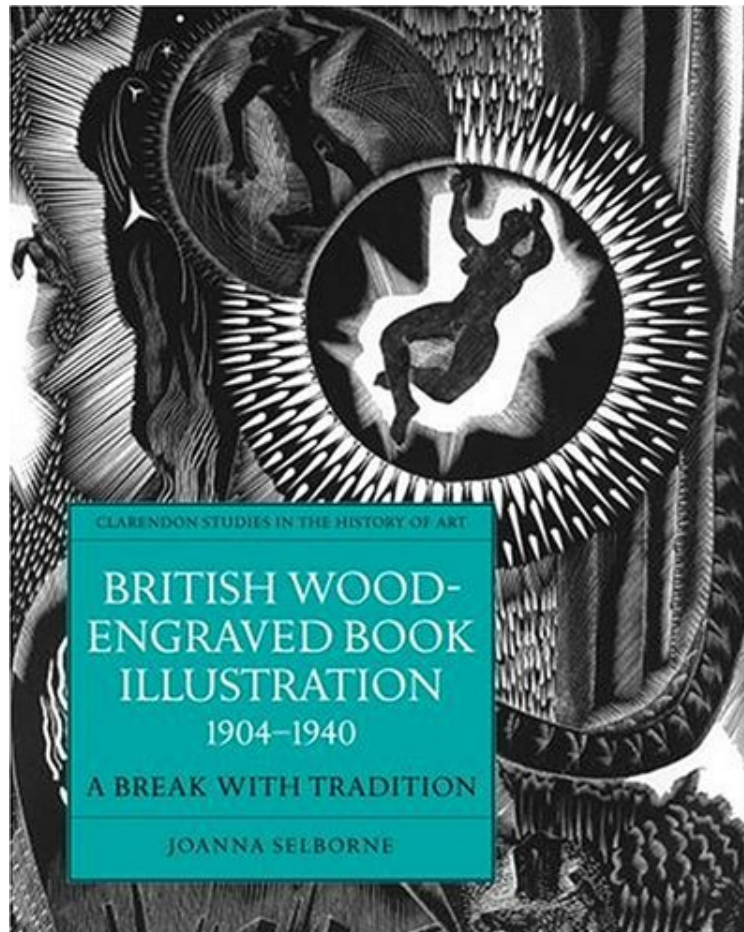


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British Wood-Engraved Book Illustration 1904-1940: A Break with Tradition (Clarendon Studies in the History of Art)

Joanne Selborne

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3 of 3 people found the following review helpful. For bibliophiles and students of publishing historyBy Midwest Book ReviewVery highly recommended and informative reading for bibliophiles and students of publishing history, British Wood-engraved Book Illustration 1904-1940: A Break With Tradition by Joanna Selborne is a simply fascinating look at a unique graphic art and an historically important aspect of publishing history -- the art and practice wood-engraved book illustration. From the variety of methods that book illustrators used to transcend older nineteenth-century

practices, to detailed publishers' and print societies' archives, *British Wood-engage Book Illustration 1904-1940* presents virtually all there is to know about this striking and specialized illustrative craft over the course of the first four decades of the 20th Century.

Twentieth-century British wood-engraved book illustration up to the beginning of World War II was among the most versatile and inventive of the graphic arts. In a climate of typographical renaissance, various wood engravers made a significant impact on the appearance of the printed page, transforming good books into works of art and influencing modern standards of book production. This book reveals the methods by which these pioneering artists broke with nineteenth-century illustrative practices. The author surveys the subject in relation to the cultural and historical background, and within a context of mainstream developments in the visual arts, places emphasis on the working relationships of illustrators with both private presses and commercial publishers.

beautifully produced and well-researched book. / *Country Life* 17/12/98`This book exceeds all other surveys on wood engraving in its far-reaching embrace of the cultural and historical background. Joanna Selborne has effectively redug the whole terrain by quarrying publishers' files, art-school records, minute-books of print societies and correspondence in public and private archives. She has also interviewed some of the artists whose work she discusses, is an expert on printing methods and astute on the complex relations between artist and publisher. In addition, her analyses of specific images are spirited and finely alert to issues of style and content ... By making us attend repeatedly to the balance between image and text and their position on the page, Selborne inadvertently sharpens the reader's awareness of the fine printing and generous layout that contribute to the stature of this desirable book. Frances Spalding, *Times Literary Supplement* a splendid addition to the libraries of every college of art and university department of Fine Art and Design and the History of Art, as well as of collectors and devotees of the subject. ... The author pilots us with great caution and skill through the various schools of engraving, with excellent illustrations from each, comparing and contrasting the work and personalities of the artists. The Oldie excellent study ... / this handsome volume is the first major contribution to our understanding of what Gill called British wood-engraving's 'adventure of discovery'. / Colin Campbell / *Spectator* / 02/01/99 the book is the first full-length study of the subject / *Alton Herald* / 04/12/98` Joanna Selborne has provided a detailed survey of a fascinating subject, well illustrated with a large number of carefully chosen examples to represent most of the artists discussed. It celebrates a very British art form during its most exciting period of development, and will be much enjoyed by anyone interested in British twentieth-century print-making, illustrations, or publishing. *Burlington Magazine*, Aug 99. `This comprehensive book is based on the author's doctoral thesis and encompasses fifteen years of research ... Joanna Selbourne has provided a detailed survey of a fascinating subject, well illustrated with a large number of carefully chosen examples to represent most of the artists discussed. It celebrates a very British art form during its most exciting period of development, and will be much enjoyed by anyone interested in British twentieth-century print-making, illustration, or publishing. *Burlington Magazine*, August 1999. `beautifully produced and well-researched book. *Country Life* 17/12/98` a comprehensive study of the historical background of this vital period ... traces the history of wood-engraving in Britain down through the end of the 19th century ... *British Wood-Engraved Book Illustration 1904-1940* sheds important light on the development of the illustration medium and its relation to the typographical innovations of the interwar period. *AB Bookman's Weekly*, July 5, 1999` excellent study ... this handsome volume is the first major contribution to our understanding of what Gill called British wood-engraving's 'adventure of discovery'. Colin Campbell, *Spectator* About the Author Joanna Selborne is an independent scholar with special interest in printmaking and printing.