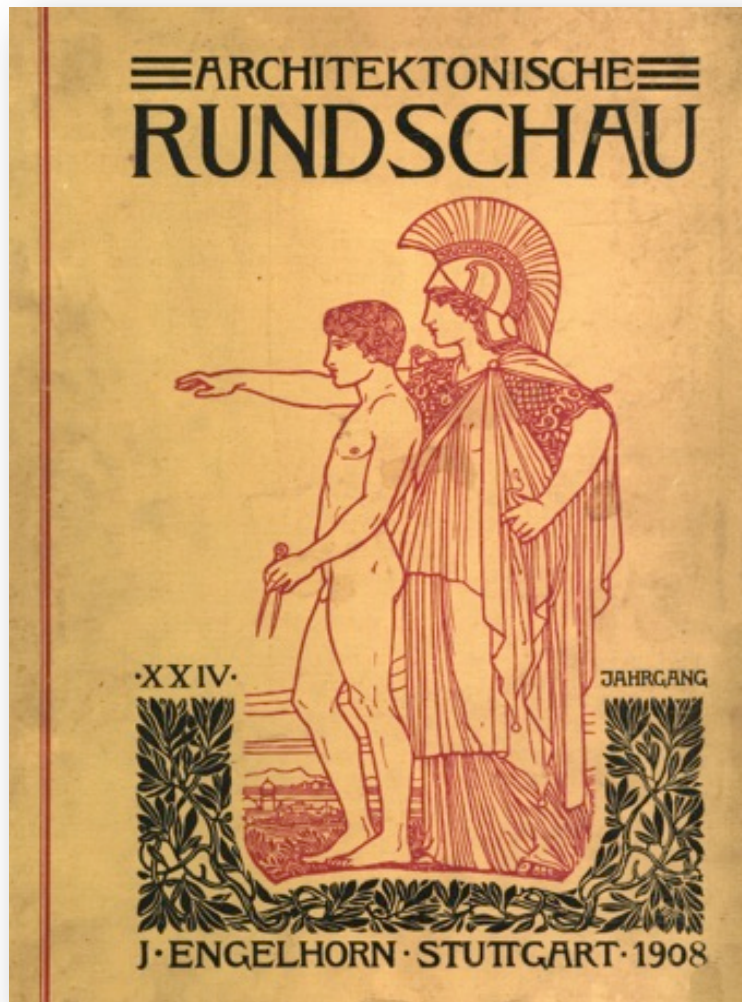
1896

Architecture: A Monthly Magazine of Architectural Art

London: Talbot House, 1896-1898

The period covered by **Arts: Search** is 1896-1898.
Available

Edited by James Dudley Morgan. Short-lived architecture journal published between February 1896 and June 1898. Contains articles on contemporary British architecture. Also includes a series of features on early European ecclesiastical architecture and articles on architectural decoration, e.g. stained glass, tiles, and stone and metalwork. Among architects profiled and whose work is discussed are Richard Norman Shaw, C.F.A. Voysey, E. Guy Dawber, John Dando Sedding, Reginald Blomfield, etc.



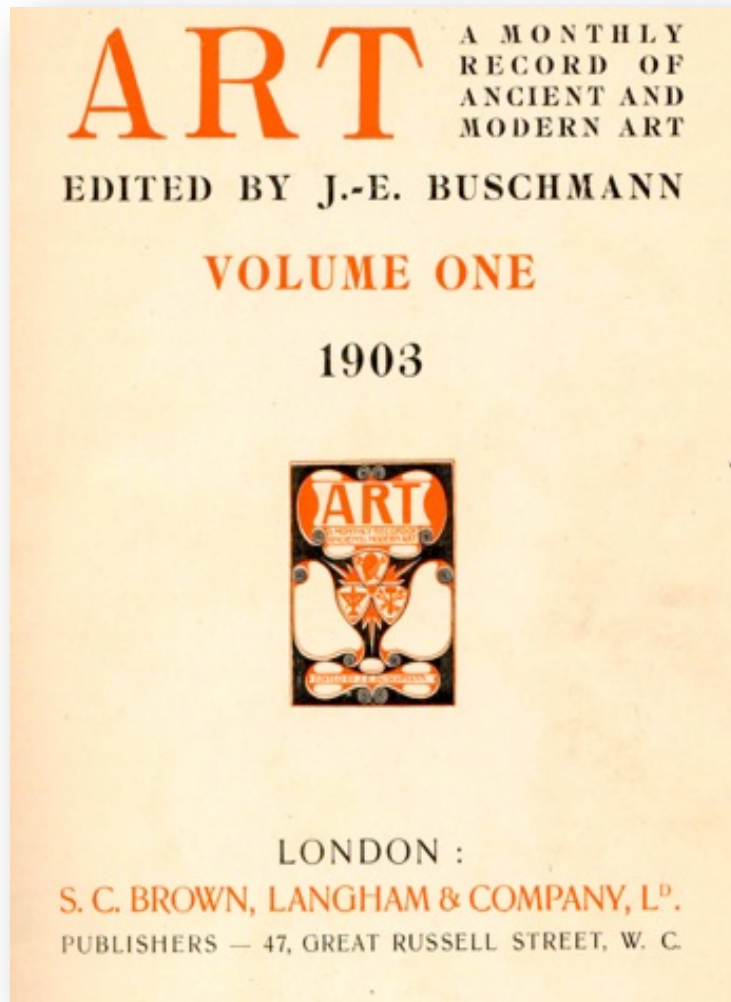
Architektonische Rundschau

Berlin: Verlag Ernst Wasmuth, 1885-1915

The period covered initially by **Arts: Search** is 1908. Available 2016

Architektonische *Rundschau* was a monthly survey of contemporary architecture. It was one of the finest architectural journals to be published in Germany and its size (it was twice the size of most architectural journals) enabled reproduction of large format photographs, architects' drawings and plans.

Arts: Search has initially digitized a single volume - 1908, with the aim of making researchers aware of this journal. We intend to digitize many more volumes in future



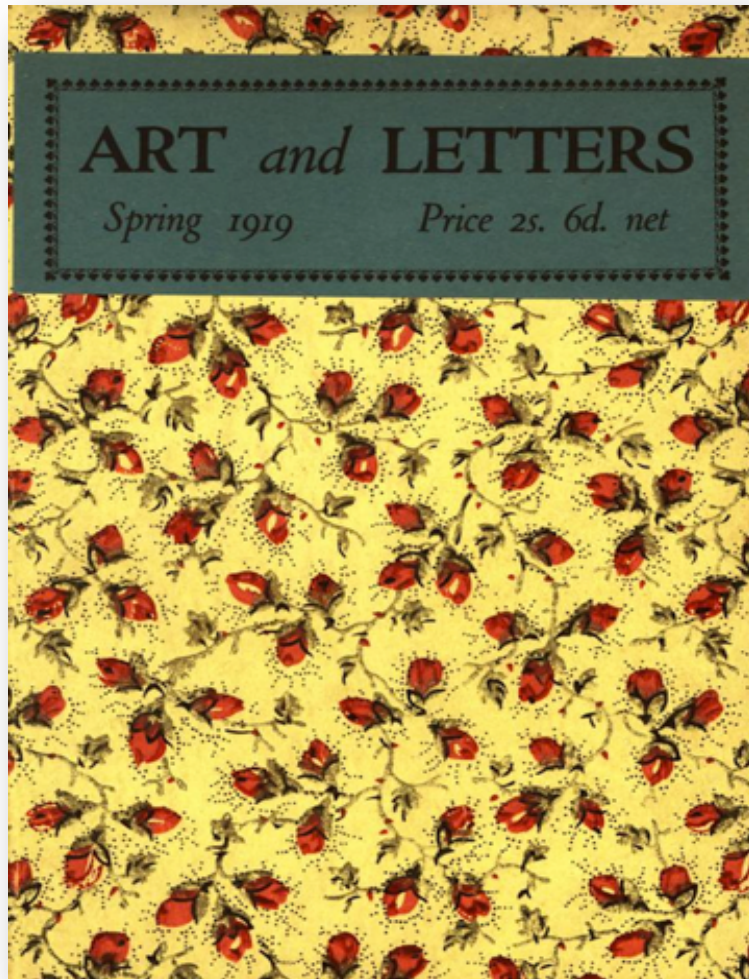
ART: A Monthly Record of Ancient and Modern Art

London: S.C. Brown, Langham & Company, 1903-1905

The period initially covered by **Arts: Search** is 1903. Available 2016

Little is known about this magazine. It was edited and printed by J.-E. Buschmann in Antwerp, Belgium, and may have been a short-lived English language edition of the Belgian art journal *Onze Kunst* (1902-1929) which was also printed by Buschmann.

There is a definite bias in *ART* towards Flemish and Dutch art with articles on Constantin Meunier, Rubens, contemporary Dutch applied art, the drawings of the Flemish masters, Dirk Nijland, Hugo van der Goes, H.P. Berlage, France Courtens, etc. Also contains a monthly round-up of mainly Belgian and Dutch art news.



Art and Letters: An Illustrated Quarterly

London: Art and Letters, 1917-1920

The period covered by **Arts: Search** is 1917-1920.
Available

Edited by the art critic Frank Rutter (1876-1937) and the painters Charles Ginner (1878-1952) and Harold Gilman (1876-1919). They had intended to launch the magazine in the autumn of 1914 but publication was delayed by the outbreak of war later that year. It eventually made its appearance in July 1917 and ceased with the Spring 1920 issue. *Art and Letters* was a quarterly survey of the avant-garde in British art and literature. In addition to Rutter, Ginner and Gilman, contributors included Herbert Read, Osbert, Sacheverell and Edith Sitwell, T.S. Eliot, Ezra Pound, Wyndham Lewis, A.E. Housman, Isaac Rosenberg, Ronald Firbank, Katherine Mansfield, Aldus Huxley. Artists whose work is illustrated included E. McKnight Kauffer, Gaudier-Breszka, Paul Nash, Walter Sickert, Nina Hamnett, Jacob Kramer, Edward Wadsworth, John Nash, and Jacob Epstein.

See: Rebecca Beasley. *Literature and the Visual Arts: Art and Letters (1917-20) and The Apple (1920-2)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.485-504



L'Art Décoratif

Paris, France: Bureaux de L'Art Décoratif, 1898-1914

The period covered by **Arts: Search** will be 1898-1914
Available 2016-17

L'Art Décoratif was founded by the German writer and publisher Georg Hirth (1841-1916) as a French companion to the Munich-based decorative arts journal *Dekorative Kunst*. Hirth's aim was to supply the new movement in art "with a critical theory, supporting Van de Velde and the more functional designers" [Anthony Burton 'Nineteenth Century Periodicals' in 'The Art Press: Two Centuries of Art Magazines', edited by Trevor Fawcett and Clive Phillpott. London: The Art Book Company, 1976 p.9]. The journal initially focused exclusively on contemporary decorative and applied art, however, before long it broadened its coverage to include early art and fine art. This is reflected in the subtitle it later adopted, *Revue de L'Art et de la Vie Artistique Moderne*.

In August 1902, *L'Art Décoratif* absorbed *Revue des arts Décoratifs* and in June 1914 it merged with *Art et Décoration*.



Art et Décoration

Paris, France: Librairie Centrale des Beaux Arts, 1897-1914, 1919-1933

The period covered by **Arts: Search** will be 1897-1925
Available 1897-1910; 1911-1914, 1919-1925 available
2016

Art et Décoration, as been described as “the French *Studio*”. It was launched four years after its British counterpart and had the same editorial style as its predecessor with long, well-illustrated articles on contemporary fine, decorative and applied art, together with book and exhibition reviews and news items. The focus of *Art et Décoration* was on French, Belgian and Western European art. It includes extensive coverage of several international exhibitions including the Exposition Universelle et Industrielle in Paris in 1900

Publication was suspended between August 1914-April 1919



L'Art et les Artistes

Paris, France: Au Bureau de 'L'Art et les artistes', 1905-1933

The period covered by **Arts: Search** will be 1905-1925. Available 2016-17

Monthly. Founded by Armand Daycot (1851-1934), a noted French art critic, historian and leftist politician, who was director of the journal throughout its history. Mainly contains articles on contemporary French Salon art, with occasional articles on early French art. During World War One, publication was suspended between October 1915 and February 1918.

*Les Art et les Artistes also published several special issues including one on the war art of Théophile-Alexandre Steinlein (1859-1923), which we are digitizing for **Arts: Search***

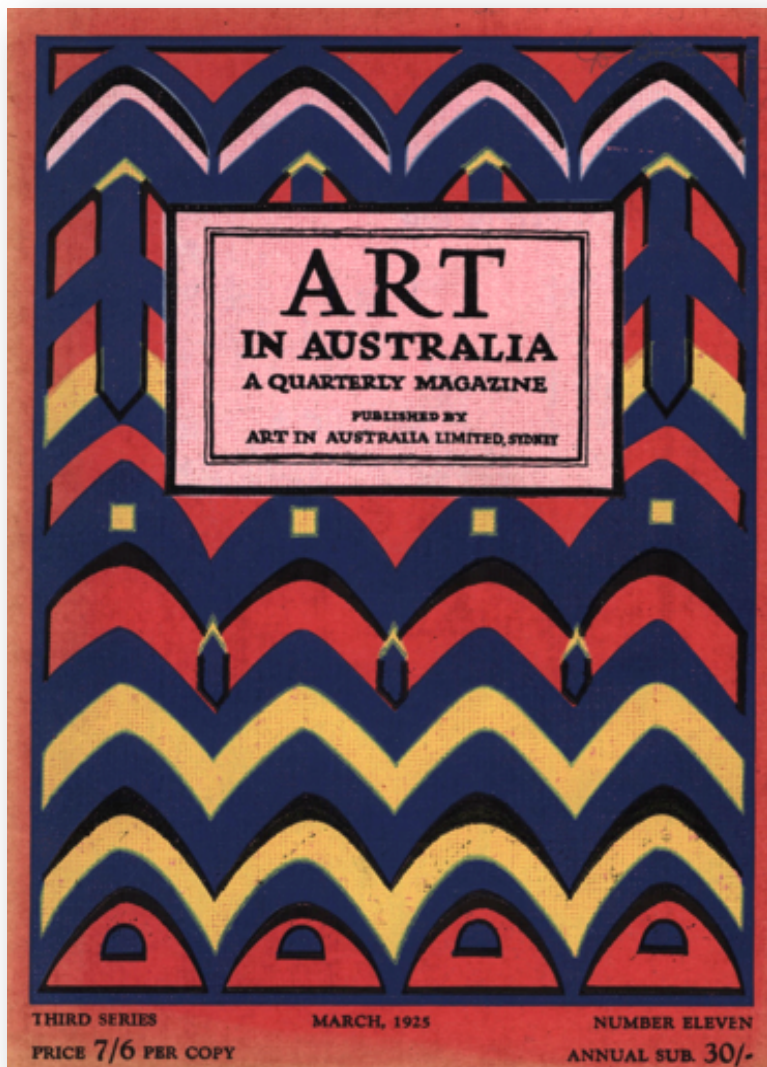


Art Chronicle: An Illustrated Review of the Arts and Crafts

London: Art Chronicle, 1909-1914

The period covered initially by **Arts: Search** is 1912-13. Available 2016

Monthly (fortnightly, 1912-1913). Edited by H.G. Webb. Little known, short-lived art magazine. Contains brief illustrated articles on contemporary art; profiles of artists; art gossip; exhibition reviews; and reports on the activities of art schools



Art in Australia

Sydney, N.S.W.: Angus & Robertson / Art In Australia, 1916-1942

The period covered initially by **Arts: Search** is 1916-1925. Available

Two issues a year (1916-1919); from 1921 quarterly. *Art in Australia* was the first significant art journal to be published in Australia and is now very scarce. We have digitized the first ten years of the journal (1916-1925) in its entirety, including the advertisements. Each issue of the journal has approximately 100-pages, however, it was not paginated. The fact that it is so scarce and is not paginated, probably accounts for the fact that articles from this journal are seldom cited. In digitizing the journal, we have added pagination (assuming the title page to be page 1).

As with all the journals digitized by **Arts: Search**, we have added biographical information on all the artists whose work is discussed or illustrated in *Art in Australia*, giving the full name and gender of the artist, together with a supplementary bibliography and Internet links.



The Art Journal

London: George Virtue [etc.]

The period covered by **Arts: Search** will be 1905-1925.
Available 2016-17

The Art Journal was the longest running, and possibly the most important, art periodical of the Victorian period. It originated as the *Art Union Monthly Journal* in 1839 and was renamed *The Art Journal* in 1849 following its acquisition by the publisher George Virtue (1794-1868). The editor of the journal for the first forty years its history was Samuel Carter Hall (1800-1889). For much of that time he was also its proprietor. Hall was succeeded as editor by Marcus Bourne Huish (1843-1921), who ran the journal until 1892. Huish did much to widen the range of subject matter covered, allowing etchings and photographically reproduced illustrations to displace steel engraving. Huish, in turn, was replaced by David Croal Thompson (1855-1930) who was editor from 1893 to 1902. Under Thompson, *The Art Journal* showed greater interest in the decorative arts fostered by the Arts and Crafts movement.

By the end of the nineteenth century, *The Art Journal* was facing fierce competition from numerous other art periodicals, notably *The Magazine of Art* (founded 1878), *The Studio* (founded 1893), *The Connoisseur* (founded 1901), and *The Burlington Magazine* (founded 1903). *The Art Journal* eventually ceased publication in 1912.



Art Journal. Paris Exhibition Special Extra Numbers

London: The Art Journal Office, 1900

The period covered by **Arts: Search** is 1900.
Available 2016

Published monthly between May-December 1900. The best English language survey of the art and architecture of the 1900 Paris Exposition Universelle et Internationale.

Extensively illustrated. Contains articles on tiles by the Pilkington Tile & Pottery Company, Rookwood and Grueby faience, the Royal Copenhagen Porcelain Manufactory, Tiffany & Co., the Vereinigte Werkstätte in Munich, Niedermoser furniture, the sculpture of Fix Masseau, furniture by Louis Majoprelle, bookbindings by Oxford University Press, Glass by Emile Gallé, silverware by the Gorham Company, glass by J. & L. Lobmeyr, furniture by the Bath Cabinet-Makers Company, the decorative work of Hector Guimard, steamship interiors by Leglas Maurice, Art Nouveau Bing, etc.



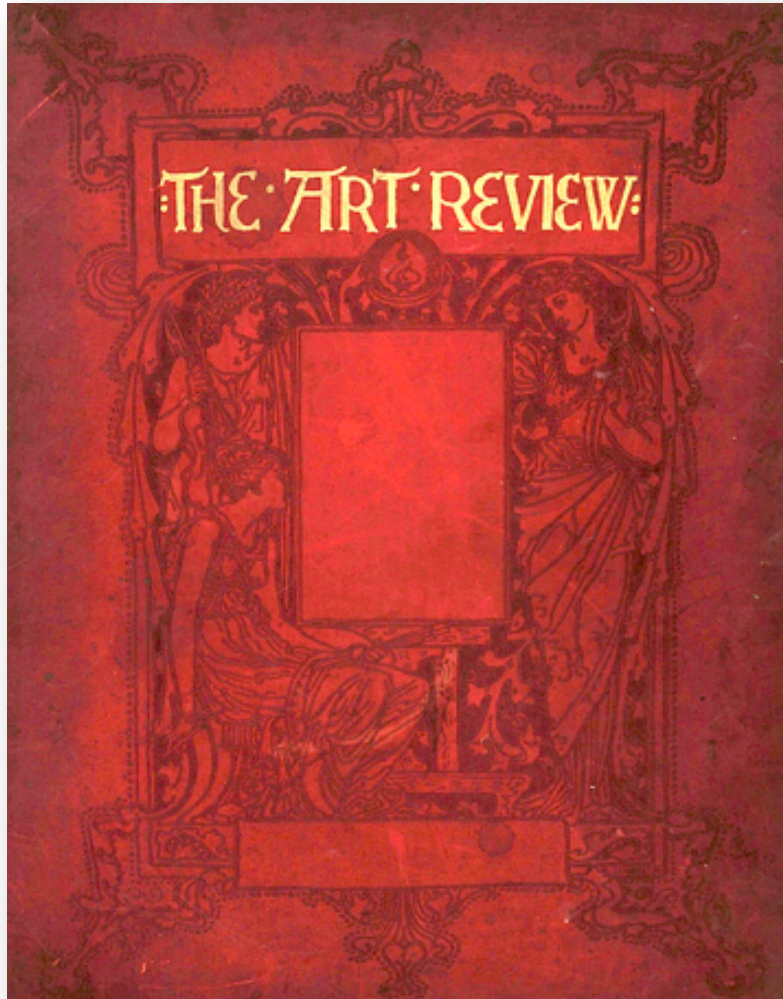
The Art Record

London: The Art Record, 1901-1902

The period covered by **Arts: Search** is 1902. Available 2016

Weekly (monthly, 1902). Edited by Arthur F. Phillips. Little known, short-lived review of the current British art scene. It is unclear why this magazine survived for such a short period (February 1901-May 1902). It attracted a fair amount of advertising and at only four pence an issue, it wasn't over-priced.

The issues we have digitized contain substantial articles on Herbert J. Draper; Calderon's School of Animal Painting; George Sauter; Sir Noel Patern; Francisco Zurbaran; Onslow Ford; the New Brotherhood (W. Denis Eden, Frank C. Cowper and C. Lindsay Smith, the latest generation of Pre-Raphaelites); the architects Parker & Unwin; Jacob Ocherveldt; and Edward Gordon Craig. Also includes art news, and book and exhibition reviews.



The Art Review

London: Walter Scott, 1890

The period covered by **Arts: Search** is 1890.
Available

Monthly. Short-lived art journal - only seven issues were published (January-July 1890). It was the successor of *The Scottish Art Review* (1888-1890). Like its predecessor it contained a wide-ranging mix of articles including a report on the Rembrandt exhibition at Burlington House, London in 1890; and articles on the London Impressionists; The Teaching of Drawing in Parisian Municipal Schools; Thoreau's Poetry; Heine on Music; Auguste Rodin; Marie Bashkirtseff; Alfred East; Alfred Roll; and G.F. Watts. Also contains art news, and book and exhibition reviews.

Contributors included Walter Savage Landor, Lawrence Housman, Arthur Symons, Edward Carpenter, and Gleeson White.



The Art Student. An Illustrated Magazine conducted by Members of the Birmingham School of Art

Birmingham, England: Cornish Bros, New Street;
Midland Educational Co, 1885-1887

The period covered by **Arts: Search** is 1885-1890.
Available

The *Art Student* contains a wide range of articles on the fine and decorative arts, including examples of work by students at Birmingham School of Art. The format and standard of production of the journal is comparable with any of the leading contemporary art serial publications such as the *Magazine of Art*, the *Art Journal* or *The American Art Review*. includes articles on stained glass, repoussé work, art education, the National Competition of 1885 and 1886, chromo-lithography, 'Hope' by G.F. Watts (1817-1904), etc.

Among the journal's contributors were the artists Thomas Cooper Gotch (1854-1931), Joseph Finnemore (1860-1939), John Fullwood (1854-1931) and Thomas Spall (1853-?).

THE
**ART·WORKERS'
QUARTERLY.**
EDITED BY
W·G·PAULSON·TOWNSEND·

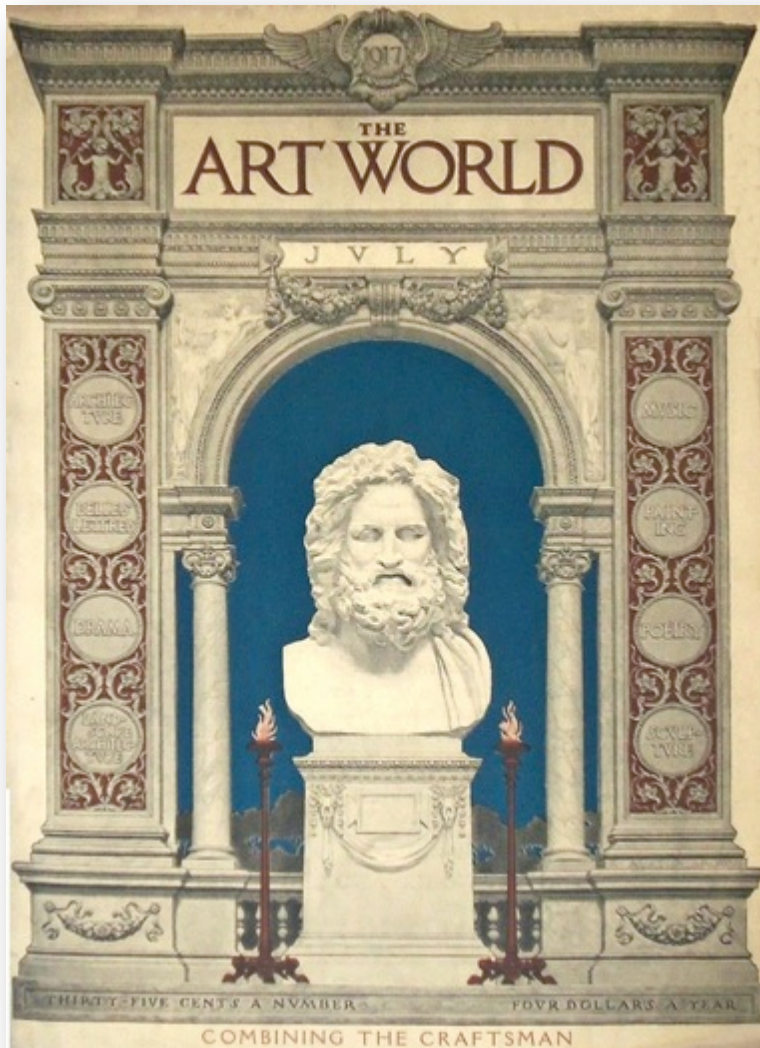


The Art Workers' Quarterly

London: Chapman & Hall, 1902-1906, 1908

The period covered by **Arts: Search** is 1902-1906, 1908.
Available

Edited by W.G. Paulson Townsend. Like *The Craftsman*, launched the previous year in the USA, William Morris was the subject of the first article in *The Art Workers' Quarterly*. Subsequent articles reported on the work and activities of the leading art schools, and the principle craft organizations, guilds and societies. There are also articles on the British Section at the St. Louis Exposition of 1904; the Impact of Modern Social and Economic Conditions on the Decorative Arts; the architecture of Letchworth Garden City, etc. These were interspersed with practical, well-illustrated articles on wood block printing, mural decoration, ornamental lettering, metalwork, embroidery, weaving, furniture, ceramics, stained glass, bookbinding, etc. Among artists and designers whose work featured in *The Art Workers' Quarterly* were some of the major figures in the English Arts and Crafts movement including Ambrose Heal Jr., Walter Crane, C.F.A. Voysey, Alexander Fisher, May Morris, Edward Spencer, Arthur Gaskin, C.R. Ashbee, Paul Woodroffe, Ernest Gimson, Ernestine Mills and Sidney Barnsley. An additional two special issues of *The Art Workers' Quarterly* were published in August and December 1908, which have been digitized by **Arts: Search**



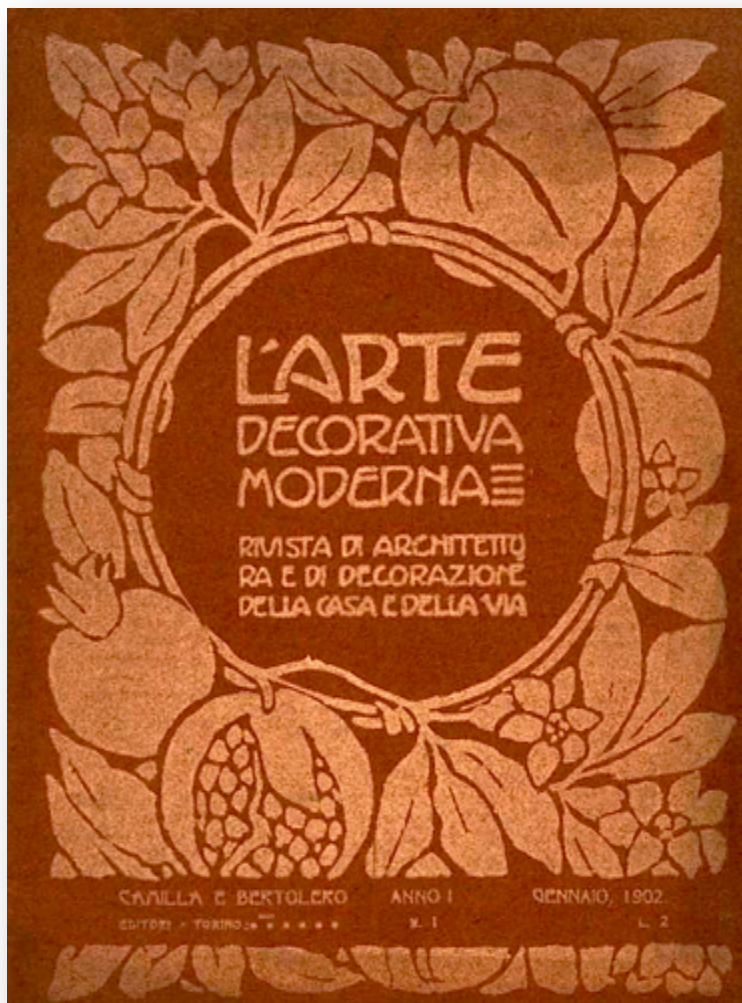
The Art World

New York, NY: The Kalon Publishing Co., 1916-1918

The period covered by **Arts: Search** is 1916-1918. Available 1916

Subtitled *A Monthly for the Public Devoted to the Higher Ideals*”, *The Art World* was published monthly from October 1916 to March 1918. It contained an eclectic range of articles on art in the broadest sense of the term, including fine, decorative and applied art, music, drama, and occasional articles on architecture. It also included book and exhibition reviews.

From the January 1917 issue *The Art World* incorporated Gustav Stickley’s magazine *The Craftsman* which had ceased publication the previous month.



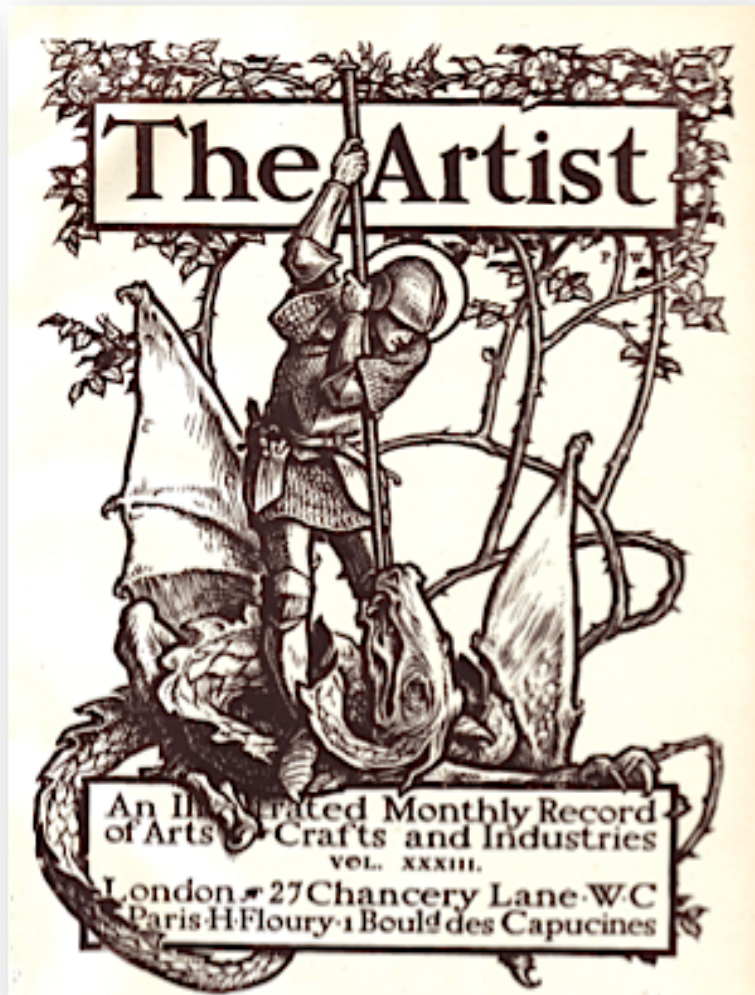
L'Arte Decorativa Moderna

Turin: Camilla e Bertolero, 1902-1908?

The period covered by **Arts: Search** is 1902.
Available

Monthly. Little is known about this scarce Italian decorative art journal. So far only one issue (vol. I, no. I, January 1902) has been digitized by *Arts: Search*. Further issues will be digitized if they can be traced.

This issue for 1902 contains articles on the Esposizione Internazionale d'Arte Decorativa Moderna (International Exposition of Modern Decorative Arts) held in Turin in 1902; the decorative artist Giacomo Cometti (1863-1938); and the sculptors Celestino Fumagalli (1864-1941) and Edoardo Rubino (1871-1934). *L'Arte Decorativa Moderna* is thought to have ceased publication in 1912.



The Artist. An Illustrated Monthly Record of Arts, Crafts and Industries

London: A Constable; Paris: H. Florey; New York: Truslove, Hanson & Comba, 1890-1902

The period covered initially by **Arts: Search** is 1895-1902. Available

Monthly. *Artist* began as an un-illustrated trade magazine published by the art suppliers and retailers William Reeves. It changed its title to *The Artist and Journal of Home Culture* in January 1881. In May 1894 ownership of the journal changed and it was renamed *The Artist Photographer & Decorator: An Illustrated Monthly Journal of Applied Art*. In January 1897 it became *The Artist. An Illustrated Monthly Record of Arts, Crafts and Industries*. From then on, it focused primarily on decorative art, with particular emphasis on the Arts and Crafts movement.

The journal was affiliated with the Society of Designers and included reports of their Proceedings. It also included lengthy book reviews and regular reports on the work of art schools



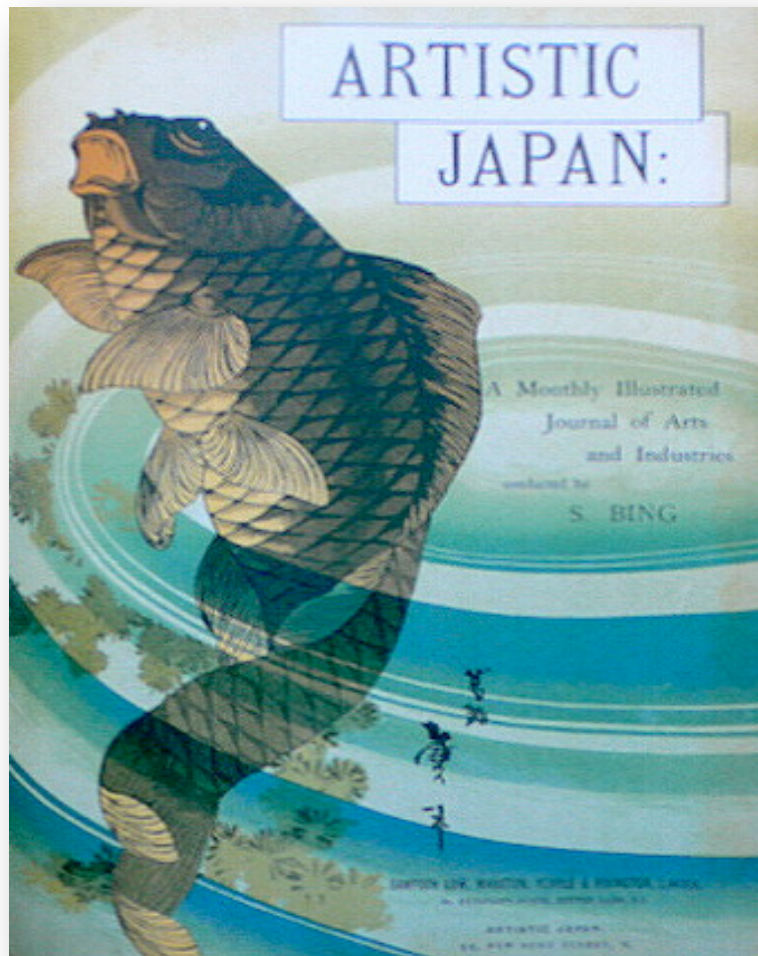
L'Artista Moderno. Rivista Illustrata d'arte applicata

Turin: Società Tipografico-Editrice Nazionale (S.T.E.N.), 1901-1941

The period covered by **Arts: Search** is 1901-1925.
Available

Fortnightly. Despite its long history, *L'Artista Moderno* is extremely scarce and little known outside Italy. It is one of the most important sources on contemporary decorative art, particularly the Stile Liberty (Art Nouveau) style. It was published bi-monthly and contains well-illustrated articles on ceramics, glass, furniture, poster design, graphic art, jewellery metalwork, textiles, interior design and architecture.

In its latter years *L'Artista Moderno* was superseded by more radical Italian arts journals such as *Domus*.



Artistic Japan. A Monthly Illustrated Journal of Arts and Industries

London, England: Sampson Low, Marston, Searle & Rivington, 1888-1891

The period covered by **Arts: Search** is 1888-1891.
Available

Founded and compiled by the German art dealer S. (Siegfried) Bing (1838-1905) *Artistic Japan* was published simultaneously in English, German [*Japanischer Formenschatz*] and French [*Le Japon Artistique*]. Bing's declared aim in producing the journal was to “stimuler l'intérêt des amateurs” and “exercer une influence sur le goût, la culture, l'art et la constitution des collections publiques et privées” (stimulate the interest of amateurs and to influence the taste, culture, art and formation of public and private collections) in the art of Japan.

One of the publication's chief sponsors was the fashionable London retail firm Liberty & Co. who had a full-page colour advertisement for their art fabrics on the back page of every issue of the English edition

See: Gabriel P. Weisberg. *Art Nouveau Bing: Paris Style 1900*. New York, NY: Harry N. Abrams/Smithsonian Institution, 1986 [Chapter I. Bing and Japan]

Wikipedia: https://en.wikipedia.org/wiki/Artistic_Japan



VOL. 1. No. 1

OCTOBER, 1925



NATURE BLOWING BUBBLES (TATE GALLERY)
WILLIAM HILTON, R.A. (1786-1832)

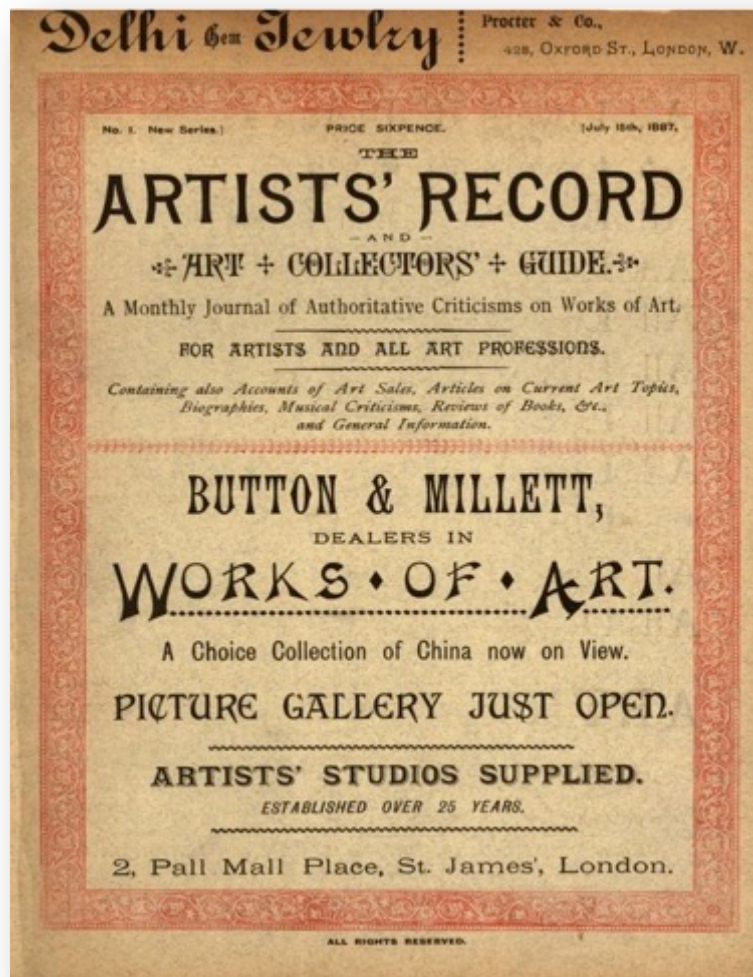
The Artists Monthly: A Magazine for Students and all Interested in Art

London: The Artists Monthly, 1925-1926

The period covered by **Arts: Search** is 1925-1926.
Available

Monthly. Primarily a fine art journal, however, also covered music, theatre arts and dance.

Contained an eclectic mix of articles seemingly without any focus, including articles on Michelangelo; advertising as a career; Rembrandt as an etcher; making home movies; Hans Holbein the Younger; Van Dyck; Dante Gabriel Rossetti; wood engraving; Antoine Watteau; radio drama as a new art form; folk dancing in England, J.M.W. Turner; and the art critic Walter Pater.



The Artists' Record and Art Collectors Guide

London: The Artists' Record, 1887-1888

The period covered by **Arts: Search** is 1887. Available

Subtitled *A Monthly Journal of Authoritative Criticisms on Works of Art for Artists and all Art Professions*. Scarce short-lived magazine – only 12 issues were published (July 1887-June 1888). Contained brief articles on the art market; biographies of artists; art news; reports on art sales; and exhibition and book reviews. So far only one issue (vol. I, no. I, July 1887) has been digitized by *Arts: Search*. This issue contained articles on Queen Victoria's Jubilee and the fine arts; Indian Art; George Du Maurier; Messrs. Dowdeswell's new galleries; the new rooms in the National Gallery; and critical notes on the Royal Academy

Further issues will be digitized if they can be traced.

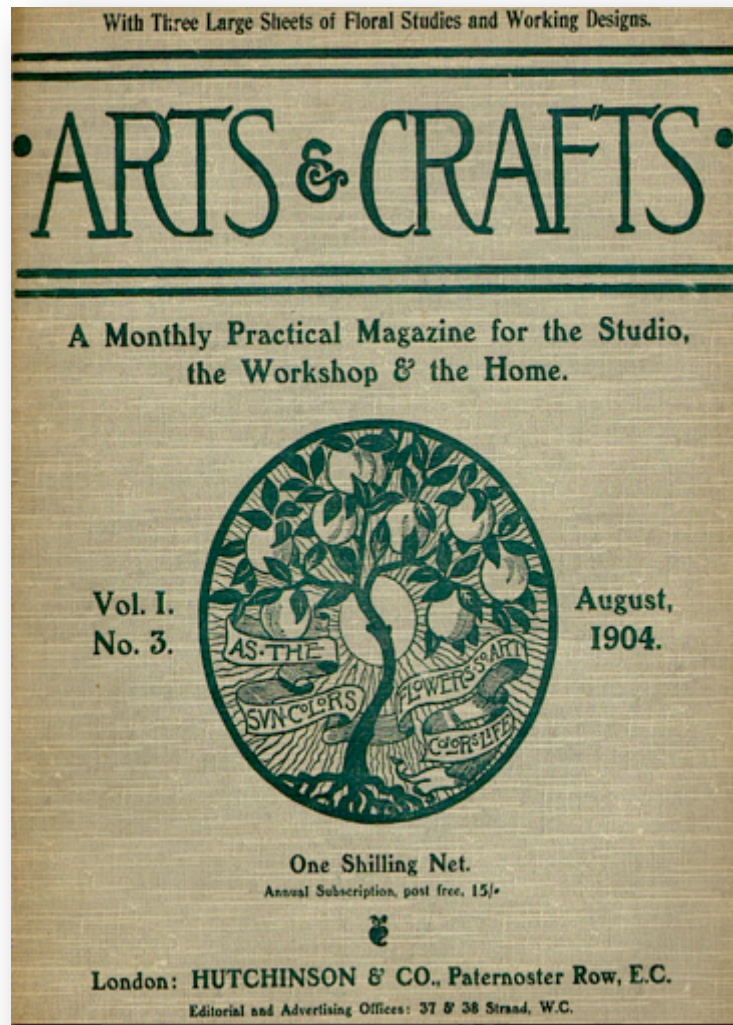


Les Arts. Revue Mensuelle des Musées, Collections, Expositions

Paris: Goupil & Cie, monthly, 1902-1939

The period initially covered by **Arts: Search** will be 1902-1920. Available 2016

The editors and co-proprietors of Les Arts were Michel Manzi (1902-1914) and Maurice Joyant (1916-1920). The journal covered the fine and decorative arts, both early and modern, and contained long well-illustrated articles, including an annual report on the Paris Salons. Les Arts was, however, rather conservative and contains little on the avant-garde movements active in Paris during years of its publication. This possibly reflected the taste of its editors, who were art dealers, collectors and co-owners of Galerie Manzi-Joyant, a fine art gallery and publishing house in Paris. Manzi was an acquaintance of Edgar Degas who painted him in c.1889, and Joyant was a close friend of Toulouse-Lautrec and organised retrospectives of his work in 1902, 1907 and 1914.



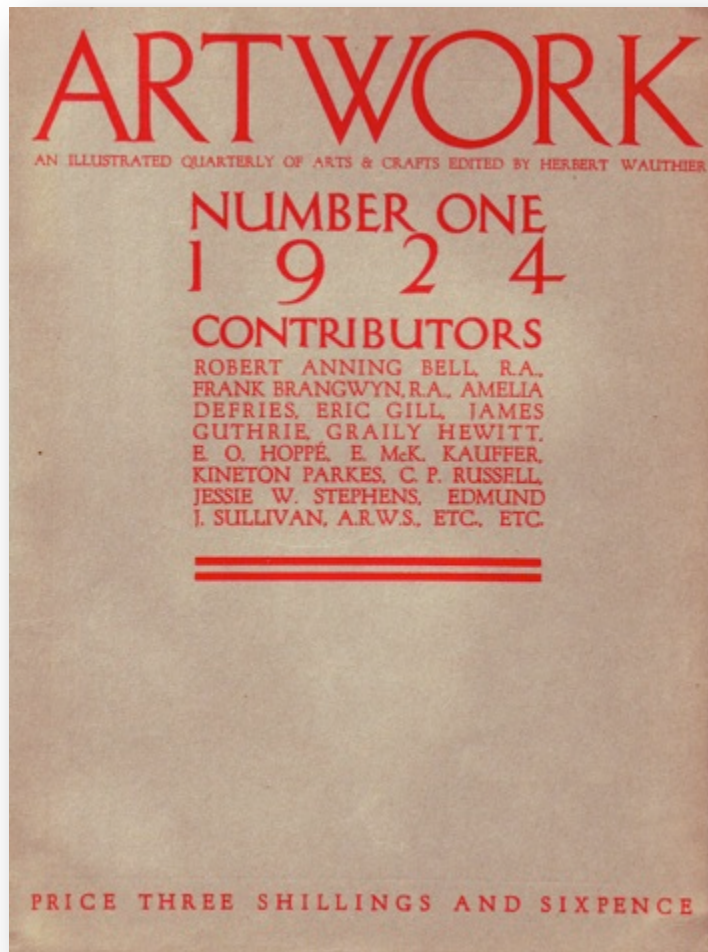
Arts & Crafts. A Monthly Magazine for the Studio, the Workshop & the Home

London, England: Hutchinson & Co., 1904-1906

The period covered by **Arts: Search** is 1904-1906. Available

Intended for both the professional and the amateur craftsman, *Arts & Crafts* is an important source on the middle period of the Arts and Crafts movement in England.

In addition to practical articles on craft-making, particularly jewellery, bookbinding, furniture, metalwork and embroidery, it included articles on the work of some of the leading names in the Arts and Crafts movement, such as M.H. Baillie Scott, and Walter Crane. It also contained book reviews and reports on exhibitions of the Arts and Crafts Exhibition Society, the Paris Salon, the Royal Academy, etc.



Artwork

London, England: Artwork Publishing Co., 1924-1931

The period covered by **Arts: Search** is 1924-1931. Available 2016

Initially subtitled *An Illustrated Quarterly of the Arts and Crafts*, and later *The International Quarterly of Arts and Crafts*, *Artwork* was edited by Herbert Wauthier (1924-28); D.S. McColl (1929-30); and Randolph Schwabe (1930-1931). The journal was a critical review of contemporary fine, decorative and applied art. It contains articles on wall decoration, sculpture, poster art, hand printing, photography, scenography, wood engraving, woodcuts, furniture design, batik, industrial design, stained glass, etching, medal design, architectural drawing, advertising art, ceramics, lithography, silversmithing, glass art, prints, illustration, architecture, documentary films, textile design, etc.



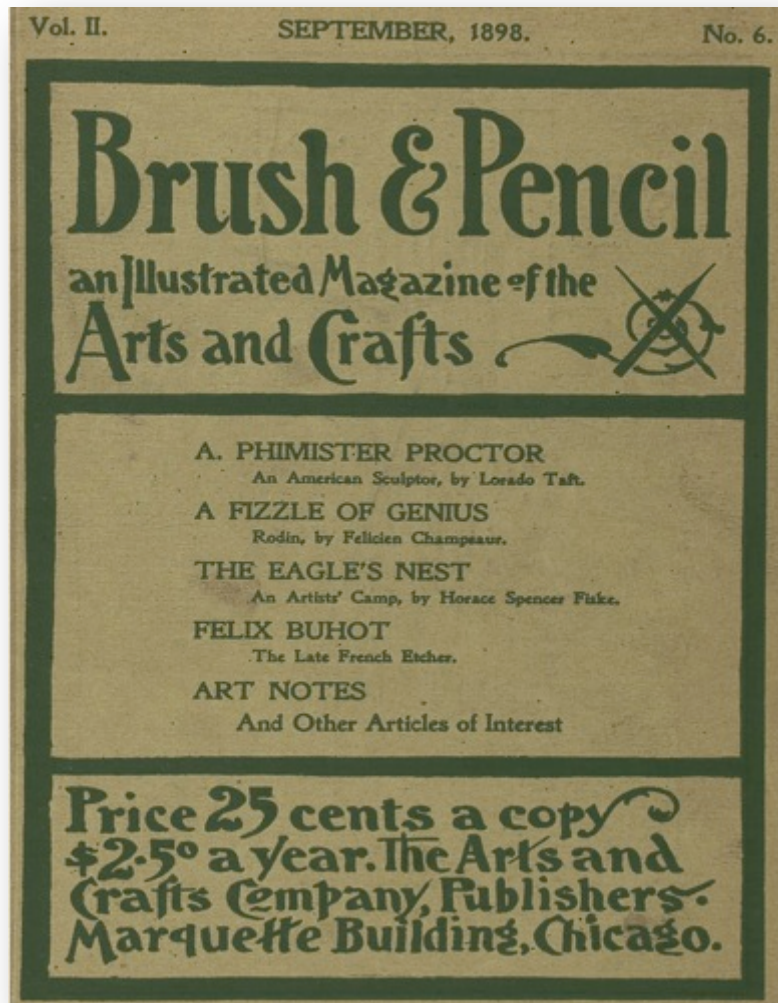
The Bill Poster

London: United Billposters' Association, 1887-1910

The period covered by **Arts: Search** is 1887-1900. Available 2016

The Bill Poster was the official journal of the United Billposters' Association. The journal provides an interesting insight into poster and outdoor advertising from the perspective of the printer and the distributor.

In addition to trade news, these issues contain an eclectic range of articles including Pigs as Advertising Mediums; An Australian View of Highly Coloured Posters; Indecent Posters; Objectionable Hoardings; Billposting in India; the Nude in Art; Street Lamp Advertising; the Pictorial Poster; Jules Chéret's Posters; Celestial Advertising [projecting advertising messages on to clouds]; Railway Station Name Boards Omnibus Advertisements; American Billposters' Associations; the 1896 Poster Show in Philadelphia; The Poster Artist at Home [an interview with Théophile-Alexandre Steinlen]; 'Poster Parties'; and Electric Signs.



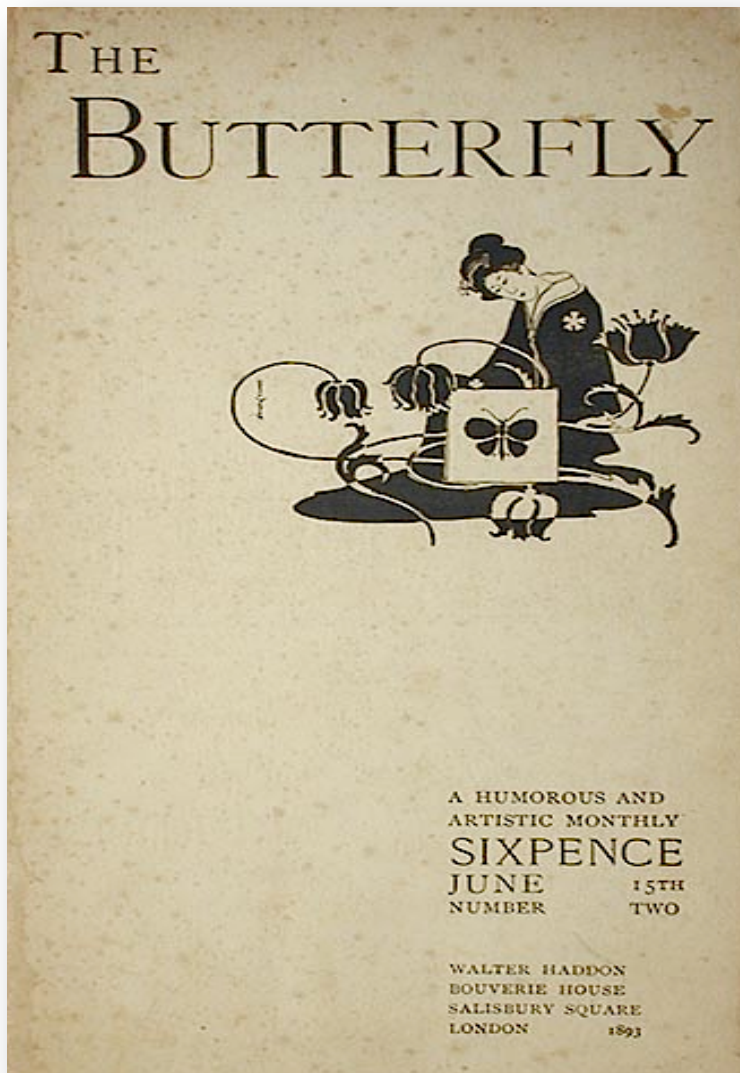
Brush and Pencil

Chicago, Illinois: The Arts and Crafts Publishing Company / The Brush and Pencil Publishing Company, 1897-1907

The period covered by **Arts: Search** will be 1897-1907

Brush and Pencil was the official journal of the Brush and Pencil Club in Chicago. It was a well-illustrated review of contemporary American painting and sculpture, with occasional articles on the decorative and applied arts and work by foreign artists. It also contained a monthly round-up of art news, together with book reviews and exhibition reports.

The first editor of *Brush and Pencil* was Charles Francis Browne (1859-1920), an instructor at the Art Institute of Chicago and one of the founders of the Club. He was succeeded by Frederick William Morton (1859-1935) who remained its editor until the closure of the magazine in June 1907



The Butterfly. A Humorous and Artistic Monthly

London: W. Haddon, 1893-1894

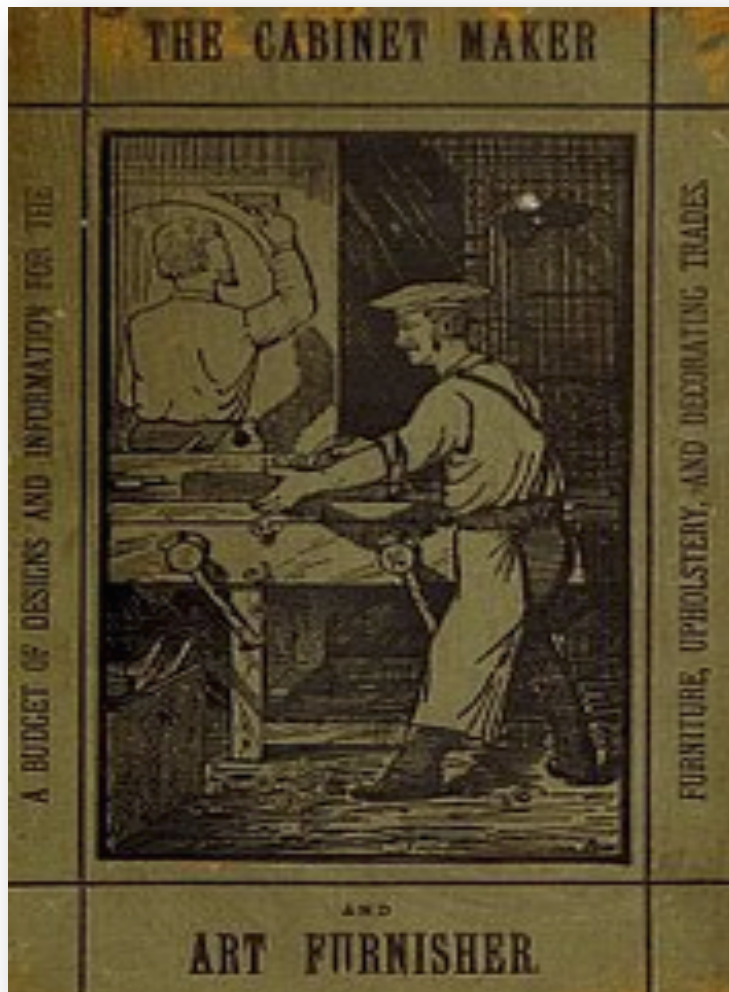
The period covered by **Arts: Search** will be 1893-1894

Edited by Leonard Raven-Hill and Arnold Gosworthy. “there was from the outset a delightful feeling of irresponsibility about the conduct of The Butterfly. One feels that the editors, who were also the proprietors, printed what they themselves appreciate, without having to keep a nervous eye on a soulless dividend-seeking board of directors” [Thorpe].

Raven-Hill provided many of the illustrations, including no less than 23 drawings for the first issue. Other artists who contributed illustrations to The Butterfly included Maurice Greiffenhagen, Oscar Eckhardt, Edgar Wilson, Paul Renouard, J.F. Sullivan and Adolph Birkenruth.

The title was revived in 1899 but closed again after only a few issues.

See: James Thorpe. English Illustration in the Nineties. London: Faber & Faber 1935 pp.170-174



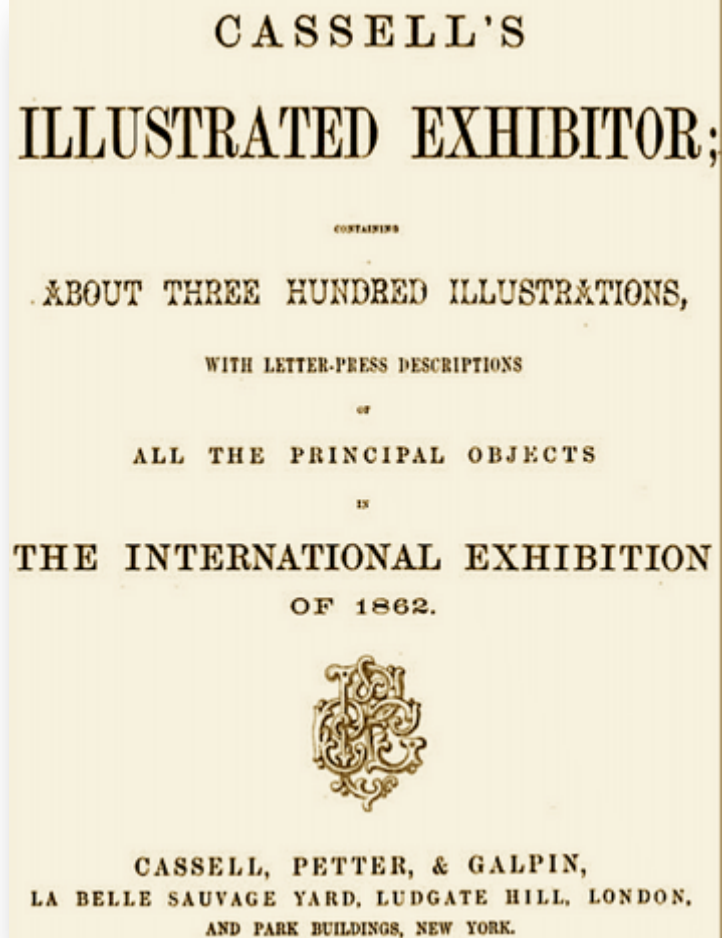
Cabinet Maker and Art Furnisher

London, England: Benn Brothers, 1880-1902

The period covered initially by **Arts: Search** will be 1880-1896.
Available 2016

Cabinet Maker and Art Furnisher was published monthly and edited by J. William Benn. It was the leading journal for the furniture and furnishing trade in Britain in the late Victorian period and is one of one of the principal sources for research on design and manufacture in this sector during these years.

The focus of the journal was very much on design. It is extensively illustrated and contains numerous articles. It also includes reports on current trends, a round up of trade news, reviews of trade literature, details of new patents, etc. By 1890 *Cabinet Maker and Art Furnisher* incorporated a number of other trade publications including *The Upholstery & Decorating Journal*; *Carpet & Floor-Covering Record*; *Furnishing Hardware Guide*, and *Timber-Yard & Woodworking Machinist*.

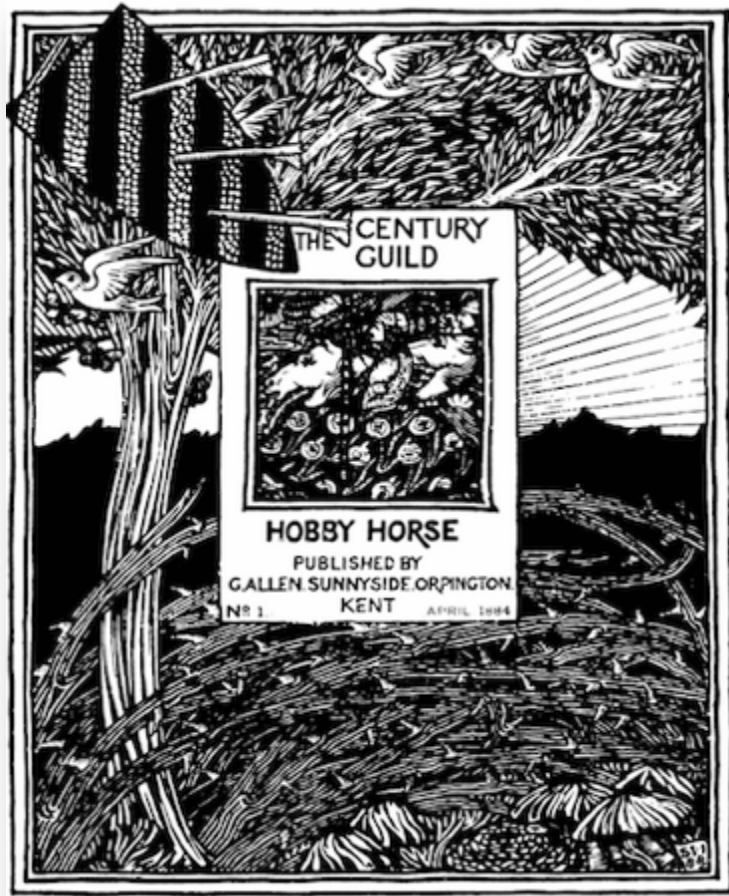


Cassell's Illustrated Exhibitor

London: Cassell, Petter & Galpin., 1862-1863

The period covered by **Arts: Search** is 1862-1863. Available 2016

A weekly report on the International Exhibition held in London in 1862. Contains articles on pottery at the Exhibition; stained and painted glass; civil and naval engineering; the fruit and food trophy, designed by Alfred Gilbert; furniture and decoration; the contributions of the British Colonies; fine art in the Exhibition; the Netherlands contributions; the design of wall and floor coverings; Minton's majolica fountain; carvings in the Exhibition; the French contributions in the Exhibitions; silver plate in the Exhibition; musical instruments in the exhibition; sculpture; the contributions of Rome; machinery in the Exhibition; tapestries; Japan in the Exhibition; bookbinding; bronzes; Grecian contributions to the Exhibition; engravings and etchings; enamelled tiles; Ireland's contributions to the Exhibition; glass chandeliers; art jewellery; the contributions of Turkey; carriages in the Exhibition; fire engines and fire escapes; cutlery, iron and general hardware; the American contribution to the Exhibition; etc.



The Century Guild Hobby Horse

London: Chiswick Press, etc., 1884-1892

The period covered by **Arts: Search** is 1884-1892. Available 2016

Quarterly. The official journal of the Century Guild of Artists. Founded by the architect and designer Arthur Heygate Mackmurdo (1851-1942), the Guild was one of the earliest Arts and Crafts groups in Britain. The magazine contained essays on art, literature, and occasionally architecture and music. The principle contributors included Mackmurdo, Selwyn Image (the author of numerous articles), Arthur Galton, May Morris, Herbert P. Horne, Christina Rossetti, and Hubert Parry. *The Hobby Horse* was much admired by William Morris. By fusing art and literature in a magazine whose layout and design was a conscious aesthetic statement, it was precursor of pioneering Modernist magazines such as *The Savoy*, *The Yellow Book* and *The Dome*.

See: Imogen Hart. 'The Arts and Crafts Movement' *The Century Guild Hobby Horse (1884-94), The Evergreen (1895-7), and The Acorn (1905-6)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.120-141



Colour

London: Colour Magazine, 1914-1932

The period covered initially by **Arts: Search** is 1914-1925. Available.

Colour contained an eclectic mixture of short stories, poetry, and articles about art. What makes it particularly interesting is its numerous reproductions (mainly in colour) of work by contemporary British painters, notably by members of the Camden Town Group and the London Group, such as Robert Bevan, Edward Wadsworth, Laura Knight, C.R.W. Nevinson, Walter Sickert, Harold Gilman and Charles Ginner. It also includes many examples of work by First World War artists. The digitization includes all the advertisements that accompany the magazine



Commercial Art

London, England: Commercial Art Ltd., monthly, 1922-1926

The period covered by **Arts: Search** is 1922-1926. Available.

Commercial Art was published by Commercial Art Ltd. in 5 volumes (42 issues) between October 1922 and June 1926. It was conceived as a trade journal for the British advertising industry and contains numerous, well-illustrated articles on posters, poster stamps, printing, typography, letter art, illustrations, signage, point-of-sale and window display, packaging, etc.

Among artists whose work is discussed or illustrated in *Commercial Art* include E. McKnight Kauffer, Fred Taylor, Tom Purvis, Reginald Frampton, Jean d'Yllon, Austin Cooper, G.M. Ellwood, H.M. Bateman, Frank Brangwyn, Harold Nelson, Fred Pegram, E.A. Cox, Frank Newbould, Herrick, Aldo Cosmati, Charles Pears, Horace Taylor, Lovat Fraser, Anna and Doris Zinkeisen, Laurie Taylor, Septimus Scott, Rilette, F. Gregory Brown, Edmund J. Sullivan, George Sheringham, Robert Braun, Frederic W. Goudy, Paul E. Derrick, etc

Coterie: A Quarterly: Art, Prose, and Poetry

London: Hendersons, 1919-1921

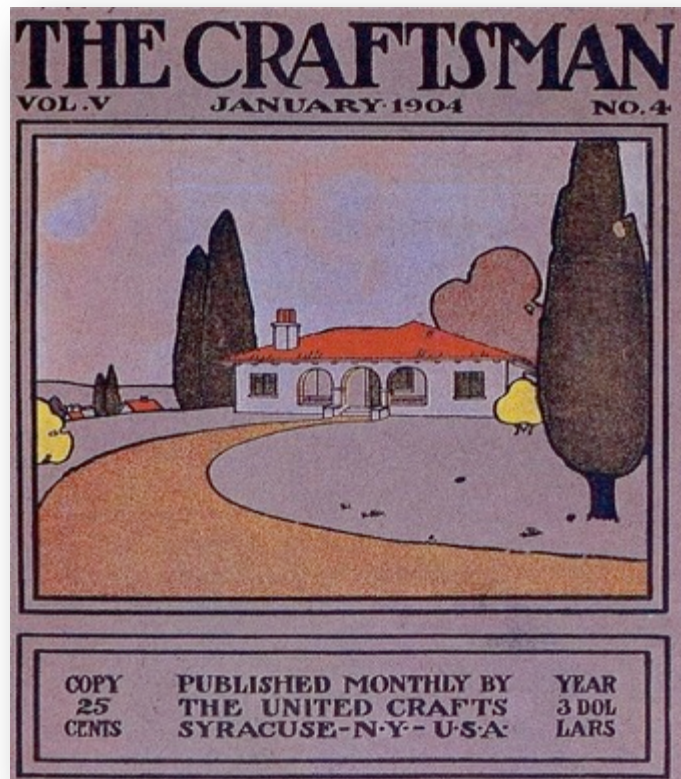
The period covered by **Arts: Search** is 1919-1921 Available

Coterie was one of a number of short-lived literary and artistic magazines published during or immediately after World War One. Few of them survived for more than a few issues and *Coterie* was no exception, running for only 7 issues, including a double number (May 1919-Winter 1920/21). It was edited by Charman Lall (nos 1-5) and by Russell Green (nos.6/7).

During its brief history, *Coterie* succeeded in attracting contributions from writers who were in the vanguard of the Modernist movement in Britain including T.S. Eliot, Aldus Huxley, Edith, Osbert and Sacheverell Sitwell, Herbert Read and Edmund Blunden. Artists illustrated in *Coterie* included Adrian Paul Allinson (who designed the cover of no.2), Walter Sickert, William Rothenstein, William Roberts (who designed the cover of no.3), Modigliani, Edward Wadsworth, John Flanagan, John Turnbull, David Bomberg (who designed the cover of no.4), Ossip Zadkine. André Derain, Mary Stella Edwards (who designed the cover of no.5), Alexander Archipenko, René Durey, and Nina Hamnett (who designed the cover of nos.6/7 and was on the Editorial Committee of *Coterie*).



See: Andrew Thacker. *Aftermath of War: Coterie (1919-21), New Coterie (1925-7), Robert Graves and The Owl (1919-23)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.462-484



The Craftsman

Eastwood, New York: United Crafts, 1901-1916

The period covered by **Arts: Search** is 1901-1916 Available

The Craftsman played a seminal role in promoting the philosophy and ideals of the Arts and Crafts movement in America. It was founded by the designer Gustav Stickley (1858-1942) and published by his United Crafts workshop in Eastwood, New York. The influence of the English craft aesthetic on *The Craftsman* is evident in the fact that four of the five articles in the first issue of the journal were on the work of William Morris and Morris & Company, and the second issue was largely devoted to the writings of John Ruskin. It was only towards the end of the second year of *The Craftsman* that it began to turn its attention to the crafts in other countries, and particularly America. Later articles in the journal include 'René Lalique: His Rank Among Contemporary Artists'; 'L'Art Nouveau, Its Origin and Development'; 'Rookwood Pottery'; 'Japanese Book Illustrations'; 'Craftsmanship in the New York Schools'; 'The Influence of the "Mission Style" Upon the Civic and Domestic Architecture of Modern California', 'August Rodin'; 'Tiffany

and Company, at the St. Louis Exposition'; 'The Work of John La Farge'; 'The New Art in Photography: Work of Clarence H. White'; 'Camera Pictures of Alvin Langdon Coburn'; 'Is There a Sex Distinction in Art? The Attitude of the Critic Toward Women's Exhibits'; 'Pictures of Alvin Langdon Coburn'; 'Is There a Sex Distinction in Art? The Attitude of the Critic Toward Women's Exhibits'; 'An afternoon with Walter Crane'; 'Town Planning in Theory and in Practice: the Work of Raymond Unwin'; 'Mary Cassatt's Achievement: its Value to the World of Art'; and 'The strange genius of Aubrey Beardsley'



Dekorative Kunst

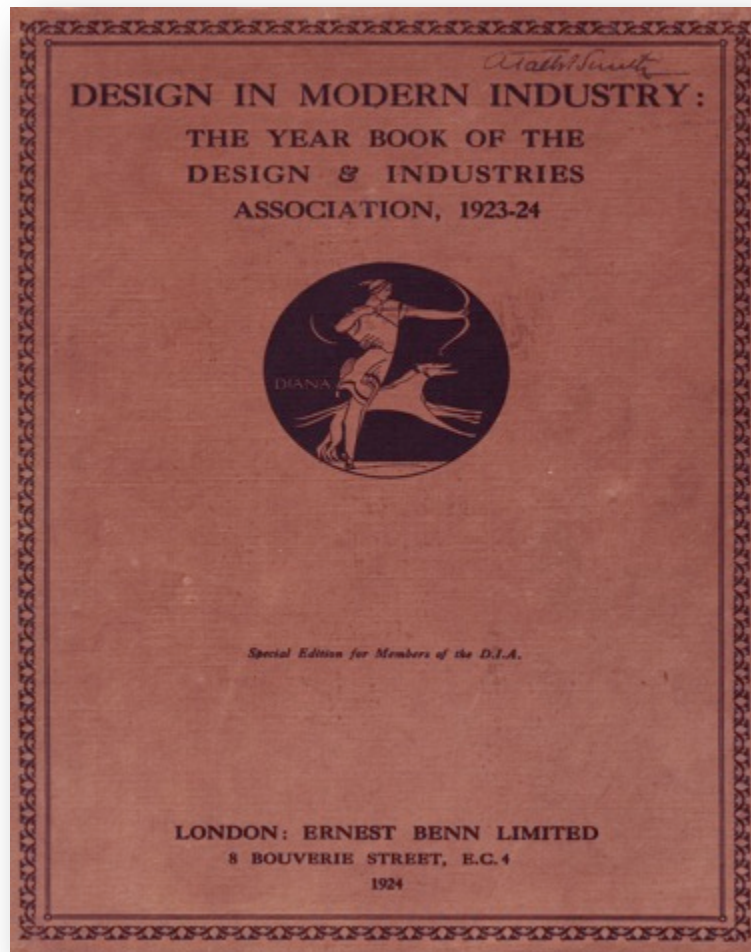
Munich, Germany: Verlaganstalt F. Bruckmann A.-G., 1897-1929

The period covered by **Arts: Search** is 1897-1925. Available

Dekorative Kunst was founded by H. (Hugo) Bruckmann (1863-1941), in association with the art critic J. (Julius) Meier-Graefe (1867-1935) and the writer and publisher Georg Hirth (1841-1916). The journal focused exclusively on contemporary decorative and applied art, particularly furniture, interior design, ceramics, glass, jewelry, metalwork and textiles. It played a significant role in promoting the Art Nouveau and Arts and Crafts movements in Germany. In its early years, coverage was international, however, after c.1910 the journal concentrated more on the German and Austrian art.

Notable among contributors to *Dekorative Kunst* were the art dealer S. (Siegfried) Bing (1838-1905), and the writer/designers Henry van de Velde (1863-1957) and Hermann Muthesius (1861-1927). Among the numerous artists and designers whose work feature in the journal are Peter Behrens, Richard Riemerschmid, C.R. Ashbee, M.H. Baillie Scott, C.F.A. Voysey, C.R. Mackintosh, Josef Hoffmann, Koloman Moser and Gustav Klimt.

Dekorative Kunst included long reports on the work of the Wiener Werkstätte and members of the Deutscher Werkbund, and on international exhibitions, particularly the Paris Exposition of 1900, the Esposizione Internazionale d'Arte Decorativa Moderna in Turin in 1902, and the Louisiana Purchase Exhibition in St. Louis in 1904.



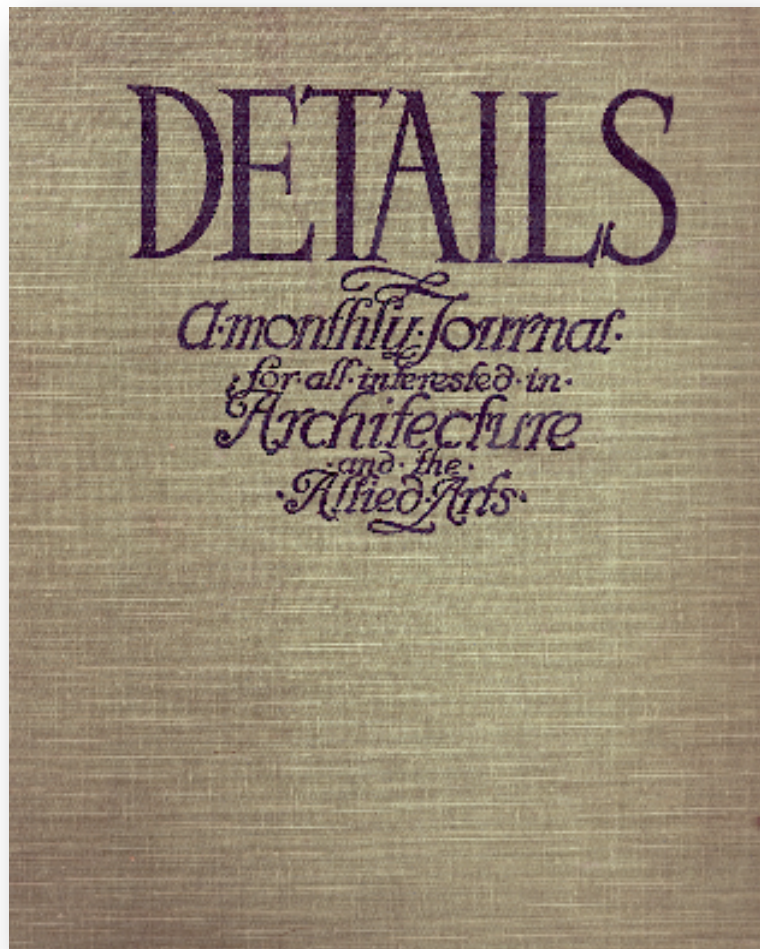
Design in Industry. The Year Book of the Design & Industries Association

London, England: Benn Brothers, 1922-1925

The period covered by **Arts: Search** is 1922-1925 Available

Annual review of work by members of the Design & Industries Association (DIA). Contains an introduction by John Gloag followed by photographs of furniture, interior decoration, fabric design, pottery, industrial architecture, metalwork, domestic equipment, printing and lettering, shop fronts, vehicles, toys, and posters. Designers whose work is illustrated include Ambrose Heal, Gordon Russell, Sidney Barnsley, Ernest Gimson, Minnie McLeish, Gilbert Bayes, Dora Batty, E. McKnight Kauffer, F.C. Herrick, Cayley Robinson, C.R.W. Nevinson, etc. Contains several photographs of the British Empire Exhibition at Wembley, 1924-25

The 1924-25 edition of the Year Book was entitled *Design in Modern Life and Industry*



Details: A Monthly for Those Interested in Architecture and the Allied Arts

London, England: Details Magazine, 1909

The period covered by **Arts: Search** is 1909

Monthly. Edited by the architect, R. Randal Phillips (1878-1967), this short-lived monthly journal contains detailed descriptions, photographs and plans of architectural features in contemporary British buildings. Includes arcades, balconies, bridges, carvings and sculpture in stone and wood, chimney-pieces and fireplaces, church work, doors, doorways and entrances, door furniture, floors, gates, gate piers and railings, leadwork, panelling, plasterwork, ponds and fountains, shop fronts, staircases, wall treatments, and windows and window treatments. Among architects whose work is included are J.D. Sedding, Edwin Lutyens, Aston Webb, E. Guy Dawber, Ernest Newton, Maxwell Ayrton and W.H. Bidlake.



The Dome

London: The Sign of the Unicorn Press, 1897-1900

The period covered by **Arts: Search** is 1897-1900
Available 2016

Published in two series. First series (1897-1896) subtitled *A Quarterly Containing Examples of All the Arts*; New series (1898-1900) subtitled "An illustrated magazine and review of literature, music, architecture and the graphic arts". Each issue of the first series is divided into four distinct sections – Architecture; Literature; Drawing, Painting, and Engraving; and Music. The second series isn't divided into sections, but merges the different art mediums. Literary contributors included Laurence Binyon, Laurence Housman, Gleeson White, W.B. Yeats, Maurice Maeterlinck, T. Sturge Moore, Charles J. Holmes, Roger Fry, Alice Meynell, Louis Barsac, Arthur Symons. Artists whose work is discussed or illustrated include Edward Craig, Alan Wright, Paul Woodruffe, G.F. Watts, William Strang, J.J. Guthrie, Frank Mura, Philip Connard, and Edward Calvert.

See: David Peters Corbett. *Symbolism in British 'Little Magazines': The Dial (1889-97), The Pageant (1896-7), and The Dome (1897-1900* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.111-119

James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp.195-197



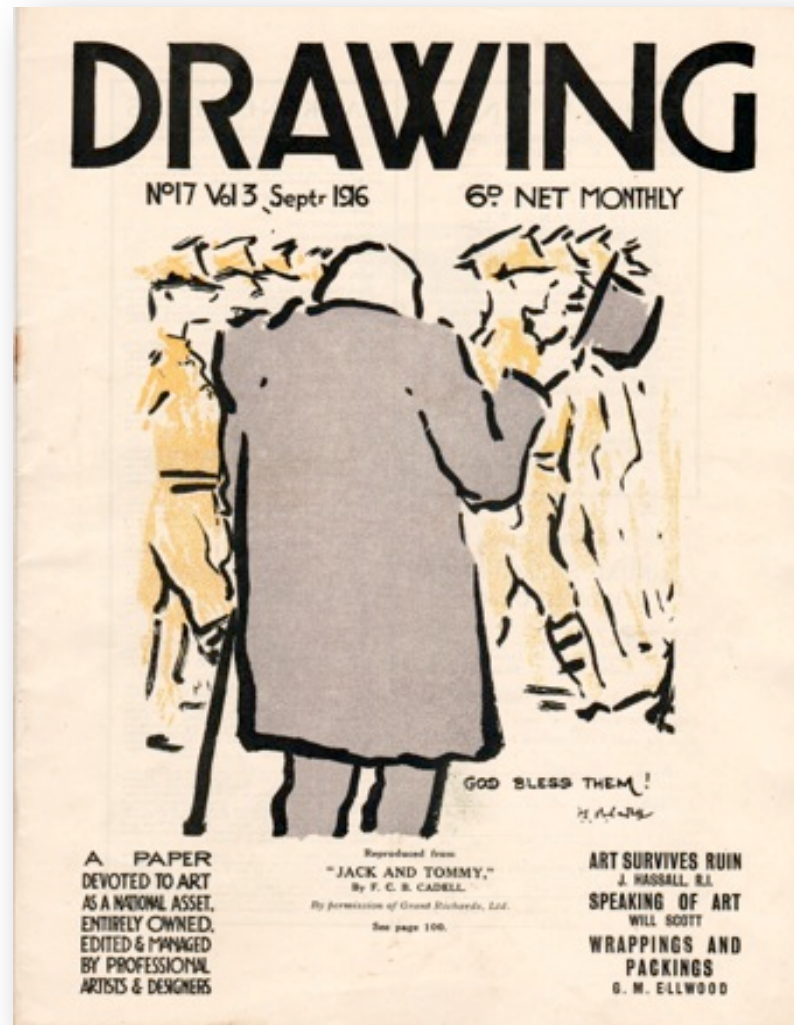
Deutsche Kunst und Dekoration

Darmstadt, Germany: Alexander Koch, 1897-1932.

The period covered initially by **Arts: Search** is 1897-1925. Available

Deutsche Kunst und Dekoration was founded, edited and published by Alexander (Alex) Koch (1860-1939). It is sometime known as “the German *Studio*”, and was similar both in size and format to its British counterpart, launched four years before. Like its predecessor, *Deutsche Kunst und Dekoration* primarily covered contemporary decorative and fine art. In addition to well-illustrated articles it also includes book and exhibition reviews and news items.

Although international in its scope, *Deutsche Kunst und Dekoration* predominantly covered German, Austrian, Scandinavian and Central European art. It contains extensive reports on the Exposition Universelle et Industrielle in Paris in 1900, the Esposizione Internazionale d'Arte Decorativa Moderna held in Turin in 1902, and the work of the Wiener Werkstätte and by members of the Deutscher Werkbund.

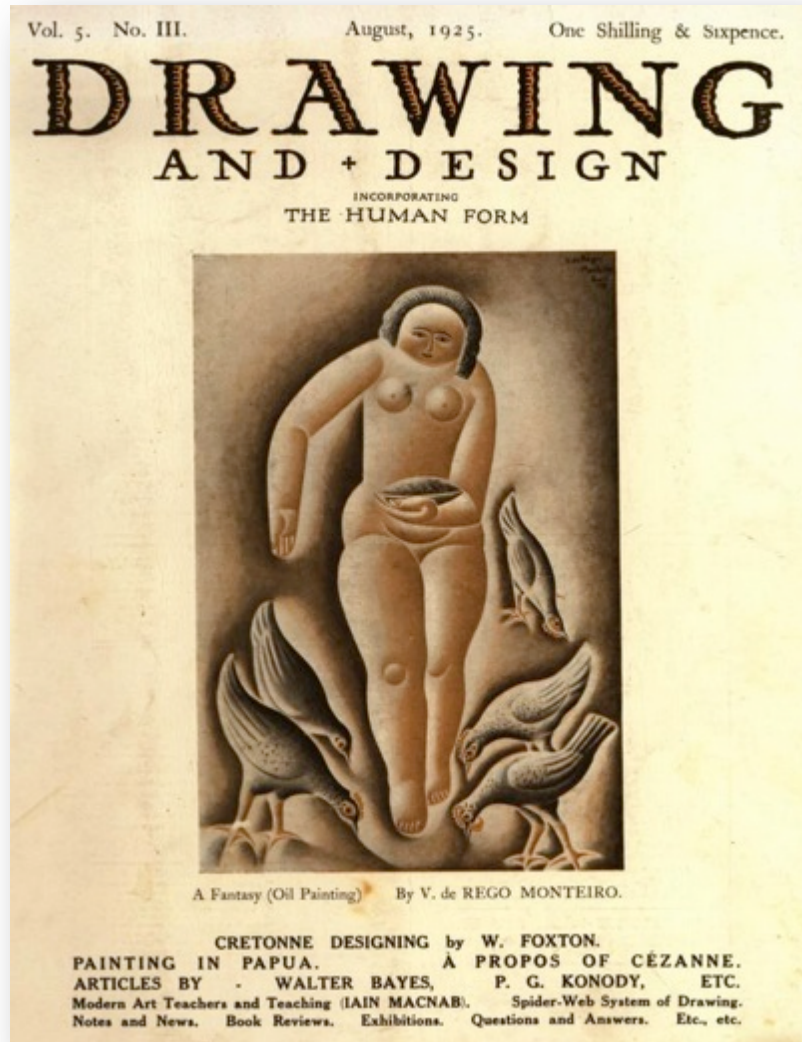


Drawing

London: Drawing, 1915-1919

The period covered by **Arts: Search** is 1915-1916
Available 2016

Monthly. *Drawing* described itself as "A paper devoted to art as a national asset, entirely owned, edited & managed by professional artists and designers". These issues contain articles how to design a poster stamp; military sketching; the British Industries Fair; architectural drawing; art of the cinema; the cartoons of H.M. Bateman; Futurism in design; metal repoussé; stained glass; sketching the Kaiser; silhouette drawing; cartoonists and the war; window dressing by Compton Penrose; how to become an art teacher; caricature; stage decoration; cloisonné enameling. Contributors included John Hassall, Walter G. Raffé, Will Scott, P. Wylie Davidson, G.M. Ellwood, F.L. Griggs, Will Dyson; Robert Atkinson, Charles E. Dawson; and Anna Airy



Drawing & Design

London: Proprietors of Drawing & Design, new series, monthly, 1920-1926

The period covered by **Arts: Search** is 1920-1926

A successor to *Drawing*. Contains articles on contemporary drawing, etching, engraving, watercolour art and illustration. Focuses primarily on the work of British artists and artists working in Britain including F. Gregory Brown, Charles Shannon, , Tom Purvis, Bert Thomas, Gwen Raverat, Laura Knight, Fred Taylor, Robert Anning Bell, William Orpen, Haldane Macfall, E. McKnight Kauffer, G.M. Ellwood, Frank Brangwyn, Phoebe Stabler, Eric Kennington, Rex Vicat Cole, Hesketh Hubbard, William Rothenstein, Maxfield Armfield, Lucien Pissaro, Tom Mostyn, Laude Shepperson, Ethel Gabain, etc.



Dresslers Kunstjahrbuch / Dresslers Kunsthandbuch

Leipzig: E., Haberland, 1906-1934 [after 1906 published in Dresden, Rostock and Berlin by various publishers]. Issued annually 1906-1913, and then irregular.

The period covered by **Arts: Search** is 1906-1921. Available 2014

Originally published as Dresslers Kunstjahrbuch. Title changed to Dresslers Kunsthandbuch with the 1921 edition. It was meticulously compiled under the editorship of the interior architect and painter Willy Oskar Dressler (1876-1954) and was the German equivalent of *The Year's Art* (published in London from 1880), and the *American Art Annual* (published in New York from 1898). It contains biographical information on thousands of contemporary German and German-speaking i.e. Austrian and Swiss) artists, architects, designers and art critics including many names not in Thieme-Becker, Benezit, etc.. Also contains a survey of the activities of most of the leading art galleries, museums, art societies, art schools, etc. in Germany and Austria. Very few libraries, even in Germany, have copies of this invaluable research source.



The Evergreen, A Northern Seasonal

The Lawnmarket of Edinburgh by Patrick Geddes and Colleagues / London: T. Fisher Unwin, 1895-1897

The period covered by **Arts: Search** is 1895-1897.
Available 2017

Issued in 4 parts: Spring (Volume 1, 1895), Autumn (Volume 2, 1895), Summer (Volume 3, 1896), Winter (Vol. 4, 1896-97). Edited by Patrick Geddes and William Sharp [pseudonym of Fiona MacLeod]. Geddes used *The Evergreen* to promote his vision of a Celtic Revival amongst Scottish artists and writers.

Literary contributors to *The Evergreen* included Hugo Laubach, Gabriel Setoun, Dorothy Herbertson, Fiona MacLeod, Alexander Carmichael, John Geddie, Margaret Armour, Rosa Mulholland, Noël Paton, George Douglas, William Macdonald, George Eyre-Todd, Nimmo Christie and Paul Desjardins. Artists whose work is illustrated or decorated the pages of *The Evergreen* included Charles H. Mackie, John Duncan, Helen Hay, Alice Gray, Robert Burns, Paul Serusier, James Cadenhead, Pittendrigh MacGillivray, E.A. Hornel, W.G. Burn Mursdoch, Marion A. Mason, Nellie Baxter, Annie Mackie, Effie Ramsay and Andrew K. Womrath.

See: Imogen Hart. 'The Arts and Crafts Movement' *The Century Guild Hobby Horse (1884-94), The Evergreen (1895-7), and The Acorn (1905-6)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.120-141

James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp.192, 195



L'Exposition de Paris 1889

Paris, France: En Vente à la Librairie Illustrée, 1888-1889

The period covered by **Arts: Search** is 1888-1889. Available

L'Exposition de Paris de 1889 was published in 40 issues between 15 October 1888 and 2 October 1889. It documents in detail the preparations for and course of the Exposition Universelle held in Paris between May and October 1889.

The journal is an invaluable record of Exposition Universelle held in Paris in 1889, one of the most important cultural events in France during the nineteenth century. It is illustrated extensively with photo engravings and contains numerous reports on every aspect of the Exposition, notably the construction of the Eiffel Tower, the abiding symbol of the Fair.

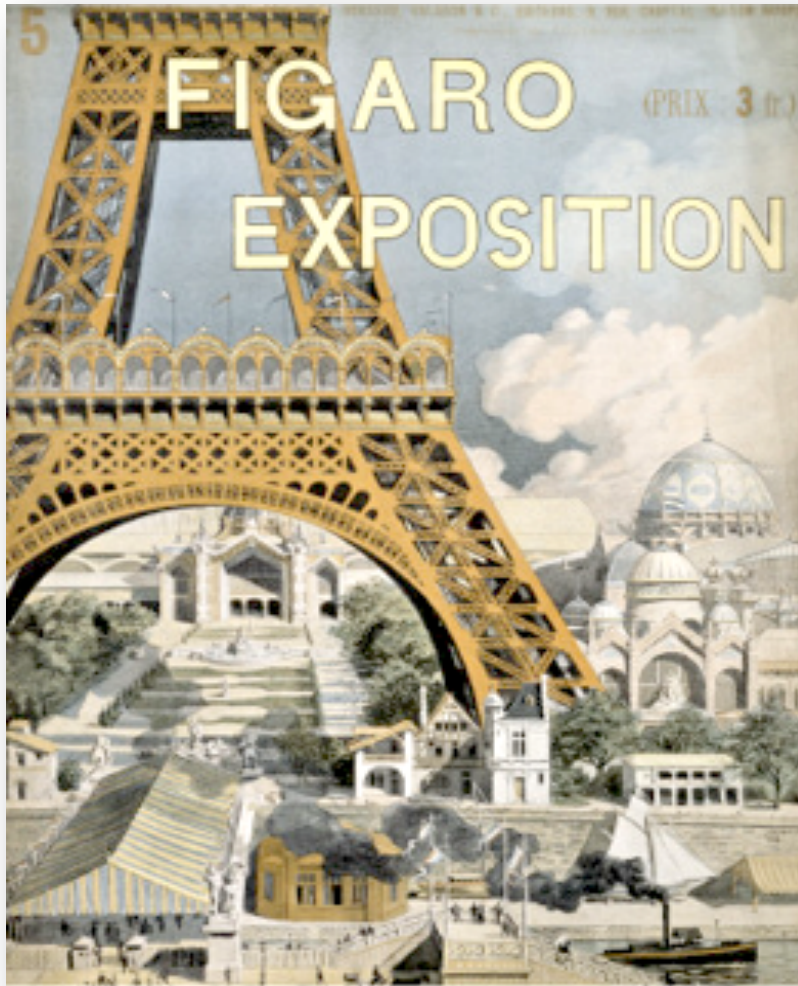


Femina

Paris: Lafitte et Cie, 1901-1938, 1945-1954

The period covered by **Arts: Search** will be 1901-1925. Available 2016-17

Founded, published and edited by Pierre Lafitte (1872-1938). *Femina* is a fashion magazine, containing articles of general interest. Publication ceased in 1938 following the death of Lafitte. It was relaunched in 1945.

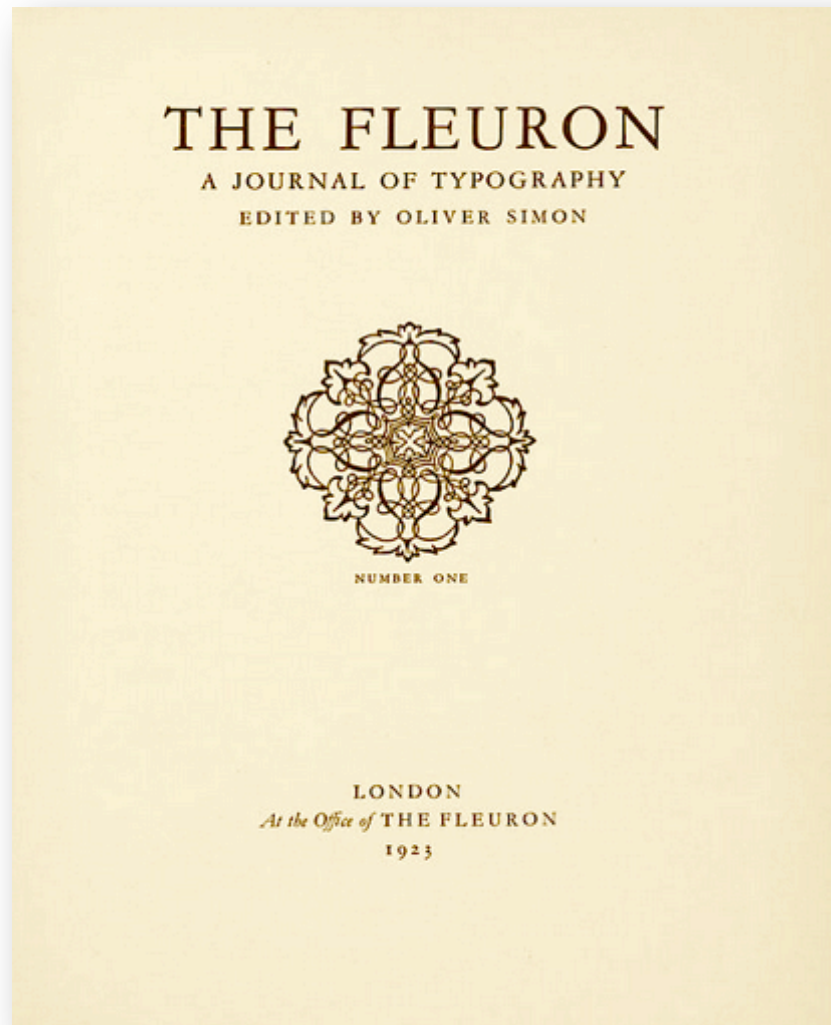


Figaro Exposition 1889

Paris: Goupil & Co., Éditeurs. London: Simpkin, Marshall, Hamilton, Kent & Co., 1889.

The period covered by **Arts: Search** is 1889. Available 2016

A special English language edition of *Figaro* devoted to the Exposition Universelle held in Paris in 1889. Probably the best survey in English of this particular World's Fair. Contains a series of articles by various authors, including Emile Blavet, Georges Grison and Philippe Gille on the architecture of the exhibition and the work exhibited.



Fleuron. A Journal of Typography

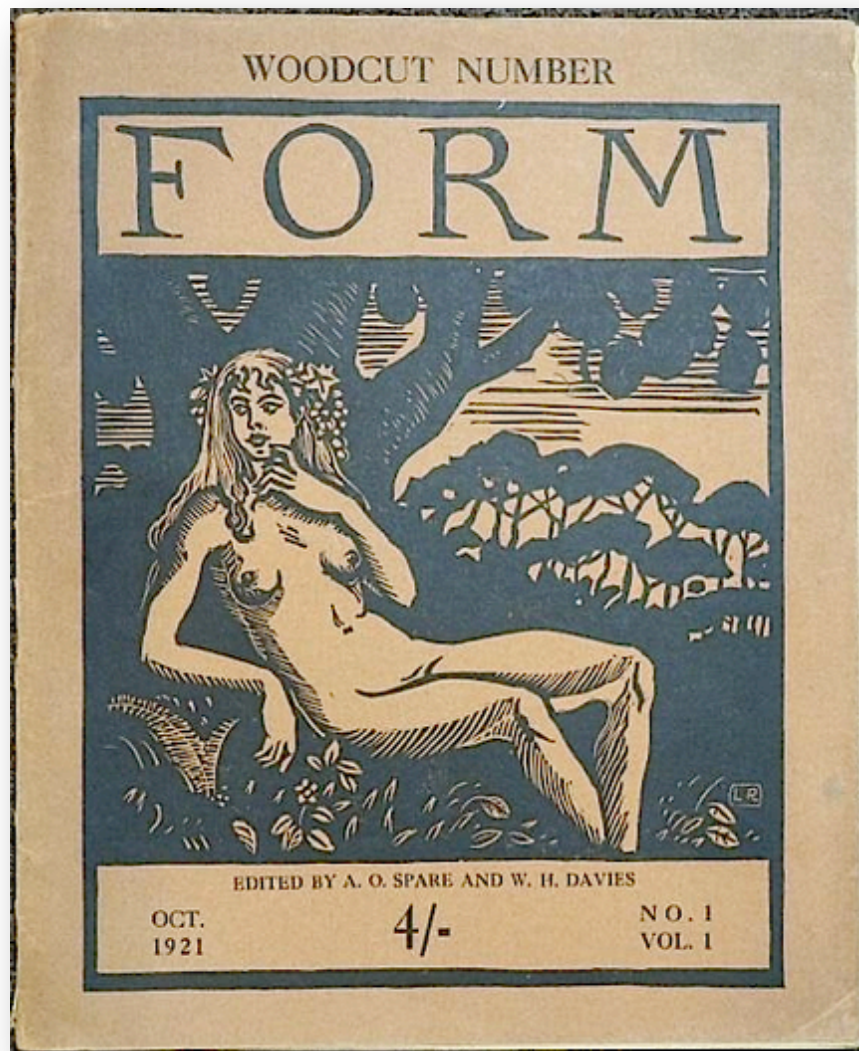
London: The Fleuron, 1923-1930.

The period covered initially by **Arts: Search** is 1923-1925. Available 2016

Generally considered one of the most important British periodicals devoted to typography. Edited by the influential typographic consultants Oliver Simon and Stanley Morison, *The Fleuron* was the journal of the Fleuron Society, founded by Simon, Morison, Holbrook Jackson and Bernard Newdigate in London 1922. The journal soon achieved an international reputation for the quality of its articles, with contributions from many of the leading typographers, designers, and graphic artists. It contained articles on W.A. Dwiggins, Bruce Rogers, Claude Garamond, Eric Gill, Rudolf Koch, Karl Klingspor, 'The Typography of the 'Nineties', 'On decorative printing in America', 'Mr. C.H. St. John Hornby's Ashendene Press'. etc.

See: Grant Shipcott. *Typographical Periodicals Between the Wars: A Critique of The Fleuron, Signature and Typography*. Oxford, England: Oxford Polytechnic Press, 1980

Wikipedia: https://en.wikipedia.org/wiki/The_Fleuron



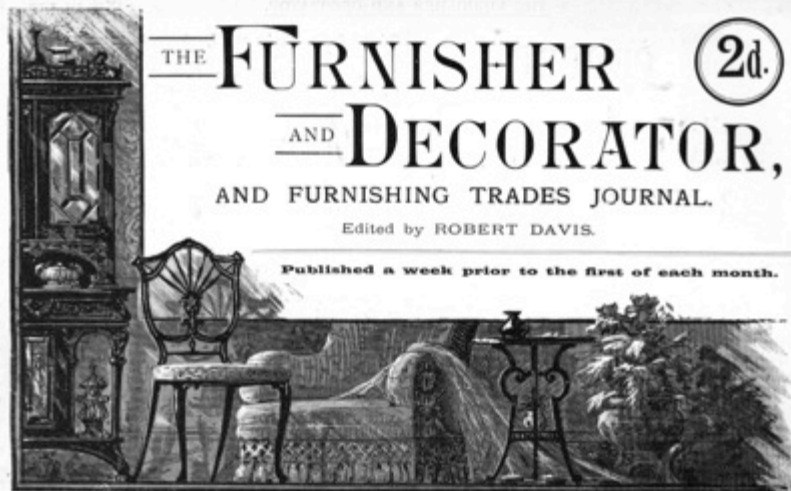
Form. A Quarterly of the Arts

London: John Lane/Moreland Press, 1916-1917, 1921-1922

The period covered by **Arts: Search** 1916-1917, 1921-1922. Available 2016

Form was conceived by the extraordinary English artist and occultist Austin Osman Spare (1886-1956) and launched at the height of the First World War. Spare envisaged it as a successor to *The Yellow Book*, however, it proved nowhere near as successful, running to only 5 issues – April 1916, April 1917, October 1921 November/December 1921, and January 1922. However, during its short history *Form* was able to muster some notable contributors including Edmund J. Sullivan, Harold Massingham, Aldous Huxley, Robert Graves, Walter Sickert, Arnold Bennett, Siegfried Sassoon, Edward Thomas, James Guthrie, W.H. Davies, Arthur Waley, Edith Sitwell, Frank Brangwyn, Laura Knight, Sidney Sime, Ludovic Rodo, Edward Wadsworth, Walter Spradbury, William Nicholson, Claude Lovat Fraser, John Nash and Paul Nash.

See: Paul Edwards. *Nostalgia and Reacion: Austin O. Spare and Form (1916-17), The Golden Hind (1922-4) and the Decachord (1924-31)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.120-141



No. 13.—VOL. II Price Twopenny Offices: 50, Finsbury Sq., London, E.C. 3- per annum, post free. (NOV., 1890.



NOTWITHSTANDING many prognostications to the contrary, mostly the outcome of non-successful and envious rivalry, we have survived to submit the first number of our second yearly volume. It is just possible that some members of the trades to which we minister may have given temporary credence to the notion—much put about—that this journal was only a fungous growth. We trust that after twelve months of success, and the manifest improvement in our pages, such an idea will be dispelled, and that *The Furnisher and Decorator* may now be regarded as a recognised, if not “the recognised,” organ of the trades with which it deals. Our aim will be to make this mostly two-pennyworth of designs and information more than ever useful, both to buyers and advertisers; and we must heartily thank those who have given us such generous support during the past year.

Our designers may be reminded that the Society of Arts hold a sum of £400, the balance of the subscriptions to the Owen

Jones Memorial Fund, presented to them by the Memorial Committee, on condition of their spending the interest thereof in prizes to “Students of the Schools of Art, who in annual competition produce the best designs for household furniture, carpets, wall-papers and hangings, damasks, chintzes, &c., regulated by the principles laid down by Owen Jones.” The prizes will be awarded on the results of the annual competition of the Science and Art Department. Competing designs must be marked, “In competition for the Owen Jones Prizes.”

“How’s trade?” is always the first question of the business man, i.e., after the absorbing topic of the weather has been exhausted. We are glad to say that immediate trade prospects are of a fairly encouraging character. It is a promising sign that out of 50 branches of the Alliance Cabinet Makers’ Association, 26 return trade as good or very good, 13 as fair or very fair; only 5 branches return trade as quiet; the remaining ones report trade as middling or unsettled through trade movements. The number of members signing the unemployed book is 62 cabinet makers, 1 chair maker, 10 carvers, and 2 turners; total, 75—28 less than last month, but 57 more than the corresponding month last year. Branch secretaries write as follows:—London district—Trade still continues good in London, there being less than 1 per cent. of our members out of employment. The carvers are somewhat quieter, but there are reasons for believing that this is only of a temporary nature. Manchester—We have experienced a sudden depression in trade, but we are hopeful that it will not continue long. Sheffield—I have to report trade good in Sheffield. The Union strike is not settled. Liverpool—Since the settlement of the strike we have been unable to shop all our members.

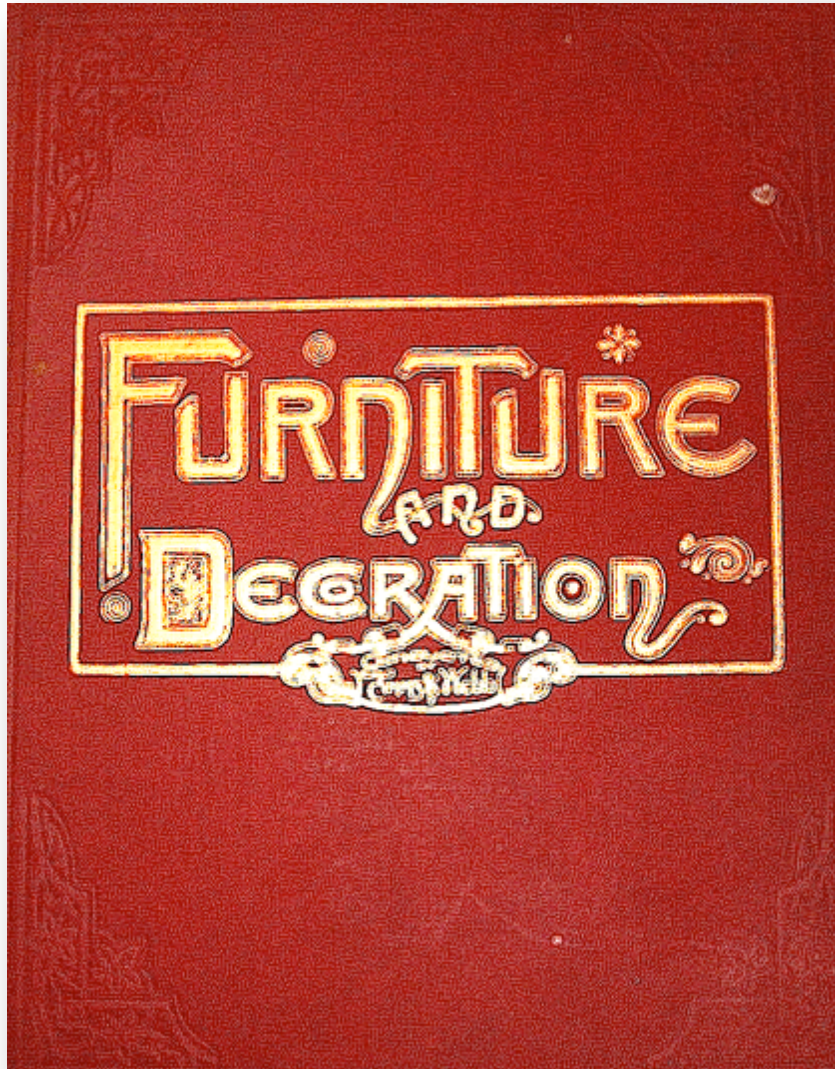
The Furnisher and Decorator

London: The Furnisher & Decorator, 1889-1892

The period covered initially by **Arts: Search** will be 1890-1891

Monthly. Edited by Robert Davis. Short-lived scarce trade journal. Despite the similarity of the title and content, this journal appears to have no connection with *Furniture and Decoration*.

Arts: Search has digitized issues 13-24 (November 1890-October 1891). Only 3 more issues were published. We will digitize further issues if they can be traced.



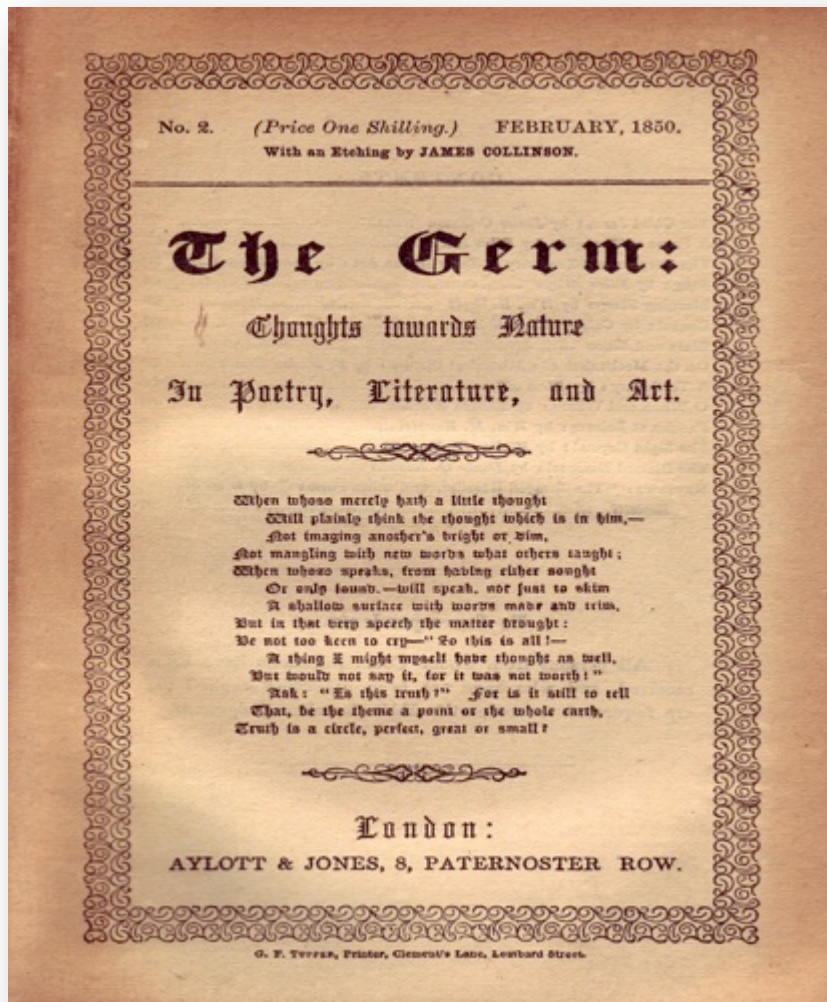
Furniture and Decoration

London: Smith & Botwright/Timms & Webb, 1890-1899

The period covered initially by **Arts: Search** will be 1890-1891.

Rare and little known trade journal. Together with the *Cabinet Maker and Art Furnisher*, and the *Journal of Decorative Art* (both launched a decade earlier), *Furniture and Decoration* is an invaluable source on late Victorian furniture design and interior decoration. The influence of the Arts and Crafts aesthetic on the latter title is evident by its detailed coverage of the 2nd exhibition of the Arts and Craft Exhibition Society on the first page of its first issue.

Arts: Search has digitized issues 1-24 (January 1890-December 1891). These issues were published monthly. The frequency of publication after December 1891 is unclear. We will digitize further issues if they can be traced.



The Germ / Art and Poetry

London, England: Aylott & Jones, 1850

The period covered by **Arts: Search** will be 1850 [all published]. Available 2014

The Germ was a short-lived journal produced by the Pre-Raphaelite Brotherhood and edited by William Michael Rossetti.

Four issues were published - January, February, March and May 1850. The title changed to *Art and Poetry* in March 1850. Contains etchings by Ford Madox Brown, William Holman Hunt, Walter Howell, Deverell, and James Collinson; and poetry and essays by Dante Gabriel Rossetti, Thomas Woolner, Coventry Patmore, William Michael Rossetti, and others.

See: Marysa Demoor. *In the Beginning, There was The Germ: The Pre-Raphaelites and 'Little Magazines' in The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.51-65

Wikipedia https://en.wikipedia.org/wiki/The_Germ_%28periodical%29

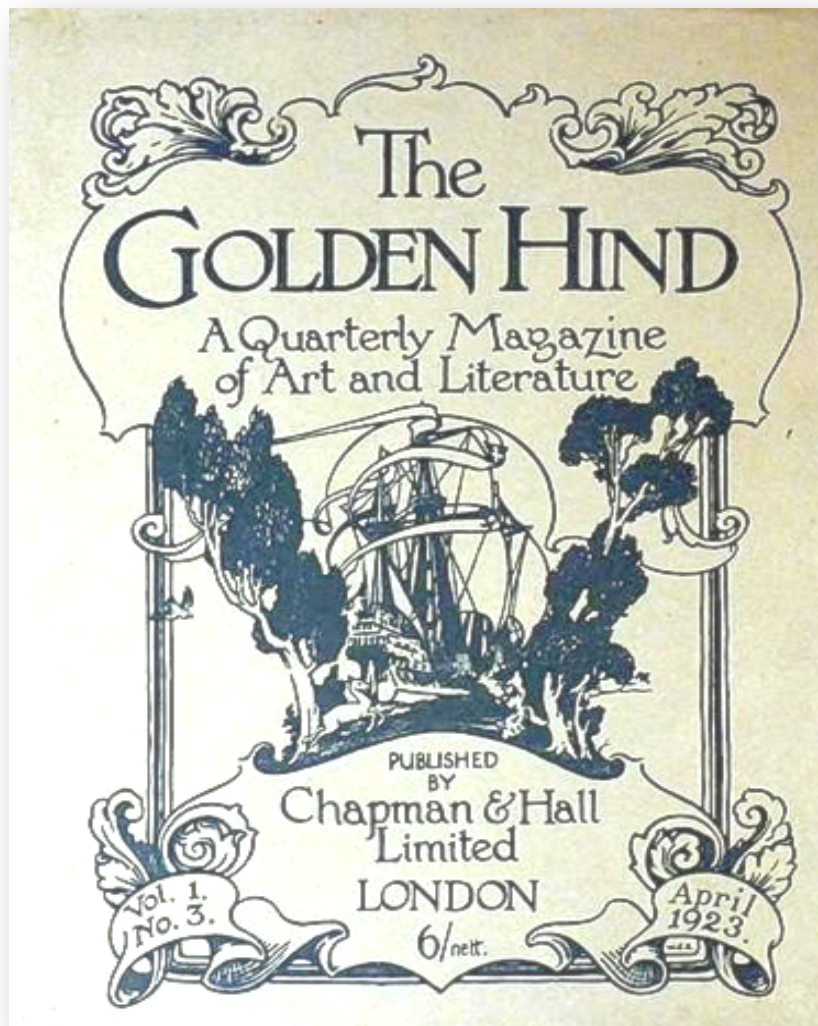


Il Giovane Artista Moderna

Turin: E. Cordier Editore, 1902-1903

The period covered by **Arts: Search** is 1902-1903. Available 2016

Fortnightly. Rare and fragile magazine. Each issue consists of 12 loose-leaf pages containing an introduction followed by numerous examples of contemporary Italian decorative and applied art, e.g. ceramics, glass, jewelry, art metalwork, furniture, posters, advertising graphics, illustration, etc. The magazine was heavily influenced by the prevailing Stile Liberty (Art Nouveau) style and was probably launched to coincide with the Esposizione Internazionale d'Arte Decorativa Moderna (International Exposition of Modern Decorative Arts) held in Turin in 1902. *Il Giovane Artista Moderna* was succeeded by *L'Artista Moderno. Rivista illustrata d'arte applicata* (1904-1941). Although initially also issued fortnightly and continuing the volume sequence of *Il Giovane Artista Moderna*, *L'Artista Moderno. Rivista illustrata d'arte*, was more conventional in its format



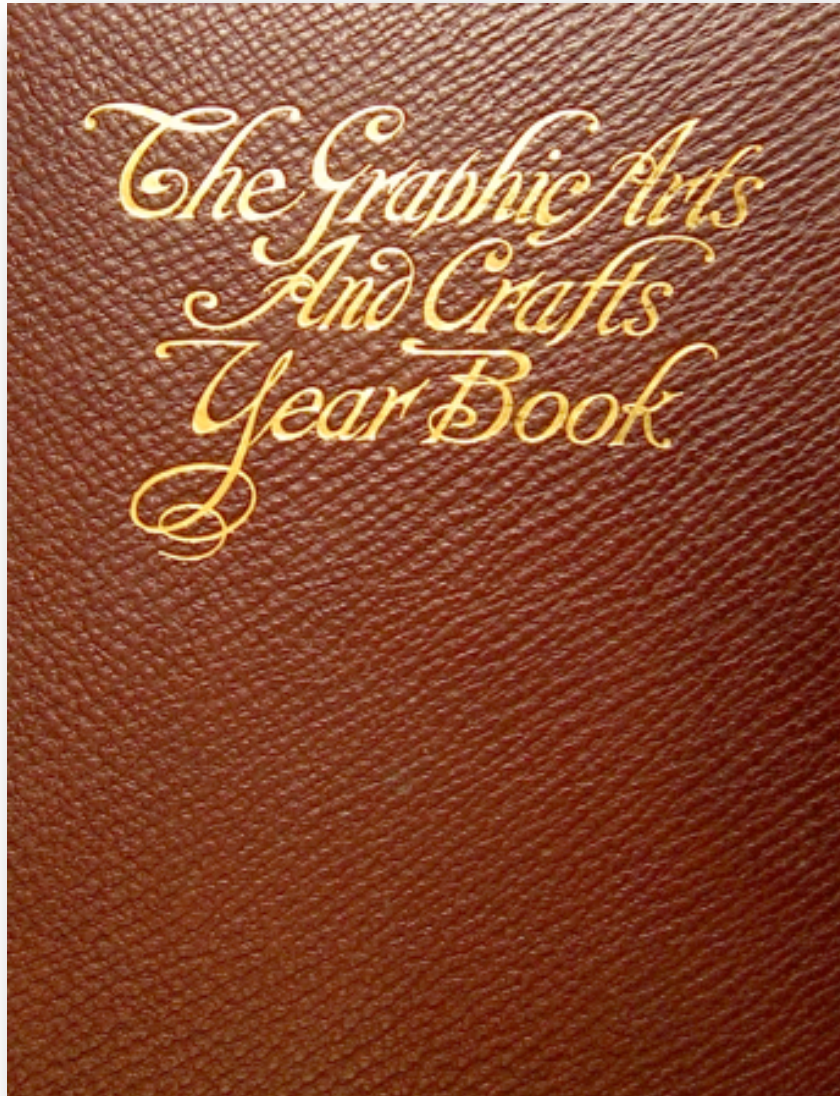
The Golden Hind. A Quarterly of Art and Literature

London: Chapman & Hall, 1922-1924

The period initially covered by **Arts: Search** is 1923. Available 2016

Edited by Clifford Bax (1886-1962) and Austin Osman Spare (1888-1956), *The Golden Hind* was a short-lived Modernist magazine, published quarterly between October 1922-July 1924. So far only one issue (vol. I, no. 3, April 1923) has been digitized. Our intention is to digitize further issues. Literary contributors to this issue included Naomi Michison, Aldous Huxley, George Sheringham, W.H. Davies, Clifford Bax, and Cecil French. Artists whose work is illustrated include Haldane MacFall, Austin O. Spare, Warwick Reynolds, Walter E. Spadbury, E.A. Cox, Cecil French, Louis Bouquet, Laurence Bradshaw, and Grace E. Rogers

See: Paul Edwards. *Nostalgia and Reacion: Austin O. Spare and Form (1916-17), The Golden Hind (1922-4) and the Decachord (1924-31)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.120-141

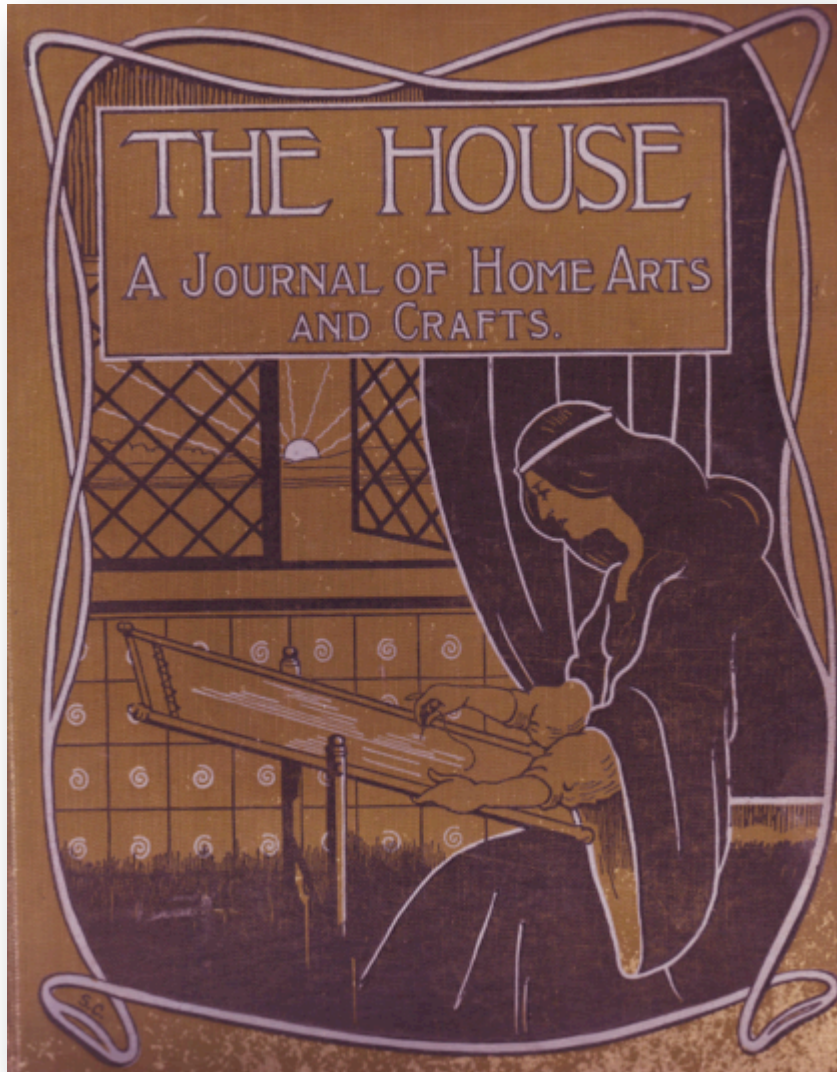


The Graphic Arts and Crafts Year Book

Hamilton, Ohio: Republican Pub. Co., 1907-1913

The period covered by **Arts: Search** is 1907-1913.
Available 2017

Subtitle: "*American annual review of the engraving, printing and allied industries*" (varies slightly). Similar in format and content to the *Penrose Annual* [see], however, unlike *Penrose*, which was published for nearly ninety years, only six volumes of *The Graphic Arts and Crafts Year Book* were published – 1907, 1908, 1909, 1910, 1911-12, 1913-14.



The House: An Artistic Monthly for Those who Manage and Beautify the Home

London, England: Horace Cox, H. Virtue, etc. 1897-1903 [Text in English]

The period covered initially by **Arts: Search** will be 1897-1902. Available

In the introduction to the first issue of *The House*, the editor observed that “There are now dozens of journals which have to do with the dressing and adornment of the body; but strange to say, there is not one dealing exclusively with the dressing of the house.” This, they asserted, would be the function of *The House*. Over the next five years the magazine covered every conceivable aspect of the furnishing and management of the Victorian home with articles on furniture, lighting, wallpaper, carpets and rugs, tiles, art needlework, ceramics, glassware, decorative woodcarving, stained glass, art metalwork, etc.

Among artists, designers and firms whose work feature in *The House* are Walter Crane, Liberty & Co., Heal & Sons, and John Ruskin. The influence of the Arts and Crafts movement is very much evident.

THE IDEAL

A QUARTERLY
PUBLICATION

FOR THE YEAR

VOLUME I

PART I



EDITED BY

A. G. TEMPLE, F.S.A.

LONDON
GEORGE NEWNES, LTD.
MDCCCIII

The Ideal. A Quarterly Publication

London: George Newnes Ltd., 1903

The period covered by **Arts: Search** is 1903.
Available 2016

Edited by G.M. Temple. The most short-lived of art magazines - only one issue was published [volume I, part I, 1903]. It was extremely large in format [55 cm x 40 cm], issued in a box, and in a limited edition of only 250 copies. The cost of production may account for the fact that no further issues were published. Articles include 'Celebrated Artists and their Work - I. Valasquez' by Frederick Wedmore; 'Artists' Ideals of Women' by Sir Wyke Bayliss; 'A Moorish Garden: A Dream of Granada by Lord Leighton P.R.A.' by G.M. Temple; 'The Venice of Turner' by Bernard Capes; 'Illuminated Horæ: Some Early Netherlandish Examples' by W.H. James Weale; 'Fortuny' by A. Lys Baldry, etc.

THE ILLUSTRATED EXHIBITOR

No. 1.]

JUNE 7, 1851.

[Price 2s.]

Introduction.

NEARLY five hundred years ago, old Geoffrey Chaucer had provisions of the grand inauguration festival at the Crystal Palace on the May-day of this glorious Eighteen Hundred and Fifty-one. Inspired by the occasion, the author of "Peverell," the "Pret Thackeray," as Jules Janin calls him, writes a "May-day Ode," and publishes it in the columns of a morning newspaper. In the ancient poet's "House of Fame" we have the Queen in her Crystal Palace; in the ode of the modern novelist the words grow jubilant and full of hopeful anticipations. A benison upon both poets. Is it not a good thing for us to rejoice and be proud that we, of all other people, should be the first to throw aside the cold garb of nationality and exclusiveness, and invite the whole world to a peaceful contest of arts and industry? As the sun shone out upon that glorious morning, and the Queen in the midst



of her people presided at the Great Festival of Labour, was not a promise given to the world of a long peaceful future? — a future in which "man to man o'er all the world, should brothers be;" a future, not of jealousies and mistrusts, and international hatreds and revilings, but one in which art, science, commerce, literature, and brotherly kindness should go hand-in-hand among all the nations of the earth. It was indeed a grand day for those who had set and part in the great deed so worthily conceived and admirably executed; and in the calendar of ages it will be one to be remembered, long after all who assisted in it have been laid in their quiet graves. Other triumphs have been won, and other victories celebrated, but none greater or more glorious than this.

The Illustrated Exhibitor . . . The Great Exhibition of All Nations

London: John Cassell, 1851

The period covered by **Arts: Search** is 1851. Available 2016

Subtitled *A tribute to the World's Industrial Jubilee; Comprising Sketches, by Pen and Pencil, of the Principal Objects in the Great Exhibition of the Industry of all Nations, 1851*, *The Illustrated Exhibitor*, was published weekly between 7 June 1851-27 December 1851.

Contains an account of the origins of the Great Exhibition of All Nations, the world's first international exhibition, held in Hyde Park, London in 1851, together with a description of the Crystal Palace in which the exhibition was held, and a series of reports on the work displayed.

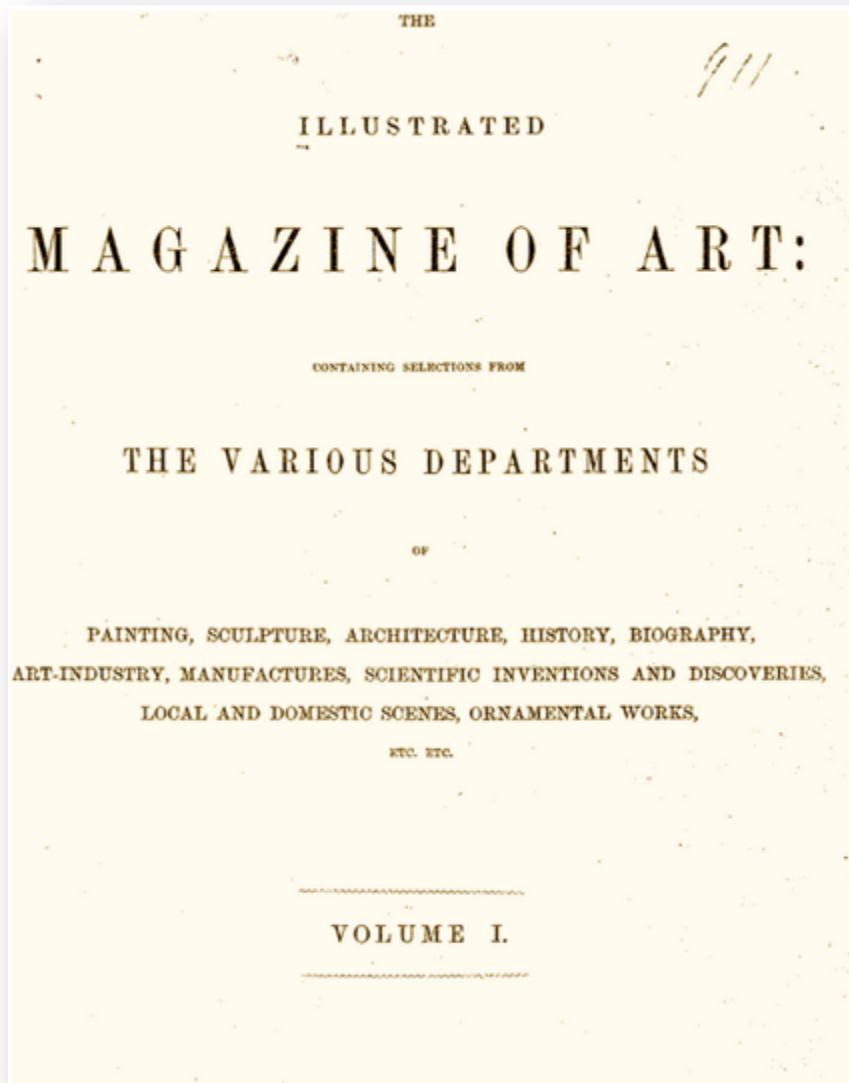


The Illustrated Exhibitor and Magazine of Art

London: John Cassell, 1852

The period covered by **Arts: Search** is 1852. Available 2016

Subtitled: *Collected from the Various Departments of Painting, Sculpture, Architecture, History, Biography, Art-Industry, Manufactures, Inventions and Discoveries, Local and Domestic Scenes, Ornamental Works, etc., The Illustrated Exhibitor and Magazine of Art*, was published weekly between January-December 1852. The subtitle gives an indication of the breadth of coverage of the magazine. It was succeeded by the short-lived *The Illustrated Magazine of Art*, which in turn was revived many years later as *The Magazine of Art*.



The Illustrated Magazine of Art

London: John Cassell, / New York, NY:
Alexander Montgomery, 1852-1853

The period covered by **Arts: Search** is 1852-1853. Available 2016

Subtitled: *Containing Selections from the Various Departments of Painting, Sculpture, Architecture, History, Biography, Art-Industry, Manufactures, Scientific Inventions and Discoveries, Local and Domestic Scenes, Ornamental Works, etc.*, *The Illustrated Magazine of Art* was a successor to *The Illustrated Exhibitor and Magazine of Art*. It contains an eclectic assortment of articles on art, life and culture. It proved not to be a success and ceased after 24 issues. . The title was revived in 1878 as *The Magazine of Art*.

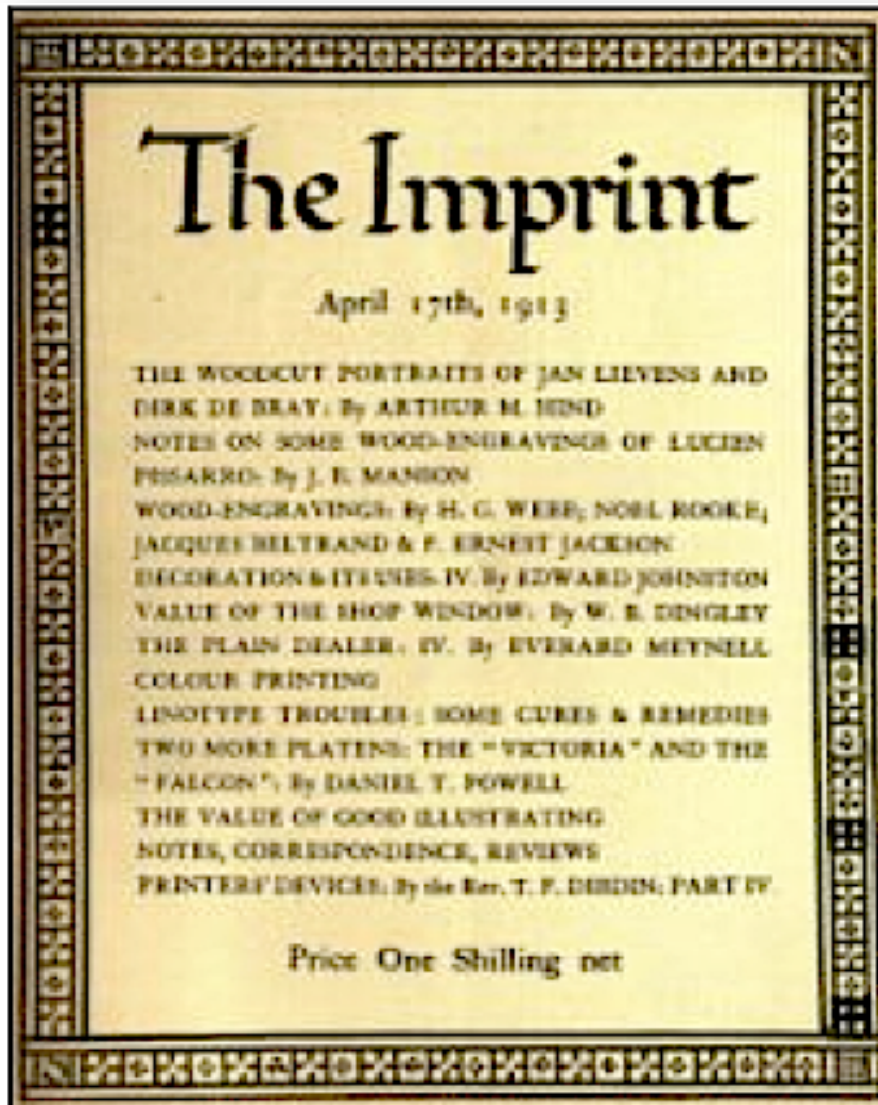


L'Image: Revue Mensuelle Artistique et Littéraire

Paris, France: A. Floury, Éditeur, 1896-1897.

The period covered by **Arts: Search** is 1896-1897. Available

L'Image was published monthly between December 1896 and December 1897 by Henri Floury, on behalf of the Corporation Française des Graveurs sur Bois. The editor was the engraver Tony Beltrand (1847-1904), who also provided art direction in collaboration with Léon Ruffe and Auguste Lepère. The aim of *L'Image* was to promote and encourage the art of wood engraving. It featured original work by many of the leading engravers, illustrators, graphic artists and painters then active in France, including Jules Chéret, Eugène Carrière, Fantin-Latour, Victor Prouvé, Henri Bellery-Desfontaines, Puvis de Chavannes, Jean Émile Laboureur, Alphonse Mucha, Maurice Denis, Eugène Froment, Léon Perrichon, Georges de Feure, Auguste Rodin, Kees van Dongen, Edgar Degas, Frédéric Florian, Georges Jeannot, Clément Bellenger, Eugène Carrière, Lucien Pissarro, Henri Rivière, Jean Veber, and Jacques Beltrand..



The Imprint

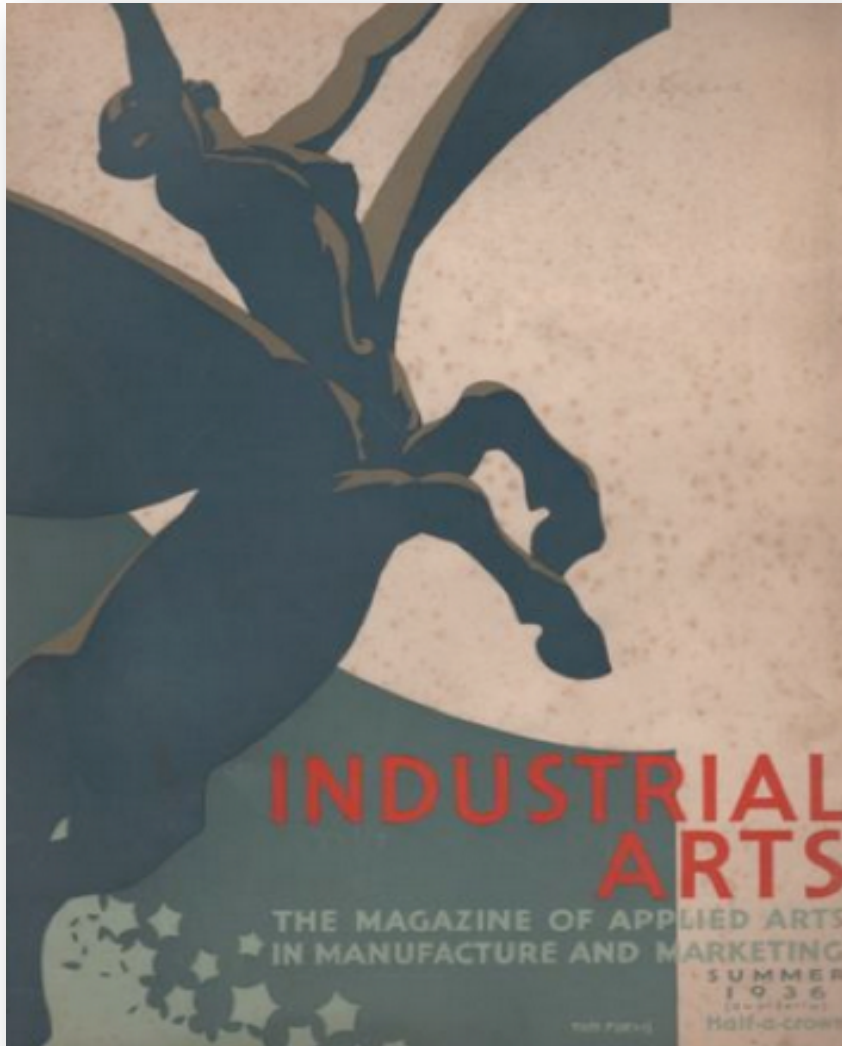
London, England: The Imprint Publishing Co., 1913

The period covered by **Arts: Search** is 1913.
Available

The Imprint was a short-lived but seminal journal devoted to the arts of printing, typography, illustration and lettering. It was published in between January and November 1913. The editors were the influential English typographic designers F. Ernest Jackson, Edward Johnston, J. H. Mason, and Gerard T. Meynell, who were assisted by an Advisory Committee of over 30 artists and individuals from the realms of art, printing and publishing that included Joseph Pennell, W.R. Lethaby, and Douglas Cockerell.

Contains articles on Poster Advertising on the London Underground; Children's Book Illustration, and the 1913 Arts and Crafts Exhibition

Among contributors were Walter Crane, Joseph Pennell, W.R. Lethaby, Edward Johnston, etc.

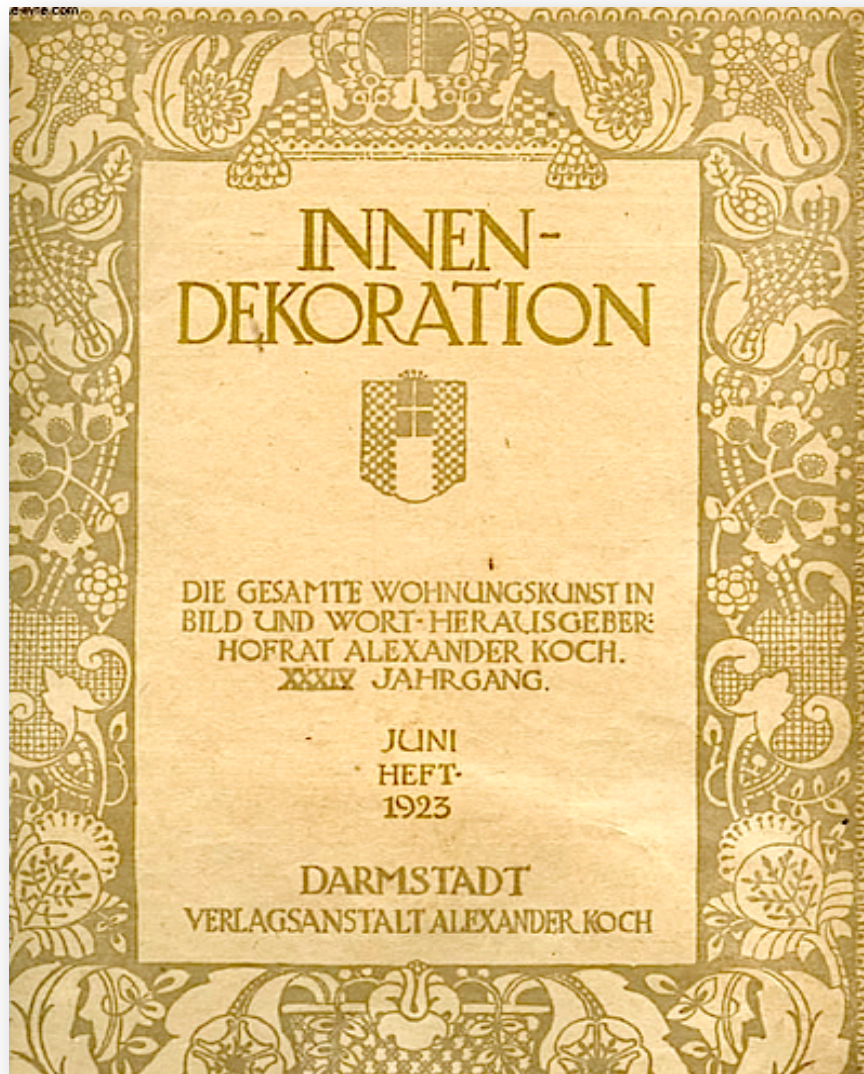


Industrial Arts

London: Bernard Jones Publications Ltd., 1936

The period covered by **Arts: Search** is 1936.
Available

Quarterly. Short-lived (only 4 issues published). Contains articles by Eric Gill, Jan Tschichold, László Moholy-Nagy, Duncan Grant, Raymond Loewy, Norman Bel Geddes, Raymond McGrath, Xanti Schwawinsky, Laurelle Guild, Paul Bonet, Herbert Beyer, Eileen Hunter, Imre Reiner and others on streamlined transport, aluminium tableware, Surrealist bookbinding, modern decorative art in Sweden, the murals of Robert Delaunay, advertising art, the design of modern shops, sculpture on machine-made buildings, modern jewellery, the posters of Austin Cooper, abstract painting and the new typography, propaganda films, Italian industrial art schools, the use of glass in architecture, modern art glass, the Reimann School in London, the Royal Designer for Industry, humour for advertising, etc.



Innen-Dekoration

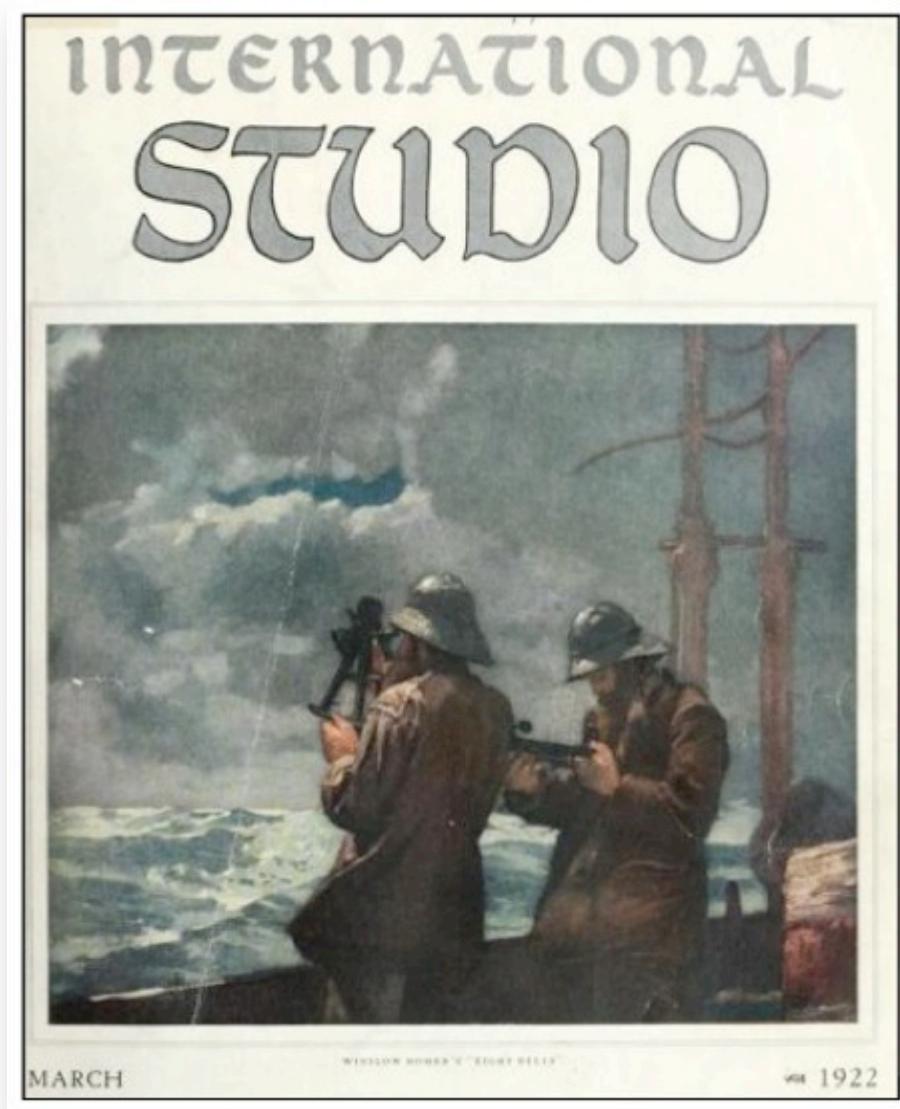
Darmstadt, Germany: Verlagsanstalt A. Koch, 1890-1944

The period covered initially by **Arts: Search** will be 1893-1923. Available 2016]

Innen-Dekoration originated as *Illustrierte kunstgewerbliche Zeitschrift für Innen-Dekoration* in 1890. The title changed in 1900. It was founded, edited and published by Alexander (Alex) Koch (1860-1939).

The journal was published monthly and contains well-illustrated articles on contemporary German and Austrian interior architecture and decorative art. It also includes reports on design trends in other countries.

Among architects and designers whose work is discussed or illustrated in *Innen-Dekoration* are Peter Behrens, Richard Riemerschmid, Bruno Paul, Josef Hoffmann, H.M. Baillie Scott, Emanuel Margold, Runge & Scotland, Koloman Moser, Julius Klinger, Ludwig Hoffmann, Georg Metzendorf, Emanuel von Seidl, Paul Würzler, Georg Honold, Alfred Altherr, C.R. Ashbee, Ludwig Hohlwein, Rudolf and Fia Wille, Otto Prutscher, Henry van de Velde, Albin Müller, etc.



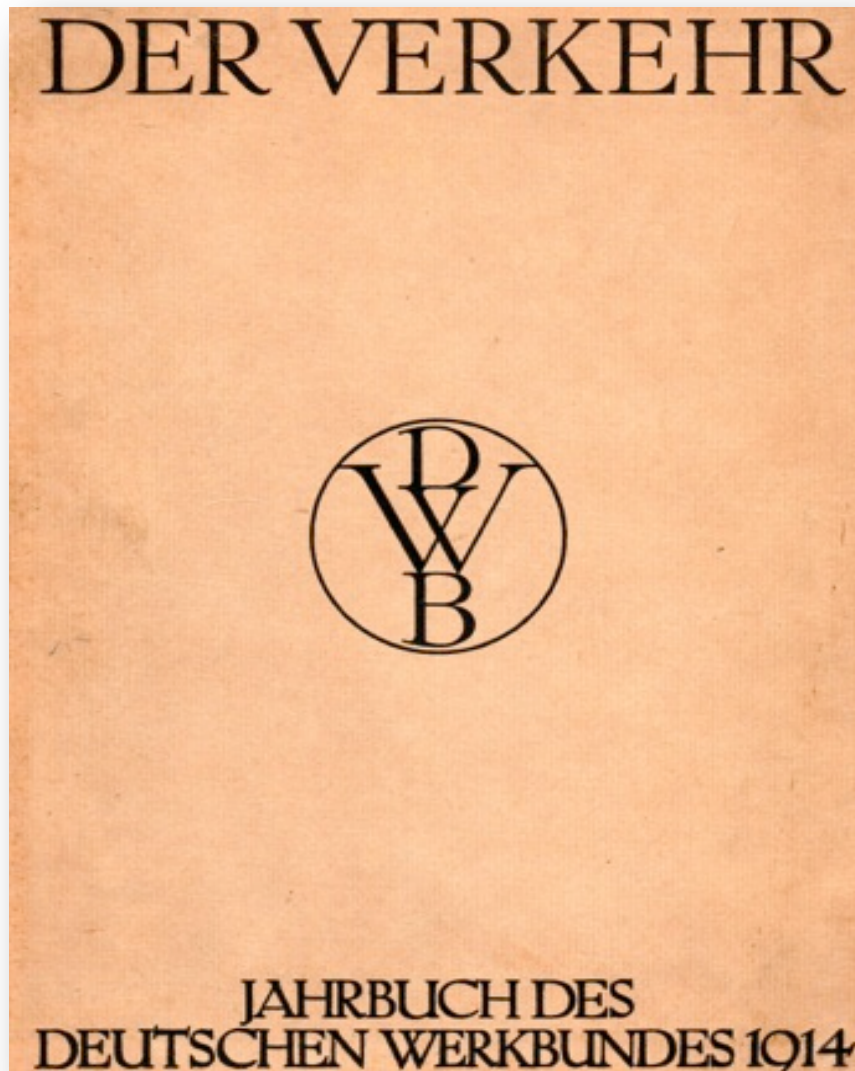
The International Studio

New York, NY / London, England: John Lane Company [etc.], 1897-1931.

The period covered by **Arts: Search** will be 1897-1922. Available

Between 1897-1921, *The International Studio* was the U.S. edition of the British fine and decorative arts journal *The Studio*, and was produced jointly in New York and London. Although the focus of *The International Studio* was art from an American perspective, for many years it replicated a percentage of material from the British edition. In 1922 *The International Studio* was acquired by International Studio Inc. and henceforth published exclusively in New York. In September 1931 it was absorbed into *The Connoisseur*.

Editors of *The International Studio* were Charles Holmes (1868-1936), from 1897 to 1920; G.C. Eglington, from 1920 to 1922; Peyton Boswell (1879-1936), from 1922 to 1925; W.B. McCormick, from 1925 to 1928; and H.J. Whigham (1869-1954), from 1928 to 1931.



Jahrbuch des Deutschen Werkbundes

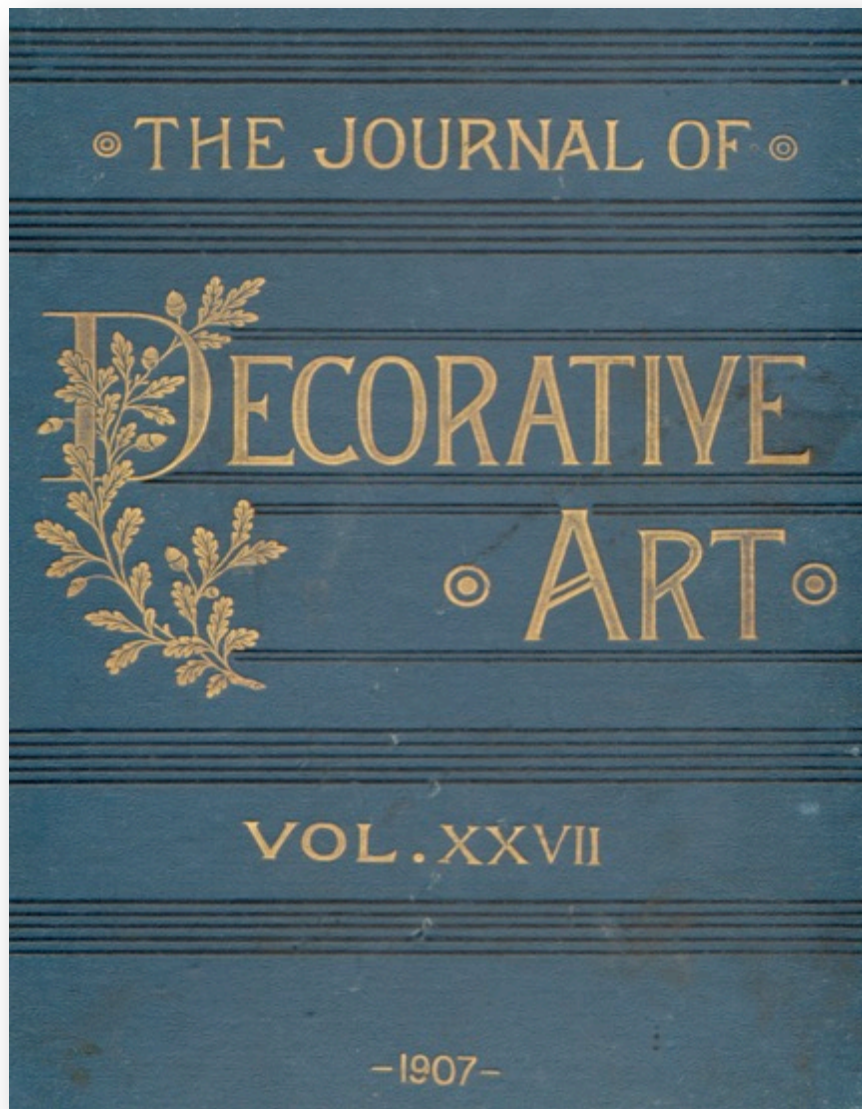
Jena: Eugen Diederichs / Munich: F. Bruckmann / Berlin: Hermann Reckendorf, 1912-1916/17, 1920

The period covered by **Arts: Search** is 1912-1916/17, 1920. Available 2016

The yearbook of the Deutscher Werkbund (DWB) [founded 1907]. Volumes 1-5 of the yearbooks have the subtitle *Jahrbuch des Deutschen Werkbundes*; the subtitle of volume 6 is *Jahrbücher des Deutschen Werkbundes*. [There were no yearbooks issued in 1918 and 1919]. Membership of the DWB was open to architects and all active in the fields of design and the applied arts.

The yearbooks contain a series of essays on recent developments in German design, followed by approximately 150-200 examples of representative work by members of the DWB. An exception to this format is the 1916-17 edition which was devoted to the design of war memorials and graves.

See: Wikipedia https://en.wikipedia.org/wiki/Deutscher_Werkbund



The Journal of Decorative Art

London, England: Simpkins, Marshall, Hamilton, Kent & Co.; Manchester, England: The Decorative Arts Journal Co., Ltd. [etc.], 1881-1949 [Text in English]

The years covered initially by **Arts: Search** will be 1883-1907 [with gaps]. Available 2016-17

Monthly. Subtitled : *An Illustrated Technical Journal for the House Painter, Decorator, and all Art Workmen.* [subtitle varies] *The Journal of Decorative Art* was the official organ of the National Association of Master House Painters of England and Wales. It was published monthly and contains detailed national and regional reports on current technical and design trends in the decorative arts, particularly furniture and surface decoration, together with trade news and reports. Possibly because it was a trade journal with a limited circulation, *The Journal of Decorative Art* is extremely scarce. It is an invaluable source for research on late Victorian and early twentieth century British decorative art from an industry perspective.



The Kensington: A Magazine of Art, Literature and the Drama

London: Simpkin Marshall Hamilton Kent & Co., 1901

The period covered by **Arts: Search** is 1901. Available

Monthly. Short-lived (only 7 issues published, March-September 1901) magazine of art, music and literature. Edited by Mrs. Steuart Erskine [Beatrice Erskine] and R.J. Richardson. Contains articles on the present position of French Impressionism; the Guild of Women Binders; the International Art Exhibition in Venice; contemporary American painters; theatre costume design; the history of art exhibitions in Rome; contemporary Scandinavian art; the lyric poetry of Robert Bridges; the operas of Handel; the work of Charles Shannon; and sculptors of the Italian Revival. Among writers who contributed articles to *The Kensington* were Christopher St. John [Christabel Marshall], Ailsa Craig, Salvatori Cortesi, Harriet L. Child-Pemberton, and Selwyn Brinton



Kunst und Handwerk

Munich: Druck und Verlag R. Oldenbourg; and Georg W. Dietrich ; 1897-1932

The period covered initially by **Arts: Search** is 1897-1922. Available

A continuation of Zeitschrift des Bayerischen Kunstgewerbe-Vereins. Contains articles mainly on Bavarian fine and applied art. Covers all periods. Includes articles on Hans Thoma, John Ruskin, ceramics by the Heider pottery, modern poster art, Nikolaus Gysis, the architecture of Emanuel von Seidl, C.R. Ashbee and the Guild of Handicraft, Franz Ringer, Wilhelm Bertsch, etc.

NOTE: Initially it will only be possible to browse and make a limited search of this journal as up to 1920 the text uses the black letter (gothic) script. We will be converting the text into modern German script to enable more comprehensive searching



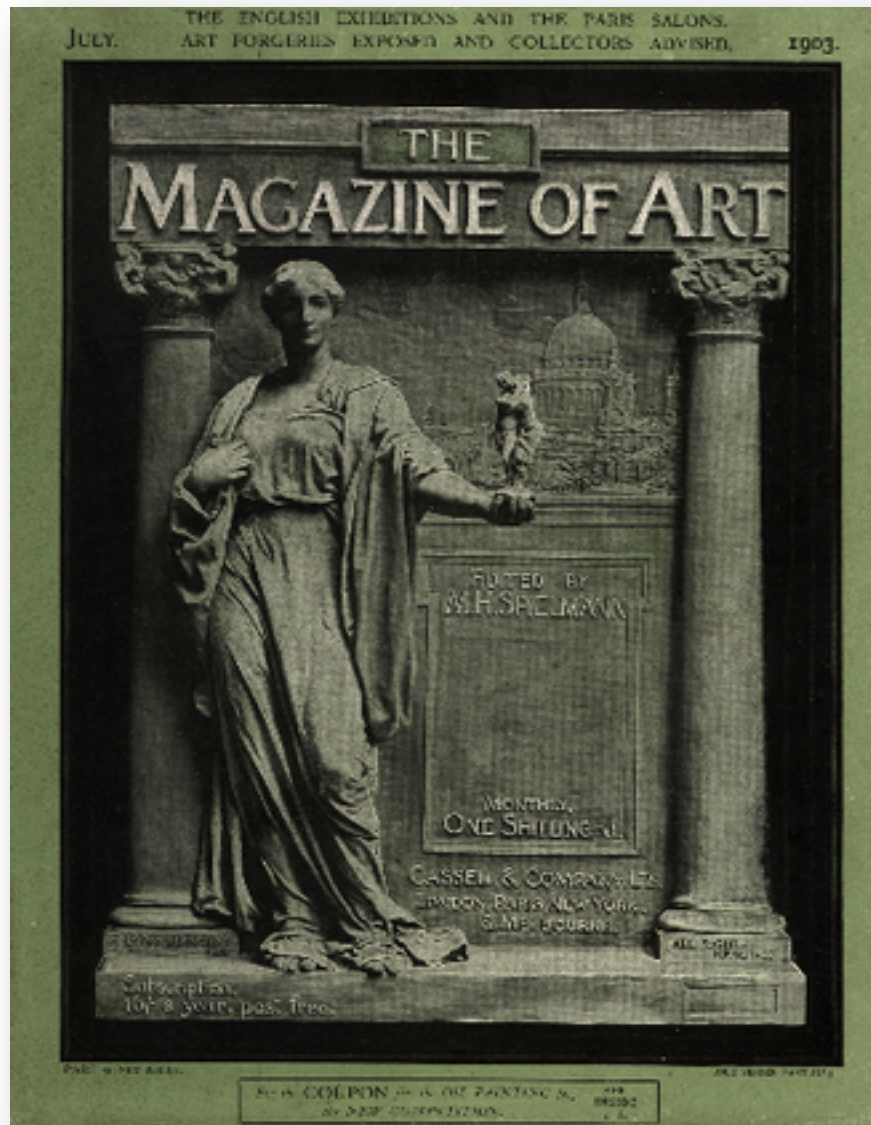
Kunstgewerbeblatt

Leipzig, Germany: Verlag von G. A. Seemann, 1885-1917.

[The period covered initially by **Arts: Search** will be 1890-1917. Available]

Kunstgewerbeblatt was a decorative arts journal published in two series - vols. 1-5, 1885-1889; and vols. 1-28, 1890-1917. The focus of the first series, which was printed in the Gothic script, was primarily early and traditional German art. From the second series, the journal was printed in modern German script and the focus shifted to contemporary art, particularly Art Nouveau, and the German interpretation of the Arts and Crafts style. The journal includes well-illustrated articles on ceramics, glass, jewellery, furniture, metalwork, and surface decoration and, to a lesser extent, architecture.

The editors of *Kunstgewerbeblatt* were: Arthur Pabst (October 1885-September 1894); Karl Hoffacker (October 1894-September 1905); and Fritz Hellwag (June 1908-September 1917)



The Magazine of Art

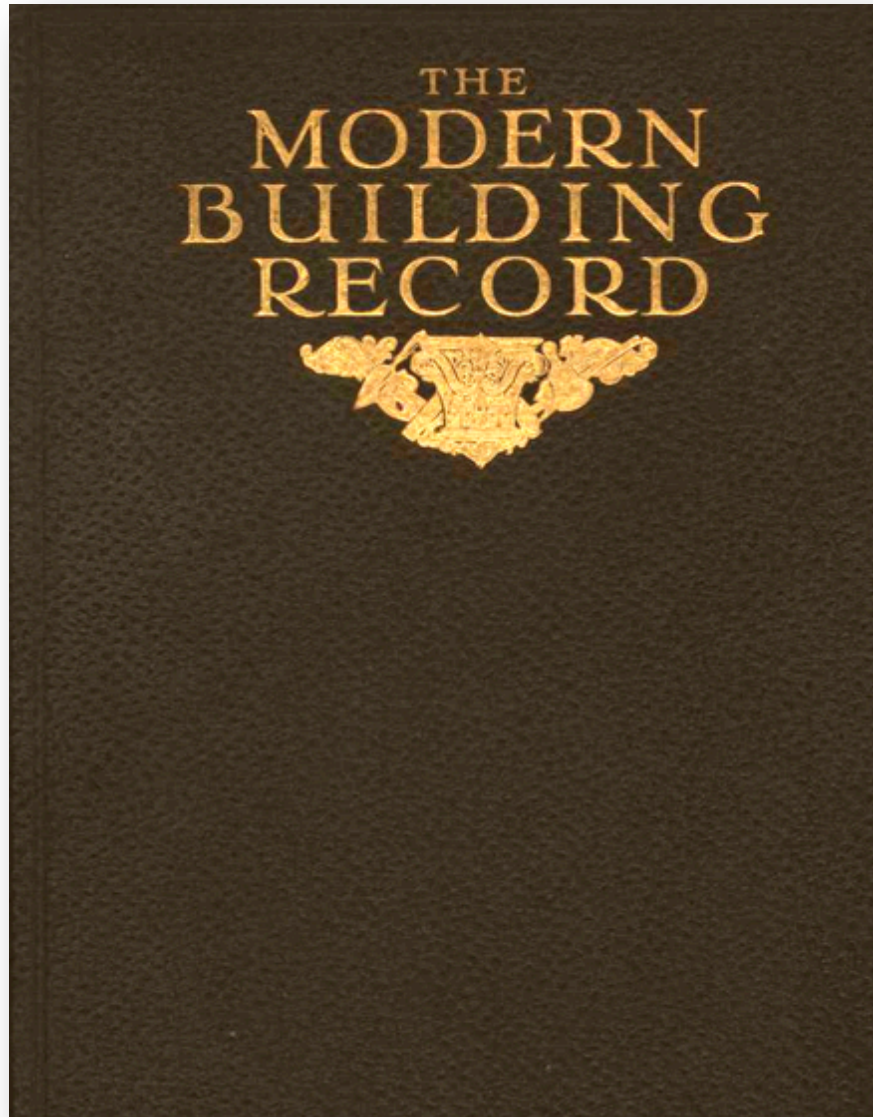
London and New York: Cassell & Co [etc.],
monthly, 1878-1904

The period covered by **Arts: Search** will be
1878-1904. Available 2016-17]

The Magazine of Art was similar in its coverage and format as *The Art Journal*. Its editors were, in turn, Arthur James Richens Trendell, William Ernest Henley, Sidney Galpin and Marion Harry Spielmann.

Under Henley's editorship (1881-86), the magazine was transformed from being an insular, uninspired trade journal, into a lively, cosmopolitan review of the arts. During the seventeen years of Spielmann's editorship (1886-1904), many of the leading artists and critics of the day, notably John Ruskin, were commissioned to write articles for the magazine. By 1904 *The Magazine of Art*, like *The Art Journal*, found it increasingly difficult to compete with some of the more dynamic new rivals such as *The Studio*, and consequently ceased publication

See: Liela Rumbaugh Greiman. *William Ernest Henley & The Magazine of Art*. *Victorian Periodicals Review* Vol. 16, No. 2, Summer, 1983, pp. 53-64



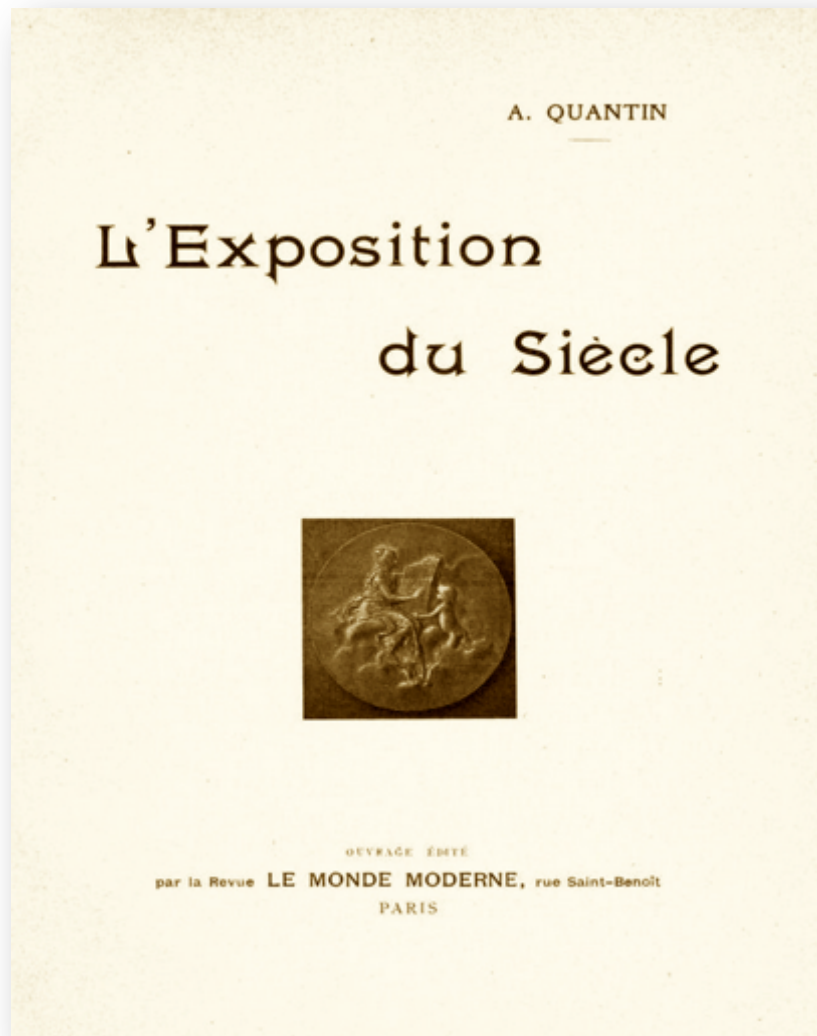
The Modern Building Record

London: Charles Jones Limited, 1910-1914

The period covered by **Arts: Search** is 1910-1914. Available

Annual. Contains a series of well-illustrated reports on recent public, commercial and domestic architectural projects in Britain. Includes details of the architects and contractors involved in the design and construction of each project.

Architects whose work is discussed and illustrated include C.F.A. Voysey, Barry Parker, Raymond Unwin, Aston Webb, Edwin Lutyens, Ernest Newton, Reginald Blomfield, E. Guy Dawber, C.H.B. Quennell, Robert Lorimer, Giles Gilbert Scott and Banister Fletcher.



Le Monde Moderne. L'Exposition du Siècle

Paris: Le Monde Moderne, 1900

The period covered by **Arts: Search** 1900.
Available

A special issue of the magazine *Le Monde Moderne* devoted to the Exposition Universelle et Internationale held in Paris in 1900. Edited by Albert Quantin. Contains a series of well-illustrated reports on the art and architecture of the Exposition and the work exhibited.

NEDERLANDSCHE
AMBACHTS- EN
NIJVERHEIDS-
KUNST
JAARBOEK
1919



ROTTERDAM MCMXIX
W.L. & J. BRUSSE'S UITGEVERS-MAATSCHAPPIJ

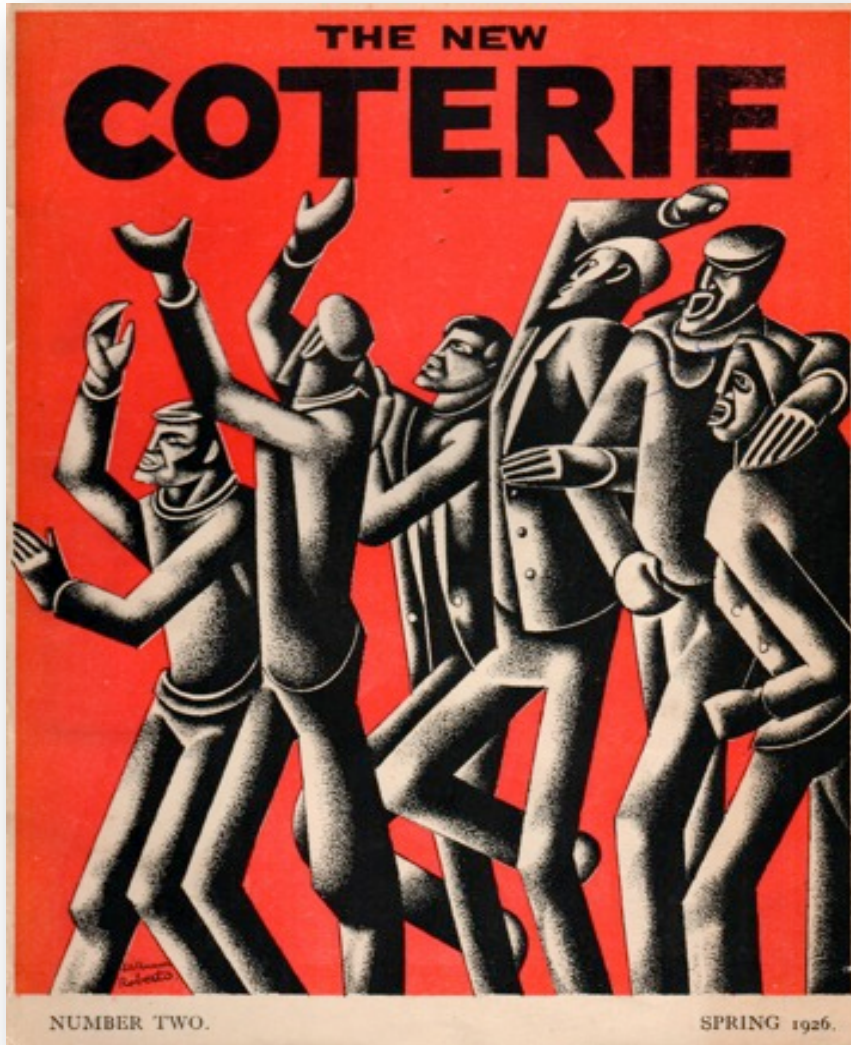
**Nederlandsche Ambachts- &
Nijverheidskunst Jaarboek**

Rotterdam, The Netherlands: W.L. & J. Brusse, 1919-1931

The period initially covered by **Arts: Search** is 1919-1928. Available

Title varies The yearbook of the Nederlandsche Vereeniging voor Ambachts- en Nijverheidskunst [Dutch Association of Craft and Decorative Arts] (VANK), founded in 1904. The yearbooks are an important source on contemporary Dutch decorative and applied art as most of designers and craftspeople working in the Netherlands at this time were members of VANK. Each issue of the yearbook contain brief reports on recent developments in Dutch design followed by between 70-100 pages of photographs of work by members of VANK, including interiors, furniture, ceramics, glass, jewelry, art metalwork, stained glass, wallpaper design, posters, graphic art, book design and textiles. Artists whose work is featured include Gerrit Rietveld, Willy Sluiter, Jan Toorop H. Th. Wijdeveld, C.A. Lion Cachet, Piet Zwart, Theo van Doesburg, Johan Thorn Prikker, W.H. Gispen, Willem Penaat, H.P. Berlage, etc

See: Wikipedia https://nl.wikipedia.org/wiki/Nederlandsche_Vereeniging_voor_Ambachts-_en_Nijverheidskunst



The New Coterie

London: E. Archer, 1925-1927

The period covered by **Arts: Search** is 1925-1927. Available 2016

The New Coterie was the successor of *Coterie* (1919-1921) and was identical in its format, and similar in its contents. It consisted of six issues published between November 1925 and summer 1927. It is unclear who the editor was. It is thought that it may have been Russell Green who edited the last issue of *Coterie*. The front cover of each issue of *The New Coterie* was designed by William Roberts. Other artists whose work is reproduced in *The New Coterie* included Augustus John, William Rothenstein, Jean de Bosschère, Pearl Binder, Jacob Kramer, Karel Capek, Richard Wyndham, Nina Hamnett, Sidney Hunt, Bernard Meninsky, T.F. Powys, Frank Dobson, Eric Kennington, Cecil Salkeld, Stanley Spencer, and George William Bissill. Literary contributors included Nancy Cunard, Aldus Huxley, T.F. Powys, Rhys Davies, Liam O'Flaherty, D.H. Lawrence, Louis Golding, Karel Capek, and H.E. Bates

See: Andrew Thacker. *Aftermath of War: Coterie (1919-21), New Coterie (1925-7), Robert Graves and The Owl (1919-23)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.462-484

Our HOMES and GARDENS

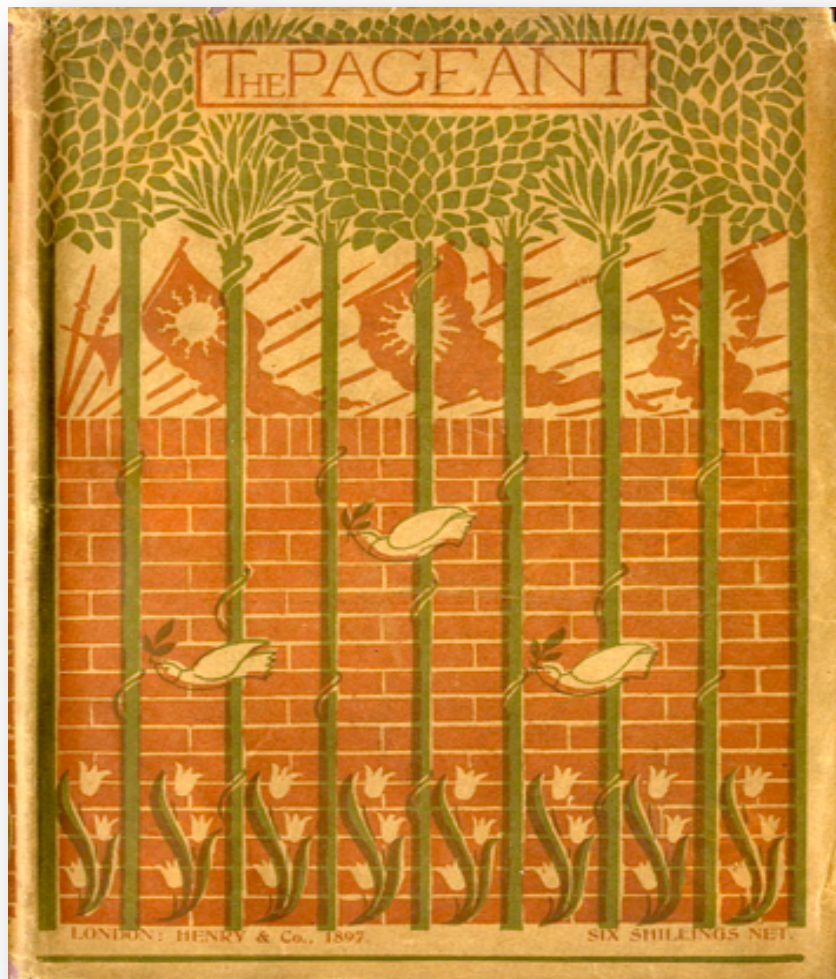


Our Homes and Gardens

London, England: “Country Life” Limited, 1919-1923

The period covered by **Arts: Search** will be 1919-1922. Available 2016

In their forward to the first issue of *Our Homes and Gardens*, the publishers wrote: “There is a widespread demand for a better manner of house design; rooms planned in keeping with present-day needs; furniture that is graceful while at the same time being suitable for everyday use; window hangings and floor coverings that are both serviceable and pleasing to the eye; and last but not least, features belonging to the equipment of the house – such as cooking ranges, sinks, heating apparatus, labour-saving appliances – that will ensure the utmost convenience and economy. All these things shall find representation in our pages”. The magazine is extensively illustrated and is an interesting record of the furnishing of the middle-class British home in the immediate post-World War One years.



The Pageant

London: Henry & Company, 1896-1897

The period covered by **Arts: Search** is 1896-1897.
Available 2016

Annual. Edited by C. Hazlewood Shannon and J.W. Gleeson White. Short-lived fin-de-siècle art and literary journal. Includes literary contributions by Charles Ricketts (who designed the cover of the journal), Lucien Pissarro, by Austin Dobson, Michael Field, Edmund Gosse, Victor Plarr, John Gray, Max Beerbohm and Selwyn Image. Artists whose work is illustrated include Dante Gabriel Rossetti, Laurence Housman, Charles Conder, Reginald Savage, Walter Crane, Gustave Moreau, Charles H. Shannon, Puvis de Chavannes, Edward Burne Jones, William Strang, Will Rothenstein, Giulio Campagnola, G.F. Watts etc.

See: David Peters Corbett. *Symbolism in British 'Little Magazines': The Dial (1889-97), The Pageant (1896-7), and The Dome (1897-1900* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.11-119

James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp.200-201

THE PALETTE

GLASGOW SCHOOL OF ART ANNUAL

2/6



UNION TRANSIT CO

CHIEF OFFICES.

381 ARGYLE STREET GLASGOW

123 CANNON STREET LONDON E.C.4

NOTE SEE OUR AD ON PAGE 41 OF THIS PUBLICATION

STEAMSHIP AGENTS, PASSAGE & INSURANCE

BROKERS, FREIGHT CONTRACTORS, SHIPPING

& FORWARDING AGENTS, FURNITURE PACKERS

REMOVERS & STORES, MOTOR CARRIERS

& HAULAGE CONTRACTORS, GENERAL

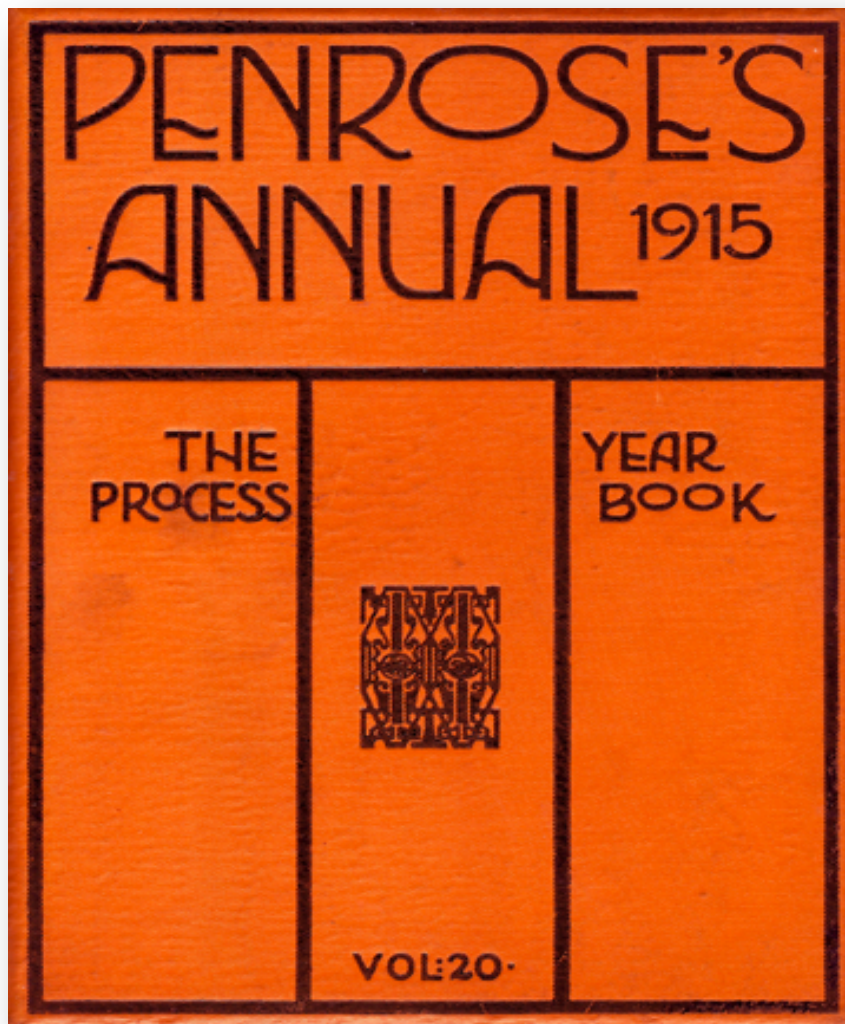
WAREHOUSE-KEEPERS & DISTRIBUTING AGENTS

The Palette. Glasgow School of Art Annual

Glasgow: Glasgow School of Art, 1919-1922

The period covered initially by **Arts: Search** is 1921. Available 2016

Contains prose, poetry and artwork by past and present students and staff and GSA. This issue also includes an article on poster design by E. McKnight Kauffer. The cover was designed by Norman Gorell.



Penrose Annual

London: A.W. Penrose/Penrose & Company, 1895-1982

The period covered initially by **Arts: Search** is 1898-1925.
Available 2016-17

Originally published in 1895 as the *Process Work Year Book* and was subsequently known by various titles including *Penrose's Pictorial Annual*, *The Process Year Book*, and the *Penrose Annual. A Review of the Graphic Arts*. From 1895 to 1933 it was edited by William. The *Penrose Annual* was significant in documenting developments in printing and design throughout much of the twentieth century. Extensively illustrated, it was usually divided into three sections – articles on fine printing, commercial art, typography, book design, posters, poster stamps, illustration and related areas; technical articles on printing and typesetting; followed by a series of illustrations showing examples of work by various British printing firms.

For the significance of the Penrose Annuals see Steve Hare. *By Printers, for Printers* in *Eye* no.60. Summer 2006
<http://www.eyemagazine.com/feature/article/by-printers-for-printers>



Das Plakat

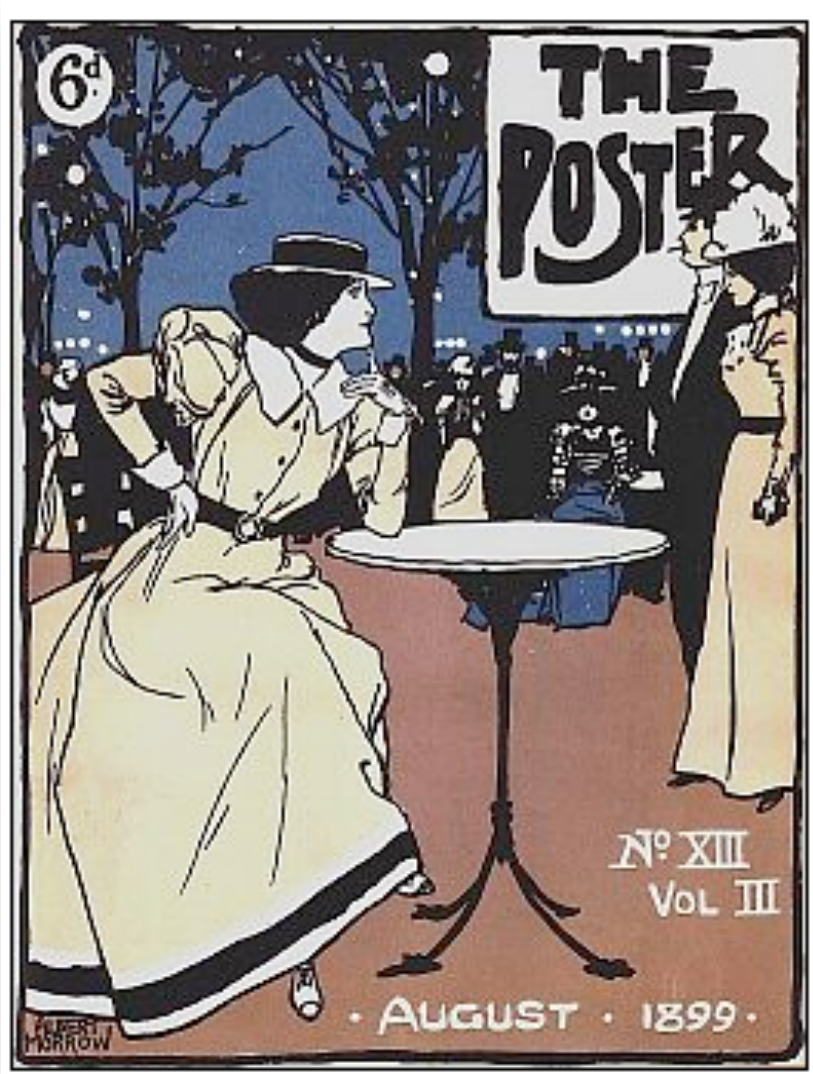
Berlin, Germany: Verlag Max Chiliburger, 1910-1921

The period initially covered by **Arts: Search** is 1912-1921.
Available

Das Plakat originated as *Mitteilungen des Vereins der Plakatfreunde*. It changed to its more familiar title with the January 1913 issue. *Das Plakat* is generally considered to have been the most influential journal ever produced on the art of the poster. It was the official publication of the Verein der Plakat Freunde (The Society for Friends of the Poster) an association of poster dealers, collectors and designers established in Berlin in 1905. The founder and driving force behind the journal was Hans Josef Sachs (1881-1974), a Berlin dentist with a passionate interest in the poster. *Das Plakat* is extensively illustrated with numerous colour plates. It covers all aspects of the primarily in German posters, but also including Austria, Hungary, Sweden, the UK, the USA, The Netherlands, and other countries. Also includes articles on advertising, illustration, graphic art, the design of postage stamps, and related areas

In addition to digitizing all but two of the numbers of *Das Plakat* from the years 1912-1921, we have digitized several of the special supplements issued by the journal, including two supplements on plagiarism in poster design, and a supplement on the design of wine labels. Our digitization includes all the advertisements, which are a valuable source of addresses of designers, design firms, printers, etc.

For the significance of this journal see the 2004 essay by Steven Heller, *Graphic Design Magazines: Das Plakat* in Typotheque https://www.typotheque.com/articles/graphic_design_magazines_das_plakat



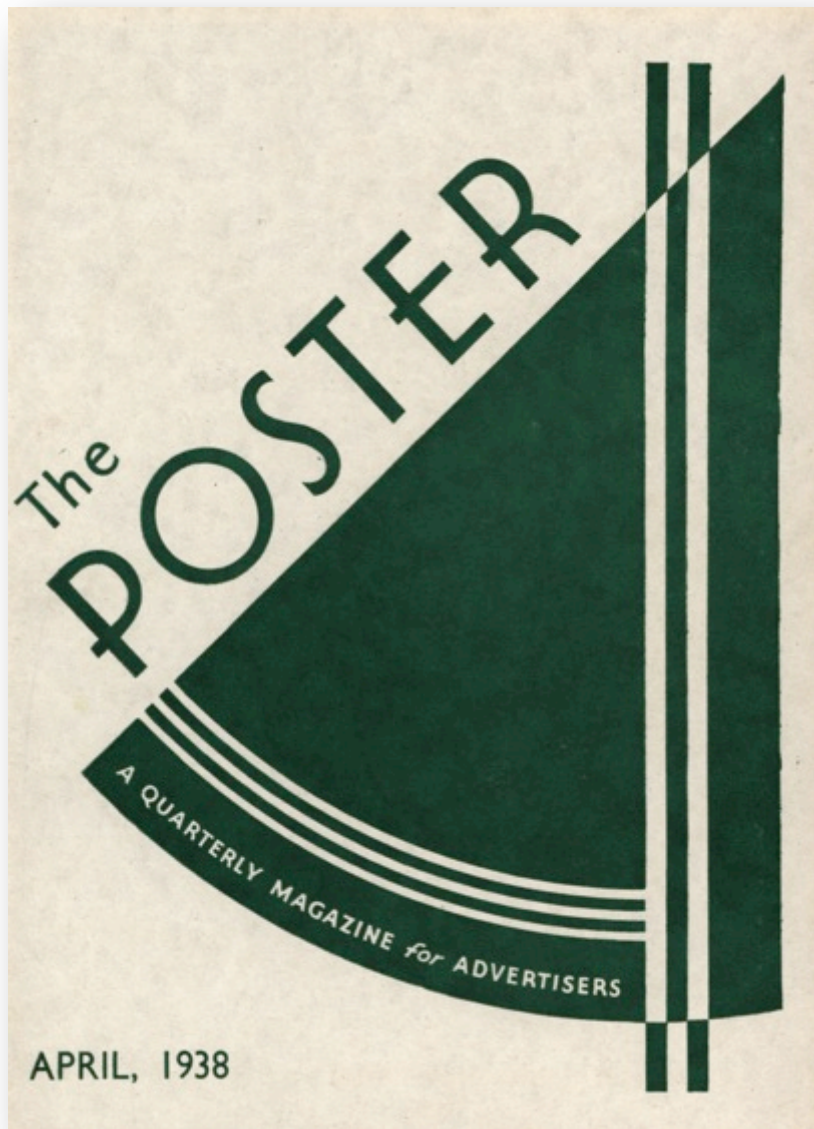
The Poster: An Illustrated Monthly Chronicle

Leyton, Essex, England: E. R. Alexander & Sons; London, England: Hugh Macleay, 1898-1901. [Text in English]

The period covered by **Arts: Search** is 1898-1901. Available
The Poster was the most important journal in English devoted to the art of the poster. In addition to containing over 3,000 images (several in colour), it included interviews with and profiles of many of the leading names in poster design including Toulouse-Lautrec, Steinlen, Alphonse Mucha, Ethel Reed, Maxfield Parrish, Paul Berthon, Will Bradley, Arpad Basch, Jules Chéret, Jack B. Yeats, Aubrey Beardsley, the Beggarstaff Brothers, etc. The *Poster* was the most important journal in English devoted to the art of the poster. In addition to containing over 3,000 images (several in colour), it included interviews with and profiles of many of the leading names in poster design including Toulouse-Lautrec, Steinlen, Alphonse Mucha, Ethel Reed, Maxfield Parrish, Paul Berthon, Will Bradley, Arpad Basch, Jules Chéret, Jack B. Yeats, Aubrey Beardsley, the Beggarstaff Brothers, etc.

In its final year (volume 6, 1901) the title was expanded to *The Poster and Art Collector*, and it began to include articles on related aspects of art including the design of magazine covers, book covers, bookbinding (e.g. a long article on the Guild of Women Binders), pictorial postcards, illustration, playbills, and theatrical caricatures.

See: John Hewitt. "The Poster" and the Poster in England in the 1890s. *Victorian Periodicals Review* vol.35, no.1, Spring 2002 pp.37-62



The Poster: A Quarterly Magazine for Advertisers

London: British Poster Advertising Association, 1937-1940

The period covered by **Arts: Search** is 1938-1940. Available

The *Poster: A Quarterly Magazine for Advertisers*, was the official organ of the British Poster Advertising Association. It was a trade journal for those involved in the design, production and distribution of posters.

These issues contain articles on, the design of posters for Guinness and Bovril railway posters, photo posters, humorous posters, posters for luxury products, German life insurance posters, etc.

Designers whose work is featured included Ashley Havinden (art director of W.S. Crawford Ltd.), Tom Purvis, Bert Thomas, F.C. Harrison, Gregory Brown, and E. McKnight Kauffer

This magazine is thought to have ceased with the April 1940 issue



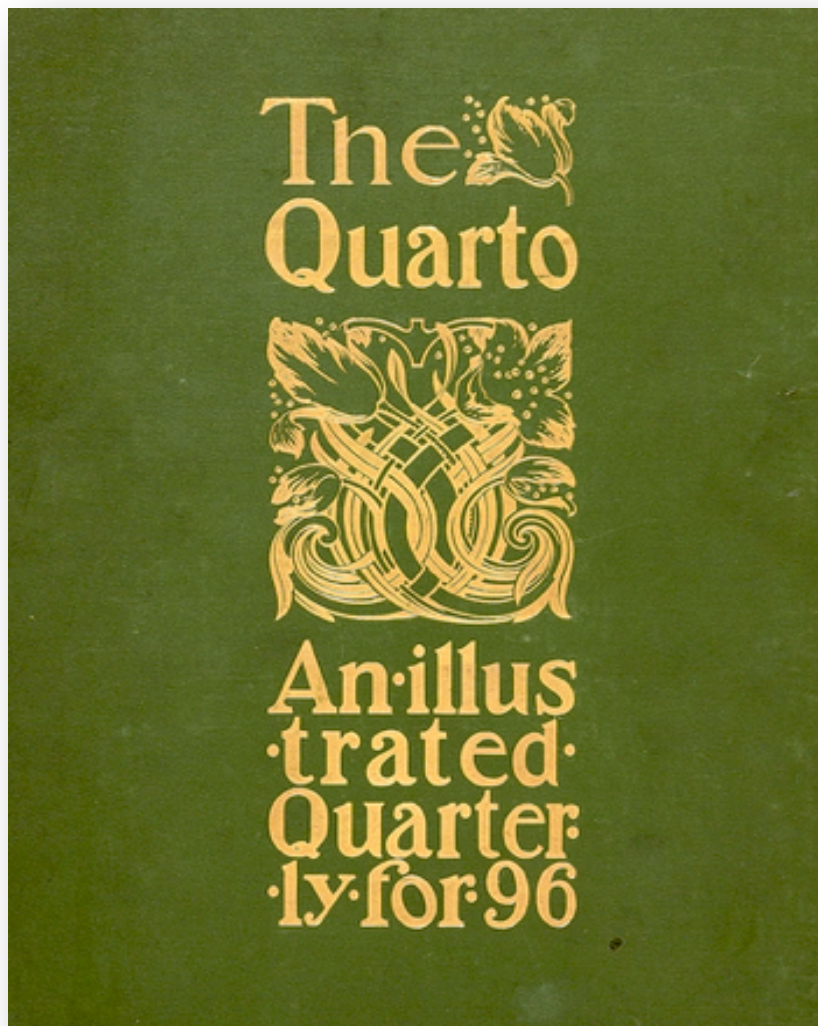
The Quartier Latin

Paris, France: The American Art Association of Paris ; 1896-1899

The period covered by **Arts: Search** is 1896-1899.
Available

Written and illustrated by mainly young American and British writers and artists, mostly living in Paris at the time.

Contributors include J. B. Yeats, G. O. Onions, Charles Pears, James Guthrie, Granville Fell, Gilbert James, Henry O. Tanner, F. Luis Mora, Ernest Seton Thompson, Philip Connard, Garth Jones, Dion Calthorp, Sandor Landeau, Leah Anson, Witos Tod, Kate Adair, Grace Gallatin, Ethelyn Friend, Lamar Middleton, Anna Gannon. Also includes contributions by J.K. Huysmans.



Quarto: An Artist, Literary and Musical Quarterly

London: J.S. Virtue, 1896-1898

The period covered by **Arts: Search** is 1896-1898.
Available 2017

This was an annual (although two numbers were published in 1896). Edited by J. Bernard Holborn. Literary contributors included Gleeson White, G.K. Chesterton, Evelyn Sharp, Joseph Pennell, Edward F Strange, Netta Syrett, Percy Hemingway and Philip Treherne. Illustrated with work by Henry Tonks, Robert Hilton, G. F. Watts, Joseph Pennell, Alice B. Woodward, Thomas Cowper Gotch, D. Y. Cameron, A.E. Housman, Edward Burne-Jones, Augustus John, Paul Woodruffe, Walter Crane, A.J. Gaskin, George Clausen, etc.

See: David Peters Corbett. *Symbolism in British 'Little Magazines': The Dial (1889-97), The Pageant (1896-7), and The Dome (1897-1900* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.111-119

James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp.201-202



Revue Artistique et industrielle

Bologna, Italy: Paul Sironi. Paris: Ed. Châtenay, 1901-1902

The period covered by **Arts: Search** is 1901-1902. Available 2016

A short-lived Art Nouveau journal. It appears to have been a spin-off of the Exposition Universelle held in Paris in 1900, and contains a series of richly-illustrated articles by various authors on contemporary French architecture and decorative art. Includes features on the hotel and restaurant interiors, furniture, electric light fittings, stained glass, art metalwork, mural painting, shop window design, wallpaper, pottery, etc.

Designers, companies and ateliers whose work is illustrated include Louis Majorelle, 'Art Nouveau' Bing, Maison Richard, Emile Gallé, Hector Guimard, Paul Bec, Louis Felix Bigaux, Maison Millet, etc



Rhythm. Art Music Literature Quarterly

London: St Catherine Press/Stephen Swift & Company/Martin Secker, 1911-1916

The period covered by **Arts: Search** is 1911-1916.
Available 2016

14 issues. Nos. 1-4, quarterly; thereafter monthly. The magazine was conceived and edited by John Middleton Murry and Michael T.H. Sadler. Katherine Mansfield later joined as assistant editor and by the fifth issue John Duncan Fergusson (who designed the cover) was named as art editor. Literary contributors included Murry, Mansfield, Sadler, Holbrook Jackson, Frank Harris, Haldane MacFall, and Rupert Brooke. Artists whose work is illustrated include J.D. Fergusson, Pablo Picasso, Jessie Dismore, Anne Estelle Rice, S.j. Peploe, Augustus John, André Derain, Margaret Thompson. Albert Marquet, André Denoyer de Segonzac, Henri Gaudier-Breszka, Jack B. Yeats, William Orpen, Horace Brodzky, Nathalia Goncharova, Albert Rothenstein and Mikhail Larionov

See: Peter Brooker. *Harmony, Discord and Difference: Rhythm (1911-13), The Blue Review (1913), and The Signature (1915)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.314-336



The Savoy

London: Leonard Smithers, 1896

The period covered by **Arts: Search** is 1896. Available 2016

8 issues published. Nos. 1-2 subtitled “An illustrated Quarterly”; nos. 3-8 subtitled “An Illustrated Monthly”. Edited by Arthur Symons.

The Savoy was launched as a competitor to *The Yellow Book* and in content and philosophy it was very similar, with overtones of the decadent and the avant-garde. Indeed many of the contributors also wrote for *The Yellow Book*. These included W.B. Yeats, George Bernard Shaw, Joseph Conrad, Arthur Symons, Havelock Ellis, Ernest Dowson, Edmond Gosse, George Moore and Edward Carpenter. Illustrators of *The Savoy* included Audrey Beardsley (who designed the front covers), Max Beerbohm, William Rothenstein, Phil May, J. McNeil Whistler, Charles Shannon, Charles Conder, Walter Sickert, and Joseph Pennell.

See: Laurel Brake. *Aestheticism and Decadence: The Yellow Book (1894-7), The Chameleon (1894), and The Savoy (1896)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume 1: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.76-100

James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp.191-192



The Scottish Art Review

Glasgow: Elliot Stock, 1888-1889

The period covered by **Arts: Search** is 1888-1889.
Available

Monthly. A wide mix of articles on early and modern art, including articles on art at the Glasgow International Exhibition 1888; the art of Crawford Wintour; on exhibiting architectural drawings; progressiveness in art; the architecture of the Glasgow Exhibition buildings; nationality in art; new municipal buildings in Glasgow; the art student in Paris; Bastien-Lepage and Modern Realism; Japanese sword guards; modern Italian art; Sculpture at the Glasgow Exhibition; a pictorial play by Hubert von Herkomer. Also contains art news, and book and exhibition reviews.

Contributors include Gleeson White, Arthur Symons, Peter Kropotkin, Havelock Ellis, Francis Newbery, Edward Carpenter, Patrick Geddes, Oscar Peterson, John Lavery and John Keppie



The Studio: An Illustrated Magazine of Fine and Applied Art

London, England: The Studio Ltd., 1893-1964

The period covered initially by **Arts: Search** is 1893-1925. Available

The Studio was one of the most respected and influential art journals published in Britain. It was international in its coverage, and contained, long, often well-illustrated, articles on all aspects of the decorative, fine and applied arts. It included contributions from many of the leading art critics of the day, e.g. Aymer Vallance, Walter Crane, Fernand Knopff and A. Lys Baldry.

Each issue of *The Studio* also contained a round-up of the latest art news, reports on recent exhibitions, and book reviews. *The Studio* played an important role in promoting trends and developments in contemporary art and was largely responsible for establishing the reputations of many artists notably Aubrey Beardsley, James McNeill Whistler, and the artists of the Glasgow School. It was also significant in promoting the Arts and Crafts movement in Britain.

The success of *The Studio* led to the launch of similar journals elsewhere in Europe, including *Deutsche Kunst und Dekoration* in Germany (founded 1897), and *Art et Décoration* in France (founded in 1897)

See: Wikipedia: https://en.wikipedia.org/wiki/The_Studio_%28magazine%29



The Studio Yearbook of Decorative Art

London, England and New York, NY: The Studio [etc.],
1906-1925 [Text in English]

The period covered by **Arts: Search** is 1906-1925.
Available

The Studio Yearbook of Decorative Art was an annual review of some of the finest examples of contemporary architecture and applied art.

Among the architects, designers and companies whose work feature in these issues are C.R. Ashbee, M.H. Baillie Scott, Liberty & Co., the Guild of Handicraft, Heal & Son, Ambrose Heal, Ernest Gimson, Edwin Lutyens, C.F.A. Voysey, Jessie M. King, William Morris & Co., Arthur Sanderson & Sons, Ann Macbeth, Walter Crane, Frank Brangwyn, Charles Rennie Mackintosh, George Walton, Heywood Sumner, Peter Behrens, Josef Urban, Josef Hoffmann, the Wiener Werkstätten, Richard Riemerschmid, Louis Majorelle, Maurice Dufrené, Henry Holiday, Koloman Moser, René Lalique, Ernestine Mills, Hermann Muthesius, Ludwig Mies van der Rohe, Rookwood Pottery, Gio Ponti, Carl Malmsten, Gunnar Asplund, Edward Hald, Wilhelm Kåge, Simon Gate, Orrefors Glasbruk, Georg Jensen, etc. Renamed *Decorative Art* in 1926

TRANSACTIONS
OF THE GUILD
& SCHOOL OF
HANDICRAFT,
VOL. I., 1890. ❖❖



Transactions of the Guild & School of Handicraft

London, England: The Guild & School of Handicraft, 1890

The period covered by **Arts: Search** 1890. Available

The Guild and School of Handicraft was established as a workshop and training school for silversmiths in Whitechapel, London in 1888 by the architect, artist and designer Charles Robert (C.R.) Ashbee (1863-1942). The Guild relocated to Chipping Campden in the English Cotswolds in 1902 and closed in 1907. During its short history, the Guild had a profound influence on the Arts and Crafts movement not, only in Britain, but in the USA, Continental Europe, and elsewhere

The *Transactions*, of which this was the only volume published, contains 'A Short History of the Guild & School of Handicraft' by C.R. Ashbee; and articles by William Holman Hunt, Lawrence Alma Tadema, Henry Holiday, W.B. Richmond, Thomas Stirling Lee, Edward Prioleau Warren, G.F. Watts, Walter Crane, and Giovanni Udine

TRANSACTIONS OF THE
NATIONAL ASSOCIATION
FOR THE ADVANCEMENT OF ART
AND ITS APPLICATION TO INDUSTRY

Edinburgh Meeting

MDCCCLXXXIX



LONDON

22 Albemarle Street

1890

Transactions of the National Association for the Advancement of Art and its Application to Industry

National Association for the Advancement of Art and its
Application to industry, annual, 1889-1891

The period covered by **Arts: Search** 1889-1891. Available

The National Association for the Advancement of Art and its Application to Industry (NAAAI) was formed in 1887 with the specific the purpose of holding an annual Congress in the principal manufacturing towns in the UK to "discuss problems of a practical nature connected with the welfare of the Arts, Fine and Applied". The NAAAI subsequently held congresses in Liverpool (1888), Edinburgh (1889), and Birmingham (1890) of which these are the Transactions.

The Transactions contain essays by William Morris, Walter Crane, Christopher Whall, J.D. Sedding, C.R. Ashbee, T.J. Cobden-Sanderson, Emery-Walker, W. Holman Hunt, John Brett, Heywood Sumner, Lewis F. Day, Patrick Geddes, Selwyn Image, Stanhope Forbes, , G.F. Watts, A.H. Mackmurdo, Henry Holiday, W.S. Frith, etc.

The NAAAI folded soon after the Birmingham Congress. There were plans to hold a congress in November 1891, however, this never materialised.



The Venture. An Annual of Art and Literature

London: John Baillie/Pear Tree Press, 1903, 1905

The period covered by **Arts: Search** is 1903, 1905. Available 2016

Only two volumes published. The 1903 volume was edited by Laurence Housman and W. Somerset Maugham. Maugham appears not to be involved in editing the 1905 volume. The 1903 volume contains Maugham's first play, 'Marriages are Made in Heaven', along with contributions from G.K. Chesterton (first publication of 'The Philosophy of Islands'), Alice Meynell, Thomas Hardy (first publication of 'The Market-Girl'), A.E. Housman (first publication of 'The Oracles', Laurence Housman ('Proverbial Romances') John Masefield, Laurence Binyon, etc. The volume is illustrated with woodcuts by Charles Hazlewood Shannon, Charles Ricketts, T. Sturge Moore, Lucien Pissarro, E. Gordon Craig, Paul Woodroffe, and Laurence Housman (who also designed the front cover). The 1905 volume is particularly significant in containing the first appearance in book form of a work by James Joyce ('Two Songs'). Other literary contributors included W. Somerset Maugham, Arthur Symons, T. Sturge Moore, G. K. Chesterton, and Thomas Hardy. Artists included are Charles Ricketts, Lucien Pissarro, E. Gordon Craig, J. Singer Sargent, J. M. Whistler, Frank Brangwyn, Augustus John, and Arthur Rackham.

See: Laurel Brake. *Aestheticism and Decadence: The Yellow Book (1894-7), The Chameleon (1894), and The Savoy (1896)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.76-100

No. 22.

WALKER'S QUARTERLY

WILLIAM CALLOW

R.W.S.

(1812-1908)

With some reflections on Victorian and other
Modern Art

BY

FRANK L. EMANUEL



WALKER'S GALLERIES, LTD.
118, NEW BOND STREET
LONDON, W. 1

PRICE 2/6 NETT

Walker's Quarterly

London: Walker's Galleries, 1920-1932

The period covered initially by **Arts: Search** will be 1920-1925. Available 2016

Published by Walker's Galleries, a private gallery in New Bond Street, London, founded by Augustus Joel Walker (b.1868) in the 1890s.

Each issue of the *Quarterly* is devoted to a monograph on an individual artist or an aspect of art. These included David Roberts, Thomas Shotter Boys, John Sell Cotman, William Callow, Henry Holiday, John Fredrick Lewis, John Burgess, Henry Bright, Edward Morison Wimperis, Charles Bentley, Francis Nicholson, Samuel Lucas, James Holland, etc.



WHO'S WHO IN
ARCHITECTURE

Who's Who in Architecture

London, England: The Architectural Press, 1914, 1923, 1926.

The period covered by **Arts: Search** 1914, 1923, 1926.
Available]

An indispensable source of biographical information of British architects active in the three years the Who's Who was published. Contains architects' year of birth; where educated and trained; practice details; principal projects; and publications. Also includes profiles of the schools of architecture and architectural and related institutions in the UK.

WHO'S WHO
IN
BRITISH ADVERTISING

1924
**FIRST YEAR
OF ISSUE**

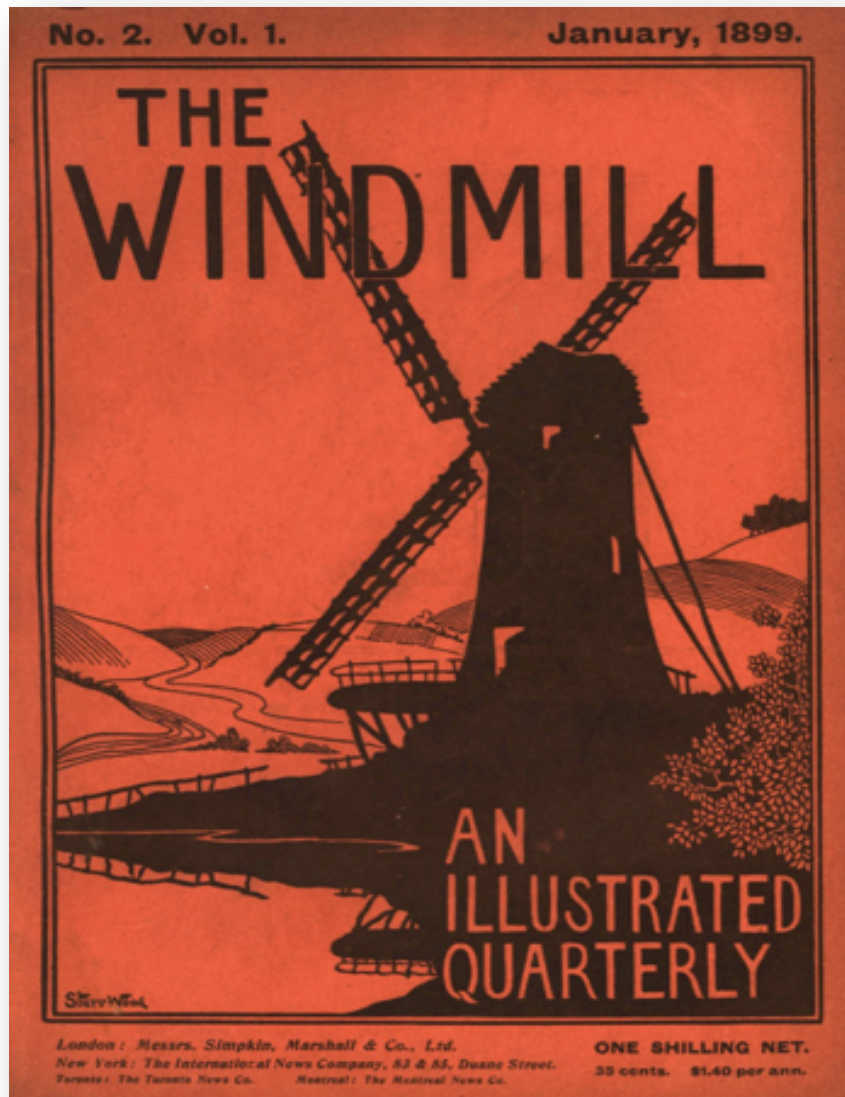
Compiled and Published by
THE GAINSBOROUGH PUBLISHING CO.,
48, RUSSELL SQUARE,
LONDON, W.C. 1.

Who's Who in British Advertising

London, England: The Gainsborough Publishing Co.,
1924-1927, annual

The period covered by **Arts: Search** 1924 Available

Includes profiles of leading figures in the British
advertising industry, including, executives, designers and
copywriters



The Windmill: An Illustrated Quarterly

London: Simpkin, Marshall, Hamilton, Kent, 1898-1900

The period covered by **Arts: Search** is 1898-1900.
Available

Only two volumes published. Volume 1, no.1, October 1898 - Volume 2, no.6, January-March 1900. Little known, short-lived, fin-de-siècle literary and art magazine. The editor is not given. Literary contributors included Laurence Housman, Gleeson White, Graily Hewitt, Dolf Wyllarde, Olive Custance, Edith Robarts, etc. Artists include Starr Wood (who designed the front cover of all issues), Laurence Housman, Jessie Bayes, Paul Woodroffe, C.H.B. Quennell, J.J. Guthrie, Alan Wright, T.H. Robinson, etc.

See: James Thorpe. English Illustration in the Nineties. London: Faber & Faber 1935 pp.198-200

THE YEAR BOOK
OF
JAPANESE ART
1927



NATIONAL COMMITTEE OF JAPAN
ON INTELLECTUAL CO-OPERATION

Tokyo

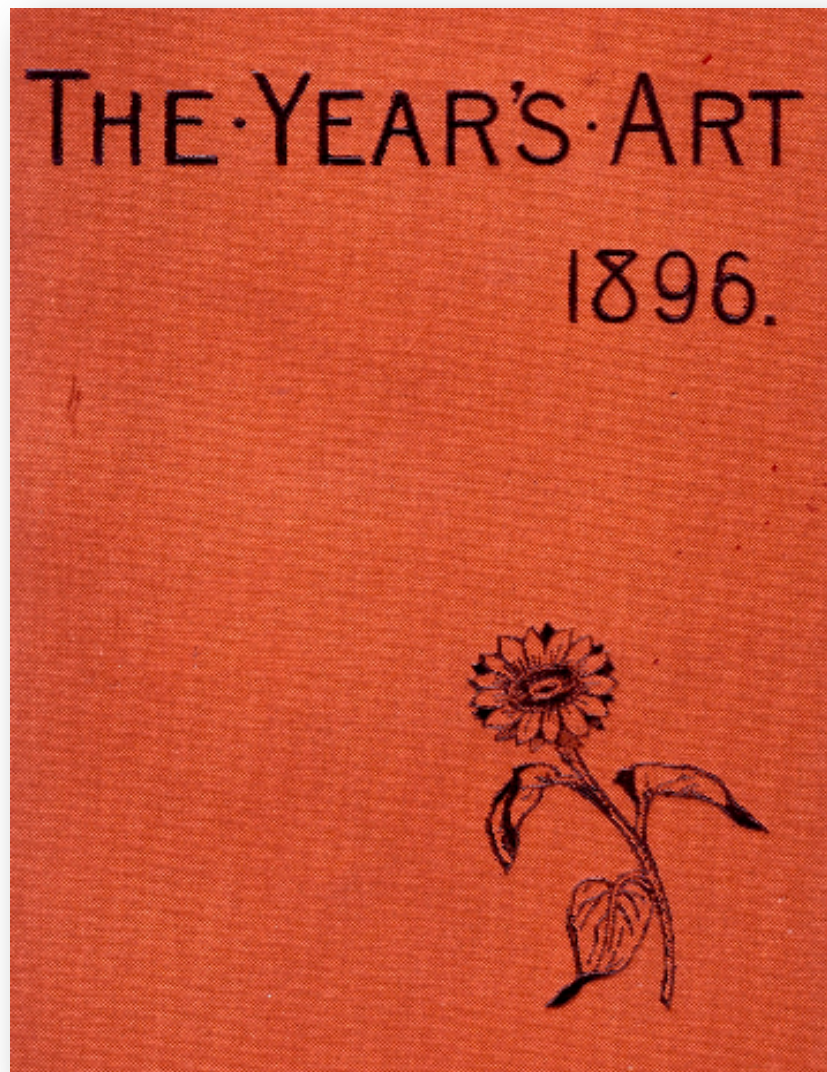
MCMXXVIII

The Year Book of Japanese Art

Tokyo: National Committee on Intellectual Cooperation of the League of Nations Association of Japan, 1927-1932 [publication dates 1928-1932]

The period covered by **Arts: Search** is 1927-1932. Available, 2016]

Annual survey [in English] of contemporary Japanese art. Each volume contains details of recent acquisitions by art museums; reports on recent exhibitions, including those held by the Imperial Fine Arts Academy Exhibition, the Institute of Japanese Art, and the Nikakai Society; news on the activities of the principal schools and institutes of fine art in Japan; profiles of art organizations in Japan; reports on recent auction sales of works of art; a directory [biographies] of contemporary Japanese artists and art workers; illustrations of recent work by contemporary Japanese artists; and a bibliography. *The Year Book of Japanese Art* is an invaluable source of reference on Japanese art during the years it was published.



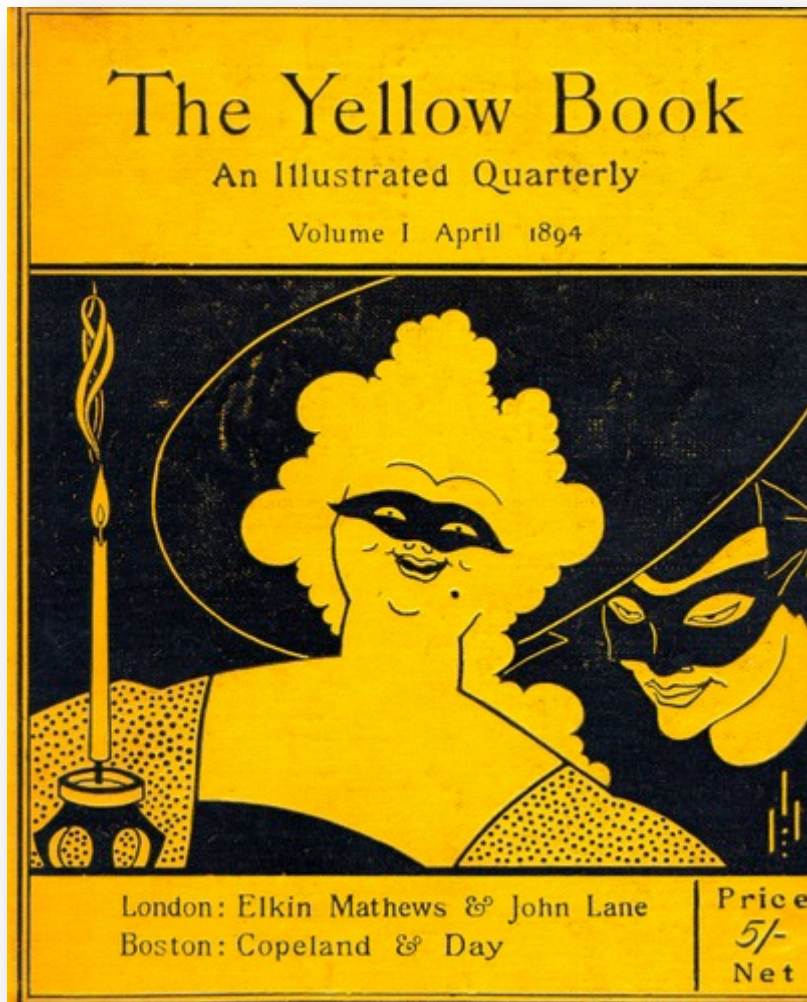
The Year's Art

London, England: Macmillan & Co. [later, other publishers], 1880-1947 [Text in English]

The period covered initially by **Arts: Search** will be 1880-1923. Available 2015-17

Subtitled “A concise epitome of all matters relating to the arts of painting, sculpture, and architecture, which have occurred during the year . . . Together with information respecting the events of the year”, the Year's Art is an indispensable source of intelligence on late nineteenth and early twentieth century art.

Each volume is crammed full of data on the activities of art museums, art schools, and societies, sale rooms, etc. It also includes a directory of artists and art workers with their address and where they exhibited each year; obituary notices; and an annual review of the art world, including art in the USA, Asia, Australia, New Zealand, Canada, South Africa, and elsewhere in Europe.



The Yellow Book

London, England: E. Mathews & J. Lane; Boston, Massachusetts: Copeland & Day, 1894-1897.

The period covered by **Arts: Search** is 1894-1897. Available

In their prospectus to Volume I (April 1894), the publishers and editors of *The Yellow Book* wrote that it was their aim to “depart as far as may be possible from the bad old traditions of periodical literature, and to provide an Illustrated Magazine which will be as beautiful as a piece of book-making, modern and distinguished in its letter-press and its pictures, and withal popular in the better sense of the word.”

The Yellow Book captured the zeitgeist of the 1890s and, despite its short life, was highly influential both in Britain and abroad. Artists who contributed to the magazine included Aubrey Beardsley (who designed the cover of the first issue), Philip Wilson Steer, Walter Sickert, John Singer Sargent, Walter Crane, Charles Conder and William Rothenstein. Notable among literary figures who wrote for *The Yellow Book* were Henry James, H.G. Wells, Arnold Bennett, W.B. Yates, Edmund Gosse and George Gissing.

See: Laurel Brake. *Aestheticism and Decadence: The Yellow Book (1894-7), The Chameleon (1894), and The Savoy (1896)* in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I: Britain and Ireland 1880-1955*, edited by Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009 pp.76-100

James Thorpe. *English Illustration in the Nineties*. London: Faber & Faber 1935 pp.187-191

Arts: Search

Design Research Publications

Poundsford . Vicarage Lane . Burwash . East Sussex . England TN19 7JS

T: +44 1435 883950

E: info@arts-search.com

W: <http://arts-search.com/>