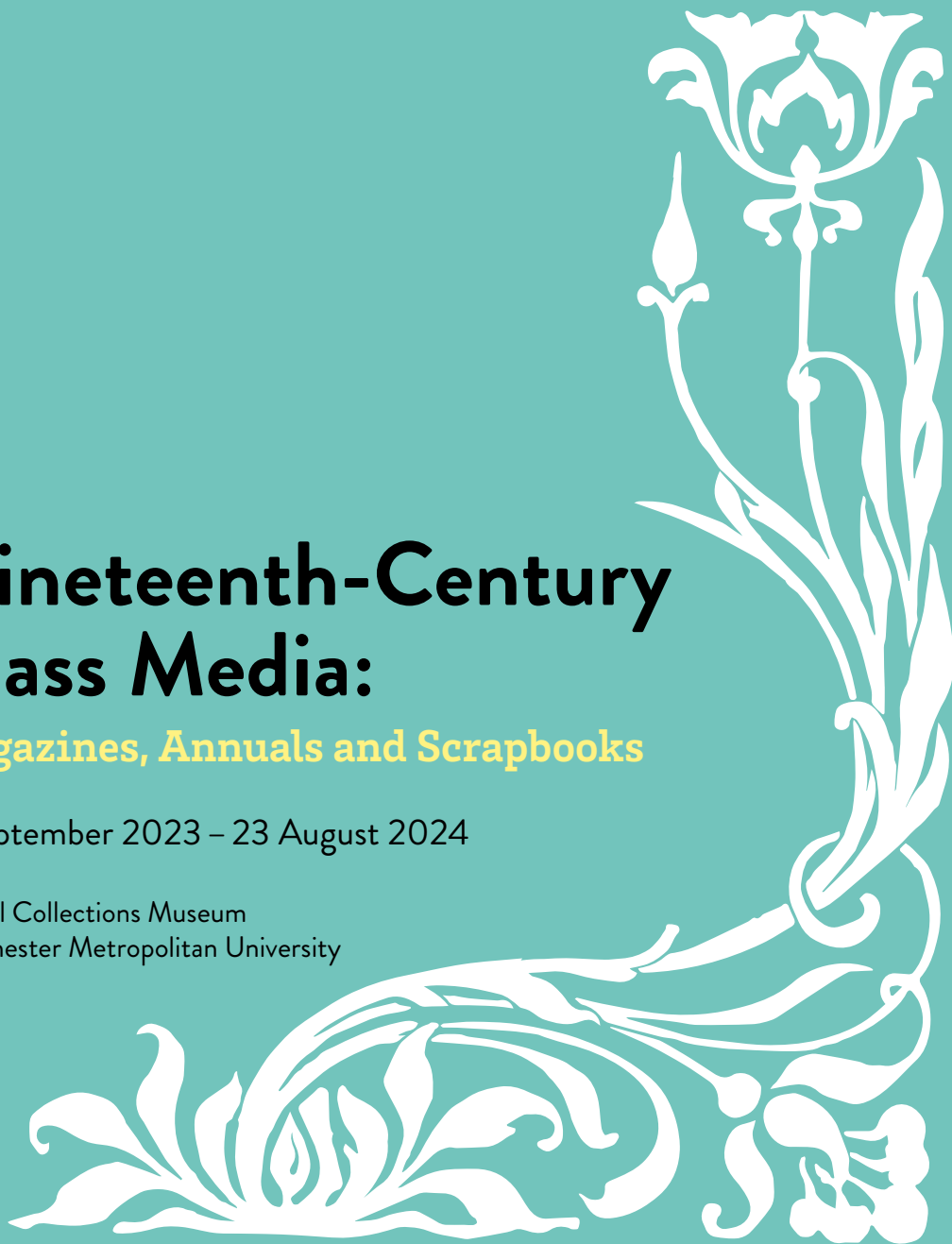


Nineteenth-Century Mass Media:

Magazines, Annuals and Scrapbooks

11 September 2023 – 23 August 2024

Special Collections Museum
Manchester Metropolitan University



This exhibition draws on ongoing academic research on magazines and annuals using materials held in the Special Collections Museum, which also includes a nationally significant collection of scrap albums and commonplace books.

The exhibition explores the visual appeal and innovative use of illustrations and design in nineteenth-century British magazines. The nineteenth century was the first age of mass media. Advances in communication technologies and printing accelerated the production of all forms of print and their global distribution. With their eye-catching images, star contributors and glossy advertisements, magazines were appealing to ever wider audiences.

By 1800 coverage of current events and inclusion of literary work in journals and newspapers was well established. Journalism was becoming more appealing to the eye as it was recognised news could be sold and understood through pictures. Many new weekly and monthly magazines appeared in the reign of Queen Victoria (1837-1901), showcasing fiction, poetry, politics and topical debates. Their elaborately designed pages drew readers in through engravings, illustration, art, photography and graphic design. Artists, illustrators and art editors became key contributors to the industry. Readers were captivated by reproduced images relating to fashion, food, crime, sport, science, museums, global travel – and even ghosts!

A range of key popular magazines from the early to late nineteenth century are on display here, all of which attracted diverse readerships. You can also view annuals, pocket books and scrapbooks, which remediated traditional magazine content in slightly different forms.

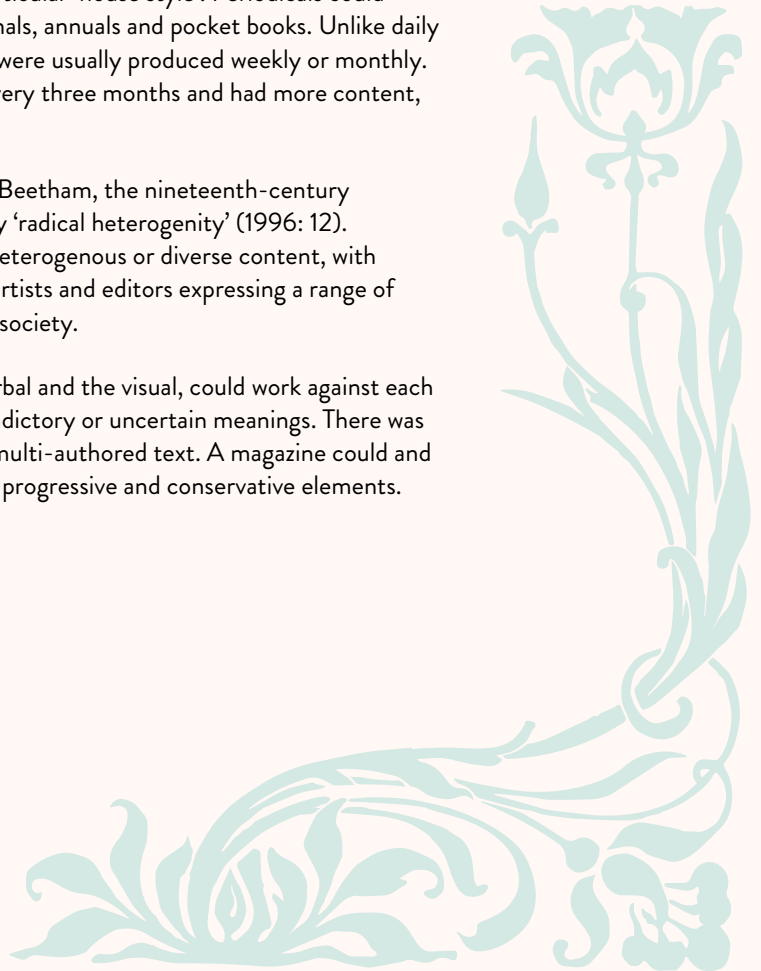
Introduction

The periodical press in the nineteenth century was a vast and diverse industry with many different titles appearing at regular intervals throughout the year. In 1861 more than 1000 newspapers and 481 magazines were published in Britain and Ireland, with most magazines produced in London (King et al 2016:5).

A 'periodical' was a publication produced regularly as part of a linked series with a particular 'house style'. Periodicals could include magazines, journals, annuals and pocket books. Unlike daily newspapers, magazines were usually produced weekly or monthly. Quarterlies appeared every three months and had more content, like books.

According to Margaret Beetham, the nineteenth-century magazine was marked by 'radical heterogeneity' (1996: 12). This meant that it had heterogenous or diverse content, with different contributors, artists and editors expressing a range of views on contemporary society.

Images and text, the verbal and the visual, could work against each other to produce contradictory or uncertain meanings. There was no single meaning to a multi-authored text. A magazine could and often did combine both progressive and conservative elements.



A new visual culture

Illustrated newspapers and magazines were a new phenomenon of the nineteenth century. They were a key aspect of a visual culture of mass reproduction and spectacle. Illustrated editions of novels and poems began to appear from the 1820s at a time when visuality was increasingly valued. The popularity of a developing visual

entertainment culture – of theatre, art exhibitions, museums, magic lantern shows, panoramas – helped to create the conditions for the development of mass media. The invention of photography in the 1840s offered new ways of viewing and reproducing a rapidly changing world (D’Arcy Wood 2001:7).

Who did nineteenth-century British journalism include? Who did it exclude?

Nineteenth-century journalism was not exclusively dominated by white, middle-class men. As this exhibition shows, many magazines were aimed at the lower classes or women specifically. Media historians argue that:

in the [Victorian period], the press was opened up to women, both as readers and as active participants, on an entirely unprecedented scale. [We need to recognise] ‘the diversity of [women’s] contributions as authors, readers, editors, journalists, correspondents, engravers, and illustrators.

(Easley et al 2019:2)

In the second half of the century, a burgeoning mass media and global circulation of magazines made readerships more diverse. Transatlantic and European links between editors were strengthened. Material from British magazines was reprinted in the press of other nations and vice versa, ensuring that news was globally distributed. More research is now being done on magazines and the transnational, including the growth of the African American and Indian press and the contributions of editors, artists and contributors of colour in the nineteenth century.

A Growth in Readership

The 1820s saw a massive growth in readership brought about by fundamental social and economic changes in British society. The graphic image was particularly and centrally important in negotiations about class. How was an increasingly technocratic and industrialising society going to educate its rapidly growing workforce in ways that enabled industrial and economic progress without challenging or even bringing down the social fabric? In particular, what were people going to read, and how would what they read and saw affect their sense of their social role? Early-nineteenth-century magazines were balanced between instructive and entertaining elements (Maidment 2013).

As literacy rates rose and education became available to all, more people gained access to print. Some readers visited libraries to read the latest publications. They also shared or read aloud their own copies with family and friends. The marketplace for periodicals grew large enough in the 1820s to allow for magazines aimed at niche readers to succeed – *The Lancet*, for example, was founded in the 1820s and today still caters for a specialised medical readership.

Magazines of the 1820s and 1830s

The spectacular innovations brought about by the new mass circulation illustrated magazines of the 1830s and 1840s – most obviously *The Penny Magazine* (1832), *The Saturday Magazine* (1832), *Punch* (1841) and *The Illustrated London News* (1842) – tend to overshadow the rapid growth and inventiveness of the market for illustrated periodicals in the 1820s and 1830s. All the key elements needed to support the massive development of the Victorian illustrated magazine were beginning to appear in the 1820s and early 1830s.

Seriality became a major mode of publication and consumption in the market for print in the 1820s. Although Dickens's *Pickwick Papers* publicised and authenticated part issue as a successful mode for publishing fiction, various illustrated print forms (series of lithographed jokes, songbooks, annuals and play texts for example) were issued in the 1820s as serials. The component elements of seriality – relatively cheap single issues, carefully wrought brand identity, and a capability for endless repetition – made illustration widely available to a mass readership during the decade.

The success of serial modes of production was hugely enhanced by the deployment of new reprographic modes. The use of wood engravings, which could be printed off within or alongside typeset text, was vastly expanded, and brought into being a thriving London workshop-based trade in the production of illustrations. To a more limited extent, the newly invented processes of lithography were also exploited. Wood engravings were both quicker and cheaper to make than the metal engravings used to illustrate earlier magazines.

The Mirror

OF
LITERATURE, AMUSEMENT, AND INSTRUCTION.

No. 361.]

SUPPLEMENTARY NUMBER.

[PRICE 2d.

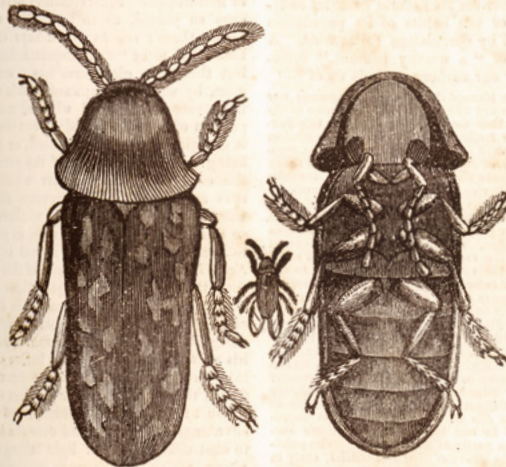
The Naturalist.



THE TALIPOT TREE.



THE GLOWWORM.



THE DEATHWATCH MAGNIFIED.

VOL. XIII.

N

The Mirror of Literature, Amusement and Instruction (1822-1847) was the longest running, most successful and perhaps best known of the illustrated weekly miscellanies that characterised the rapid spread of cheap magazines in the 1820s. Addressed largely to the lower middle classes, *The Mirror* adapted the traditional content of late eighteenth century general interest magazine for a less sophisticated readership, eschewing politics for a mixture of topographical, historical, scientific and technological articles alongside fiction (mostly pirated from other sources), poetry and household advice. *The Mechanic's Magazine*, (1823-72) a 3d. weekly, was one of the most successful of new magazines aimed at respectable and ambitious working men, describing the working of machines and technological inventions.

A relatively long-lived magazine, and relatively expensive at 3d. a week, *The Olio* (1828-33) specialised in serialised fiction pirated from various sources, especially American magazines. The original meaning of 'olio' is a spicy stew made up of many ingredients, but it became a term that could be applied to a literary miscellany. 'Olio' thus joins the remarkably inventive list of potential titles used to signify the deliberately varied content of the cheap magazines from the 1820s and 1830s – 'encyclopaedias', 'repositories',

'cabinets', 'companions' 'portfolios' all appear in magazine titles from this period. *The Olio's* subtitle – 'Museum of Entertainment' – suggests the dialogue between amusing and informing, permanence and ephemerality that characterises these kinds of publications. The magazine took a particular pride in the quality of its illustrations, which were commissioned from Samuel Williams. Tonally sophisticated, Williams's images were re-issued separately as scraps for pasting into albums.

Magazine publication in the 1820s was more speculative, more opportunistic – and more likely to fail – than the better funded and more celebrated early Victorian illustrated magazines that were to follow. The cheap, attractive, informative and entertaining periodical, published regularly in weekly instalments using a distinctive and sustained format that included illustrations, was carefully pitched to appeal to a mass readership.

Branding and Celebrity

Editors had to develop a strong brand in order to maintain a wide audience. Branding was particularly apparent in the visual imagery of the cover which would be on public display in shops, libraries, book-stalls and railway stations. By the end of the century, covers were increasingly elaborate, beautifully designed with decorative mastheads and striking headlines. Magazine covers, titles and taglines were essential to selling the ethos of the publication.

Branding relied on the (international) circulation of names and images. The name of Arthur Conan Doyle on the *Strand* cover showcased its speciality for crime fiction. Mr Punch from the popular Punch and Judy shows appeared on the title page of *Punch* magazine and its annuals. In colonial India, *the Awadh Punch* (1877-1936) and the *Punch*-inspired satirical magazine *Basantak* (1874-5) reappropriated the comic figure of Mr Punch and the political cartoon format to comment on national concerns such as Indian independence.

Celebrity was intensified by mass media. Names, photographs and portraits were circulated in the press. Interviews with the royal family, actors and actresses, authors, scientists and artists would have been discussed amongst readers in the same way captioned pictures are shared, reposted and retweeted in the twenty-first century.

PUNCH'S



POCKET-BOOK
for
1855.

Annuals and Pocket Books

Annuals, produced once a year for the lucrative Christmas market, increased branding opportunities. From the 1820s onwards giftbooks of poetry, engravings and music such as *Forget-Me-Not* and the *Keepsake* appeared. In the US, the abolitionist giftbook *Liberty Bell* (1839-58) included poetry which protested against slavery. Other annuals reformatted material from specific magazines with additional features.

Pocket books or pocket magazines could be carried around and were of varying sizes. *The Ladies' Pocket Magazine* with its fashion plates was linked to the long-running *Lady's Magazine* (1770-1832). Bound in leather covers, *Punch's* Pocket books (1844-81) included fold-out satirical cartoons, sketches and poetry as well as diary and account pages, railway and business information. By writing in the blank spaces, readers could customise their pocket books.

The *Empire* annuals on display, published by the Religious Tract Society, reflect efforts to educate young readerships regarding world geography, giving access to international contributors. Yet such publications also promoted many of the imperialist ideologies and assumptions about racial superiority of the late Victorian period. They could be seen to be selling the idea of Empire to a juvenile audience. This positive view of imperialism was challenged in the many anti-colonial publications established across the British Empire – from Ireland to India.

Domestic Magazines and Fashion

Domestic magazines were commercially successful publications aimed at women readers. They can be seen in the context of the development of the woman's magazine from the late eighteenth century onwards. Appealing to diverse readerships, they offered a winning combination of fashion, domestic advice, recipe and correspondence columns, fiction and poetry. Influenced by French magazines and Parisian culture, new colour fashion plates and dress-making patterns promoted femininity and the family ideal.

The Englishwoman's Domestic Magazine (1852-65), edited by husband and wife Samuel and Isabella Beeton, was a pioneering example. The Beeton brand and its championing of domestic bliss was visible in the linking of the magazine to Mrs Beeton's best-selling *Book of Household Management* (1861) which collected accessible recipes and advice for managing servants.

Domesticity and fashion helped to sell magazines. Fashion items such as bloomers and crinolines were satirised in *Punch* cartoons and celebrated elsewhere. But at the *fin de siècle*, Victorian ideals of femininity were challenged. The New Woman, a term coined in the 1890s press, often rejected marriage and motherhood in favour of employment, education, freedom and masculinised or 'rational' dress. This gender-defying visual icon was a product of the New Journalism.



Novelt

L. Marc imp. Paris Colarte Elouet, et artiste des Colombes Paris.

Al. J. G.

379

210

THE NEWEST FRENCH FASHIONS
Designed for
THE LADIES' TREASURY

VAN HOUTEN'S PURE Soluble
BEST AND GOES FARTHEST. COCOA
 EASILY DIGESTED.—MADE INSTANTLY.

LANCET.—"Delicate aroma."—"PURE and unmixed."
BRITISH MEDICAL JOURNAL.—"It is admirable."—"Flavour is perfect" and "so PURE."
HEALTH.—"PURITY is beyond question."
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 CHIMNEY-PIECES, STOVES, TILES,
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 WIGMORE-STREET, LONDON.



EVERYONE SHOULD TRY
PERRYIAN PLANISHED
POINTED PENS.

There are simply no others for those persons who have regular work. It is a simple statement in many forms which in the paper, steel or stone, and they do not require sharpening, and when an ink ball pen.

N.B.—The Ladies' Pattern, No. 1100, price 1s. per Box of Two Dozens.

Price 1s. per Box, or 3s. per Gross.
 SOLD BY ALL STATIONERS.
 WHOLESALE: HOLBORN VIADUCT, LONDON.

IMPORTANT TO ALL LEAVING HOME FOR A CHANGE.

"Among the most useful medicines that have been introduced within the last century is ENO'S 'FRUIT SALT.' There is no doubt that where it has been taken in the earliest stage of a disease, it has, in many instances, prevented what would otherwise have been a severe illness. The effect of ENO'S 'FRUIT SALT' upon a disordered and feverish condition of the system is marvellous. As a nursery medicine the 'FRUIT SALT' is invaluable; instead of children disliking it, they look upon it rather in the light of a luxury. As a gentle aperient and a corrective in cases of any sort of over-indulgence in eating or drinking, ENO'S 'FRUIT SALT' is all that is needful to restore freshness and vigour. In cases of Nervous Headache and Debility it is especially useful, and should be taken in all cases where persons suffer from a sluggish condition of the Liver."—*Young Lady's Journal.*

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BUTLER'S MUSICAL INSTRUMENTS
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 Price-List and Illustrations, post-free.
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 "THE QUEEN"
 Dec. 21, 1882.
 Sold by Grocers, Transmagners, Cabinet-makers, Gunners, &c.
 27, ST. MARK'S STREET, BOSTON, MASS., U.S.A.

BY SPECIAL APPOINTMENT TO H.M. THE QUEEN,
EDMONDS, ORR, & CO.,
 Ladies' and Juvenile Outfitters,
 Tailors, and Hosiery,
 47, WIGMORE ST., LONDON, W.
HYGIENIC UNDERWEAR
 Specimens in Under Waist Corsets and Undershirts, High or Low Backed.

E P P S'S
 (GRATEFUL—COMFORTING)
C O C O A
 MADE WITH BOILING MILK.

"O'DONNELL'S" MONUMENT WHISKY (IRISH).
 "WALLACE'S" MONUMENT WHISKY (SCOTCH).
 "THE 'BALLYHOGUEY' WHISKY (IRISH).
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 THE OLDEST AND BEST.

SCHWEITZER'S COCOATINA.
 Anti-Dyspeptic Cocoa or Chocolate Powder.
 GUARANTEED PURE SWEETENED COCOA.
 Sold in 1lb., 1lb., and 1lb. Tins.
 BY CHEMISTS, GROCERS, &c.

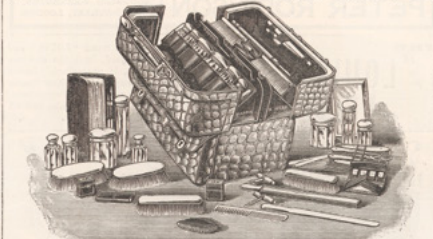
WALKER'S CRYSTAL CASE WATCHES.
 An Illustrated Catalogue of Watches and Clocks at 100s. WALKER'S, 10, CECIL STREET, 20, REGENT STREET.

THE BEST REMEDY FOR INDIGESTION.

NORTON'S CAMOMILE PILLS
 Are emphatically recommended as a simple but certain remedy for INDIGESTION.

STREETERS' PEARL MERCHANTS
 PEARLS DIRECT FROM THEIR PEARLING FLEET
 18 NEW BOND ST. W.

New Ready, Tenth Edition.
 COMPLETELY REVISED AND IMPROVED.
 Contains:—Description of Diseases of the Digestive System; Symptoms and Treatment of the various Diseases of the Digestive System; and the latest and most valuable information on the subject of the Digestive System.
 Sold by all Booksellers and Stationers.
 Address: J. Phillips, 10, Abchurch Lane, London, E.C.



TORPID LIVER
CARTER'S LITTLE LIVER PILLS.
 Positively cured by the little Pills.
 They also relieve the various symptoms of Indigestion, such as Flatulence, Heartburn, and Sour Stomach.
 Sold by all Chemists and Grocers.
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"Having been a sufferer from Indigestion for many years, I am happy to say that I have at last not only been relieved but perfectly cured by using Norton's Pills, and confidently recommend them to all suffering from the same."
 — J. WALKERSON.
 For other Testimonials, see Monthly Magazine.
 SOLD EVERYWHERE, price 1s. 10s., 2s. 6s., and 3s.

MAPPIN & WEBB'S TRAVELLING BAGS & DRESSING CASES
 ILLUSTRATED BAG CATALOGUE (No. 2) POST-FREE.
 OXFORD-STREET, W.; POULTRY (LONDON HOUSE) CITY, LONDON.

Advertising

Advertisements appeared more regularly in the press from 1875 onwards. They were a key aspect of the New Journalism, which was characterised by increased visibility, colour printing and new juxtapositions of text and image. Striking adverts often 'headlined' on the front cover. Initially placed together in the back pages, by 1900 they took up much more space.

Advertising was a vital component of a rapidly developing commodity culture. Readers were encouraged to buy branded, mass-produced goods. Desirable images of machines, medicines, food, fabrics and fashion were combined with catchy slogans. Adverts were often linked to the ethos of the magazine. Pictures of Fry's Cocoa appeared in temperance magazines as part of their mission to persuade readers of the evils of alcohol.

The boundary between art and advertising was blurred in an era which valued aestheticism. Advertisements featured classical figures such as Greek goddesses, or decorative designs borrowed from the Arts and Crafts movement. As in our era, images could perpetuate damaging stereotypes of domestic angels or of the inferiority of the lower classes or people of colour. Revenue from advertising and iconic images of the nation's favourite products became essential to the magazine industry.

The short story and illustration

Fast-paced, entertaining and quick to read, the short story was a staple of the nineteenth-century magazine. Special story supplements to magazines were popular. Charles Dickens' *Haunted House* sequence of stories and poetry was a collaboration with Elizabeth Gaskell, Wilkie Collins, Adelaide Procter and Hesba Stretton, for the 1859 Christmas issue of his magazine *All the Year Round*.

From the 1870s onwards many magazines included illustrated stories, with striking captions and full-page images. *The Strand Magazine* (1891-1950), edited by George Newnes, was innovative in its promise to offer 'a picture on every page'. It was also full of stories, making a celebrity of its star contributor, Arthur Conan Doyle. The famous Sherlock Holmes detective stories, illustrated by Sidney Paget, showed a vision of metropolitan life in which the detective always saved the day. Captions underneath the illustrations, often quotes from the story, were a new feature which emphasised key scenes and ideas. Other important contributors to *The Strand* were the children's author E. Nesbit and the science fiction writer, H. G. Wells. Nesbit, Wells, Doyle and

other contributors produced ghost stories and fantasy writing for the magazine market, playing to the Victorian reader's fascination with the supernatural and Gothic. Images of ghosts, vampires and strange alien creatures appeared alongside photographs of the modern world and global travel.

The Yellow Book (1894-7), edited by American Henry Harland, was an *avant-garde* publication, its distinctive yellow covers and daring content aligned with the 'yellow nineties', influenced by decadent French yellow-backed fiction. It made its artists famous, particularly Aubrey Beardsley, Walter Sickert and the Manchester-based Walter Crane. Its cosmopolitan stories were not illustrated but the editors made the decision to include art images between the stories and poems. This is indicated in its tagline: 'A Magazine of Art and Literature'. Stories and images of urban encounters, artists, writers, European travel and magical environments showed a modern outlook.

Image: Front cover of *The Yellow Book*, volume 1, April 1894, illustrated by Aubrey Beardsley

The Yellow Book

An Illustrated Quarterly

Volume I April 1894



London: Elkin Mathews & John Lane
Boston: Copeland & Day

Price
5/-
Net

THE STRAND MAGAZINE

SOUTHAMPTON
STREET

359

EDITED

By

Geo.
F. Newnes

OFFICES

AN ILLUSTRATED MONTHLY



New Journalism after 1880

Although there were many innovative elements of magazine design and production throughout the nineteenth century, the label of 'new journalism' relates to the revolution in the press after 1880. Journalist Evelyn March-Phillips described the 'New Journalism' in 1895 as:

'that personal style, that trick of bright colloquial language, that wealth of intimate, picturesque detail, and that determination to arrest, amuse or startle'.

New features of late-Victorian journalism included interviews, tit-bits, competitions and catchy headlines, which were coupled with increased use of colour printing, more advertisements and many more images. Such techniques heralded the beginnings of modern media.

In the heyday of New Journalism, many illustrated monthly magazines came into existence, including *The Strand Magazine* (1891), *The Windsor Magazine* (1895), *Woman* (1891), and the female-edited *Woman's Signal* (1894). In the United States, the first editions of long-running titles *Cosmopolitan* (1886) and *Vogue* (1892) appeared.

Image: Front cover of *The Strand Magazine*, volume 12, July-December 1896, illustrated by George Charles Haité

Female writers, artists and editors

Female writers amongst *The Yellow Book* staff, included sub-editor Ella D'Arcy, short story writers Vernon Lee (pseudonym of Violet Paget), George Egerton (pseudonym of Mary Chavelita Dunne) and Ada Radford, and poets Charlotte Mew and Rosamond Marriott Watson. Artists included Ethel Reed, an American graphic artist and Mabel Dearmer, who designed the cover for Volume 9 in 1896. Whilst some believed that women were being criticised and stereotyped in these pages, *The Yellow Book* and its art and literature have also been celebrated as a vehicle for the New Woman, who shook off the shackles of Victorian tradition to embrace education, employment and a life of freedom.

Female editors and sub-editors, including Evelyn Sharp, Ella D'Arcy and Florence Fenwick Miller, jostled for a position in a male-dominated world. *Ringwood's Afro-American Journal of Fashion* (1891-5), an illustrated magazine edited by Julia Ringwood Coston from Ohio, and *Women's Era* (1894-7), a newspaper edited by Josephine St Pierre Ruffin from Boston, were pioneering publications produced by and for black women. New titles in the developing suffrage press, including the *Woman's Signal*, *Votes for Women* and *The Suffragette* were often edited by women and helped to strengthen their professional power and voices of political protest.

Scrapbooks

Scrapbooks were an accessible form of new media in the nineteenth century. Images and text, as well as fabrics, feathers, flowers and even locks of hair, became the 'scraps' which could be formed into a collage, folded into layers or rearranged on a page to create something new. This form of creativity was appealing to generations attracted to the visual and attuned to the pictured page.

The Sir Harry Page Collection of scrapbooks in the Special Collections Museum has over 300 examples of scrapbooks, albums and commonplace books. Material cut out of magazines and newspapers was repackaged. Scraps of poetry, stories, topical articles, cartoons, adverts and fashion plates acquired a new life in the scrapbook. Some magazines, such as George Newnes' *Titbits* (1881-1984), included 'titbits' or short bits of text, such as jokes, household tips and puzzles, which could be easily cut out.

Compilers could add handwritten captions, stories, drawing and watercolours to accompany their curations. Photographs, tickets for popular entertainment and travel, letters and *cartes de visites* were inserted alongside scraps from magazines to give an alternative interpretation of the nineteenth-century world.

Art Journals and illustrators

The nineteenth century saw a huge rise in the number of magazines dedicated to the subjects of art, design and architecture. This catered to the increased public interest in and access to the arts, but also to a growing body of professional and amateur artists and designers who were looking to expand their knowledge and skills.

Many fields of interest were covered, from the more traditional subjects of painting and sculpture, exhibition reviews and art criticism in magazines such as *The Fine Arts Quarterly Review* and *The Magazine of Art*; decorative and industrial arts in *The Studio* and the Century Guild's *Hobby Horse*. Specialist practice journals also came into their own at this time with titles such as *The Cabinet Maker*, *The Journal of Decorative Art and Academy Architecture* and *Architectural Review* which were aimed at the professional tradesperson.

Technical developments in print reproduction were instrumental in the expansion of arts related magazines. Steel engraving plates and woodblocks enabled cheaper reproduction of artists impressions of artworks with more detail and in larger numbers. A number of colour printing techniques were also invented at this time, notably the Baxter

Process, although this would remain an expensive option and was seen mostly in luxury publications.

The biggest impact came with the introduction of photo-mechanical reproduction. Many new processes are seen in magazines of the late 1800's, including half-tone engraving, photogravure, collotype, autotype, photo-lithography and chromolithography, amongst many more. *The Studio* magazine was one of the first art magazines to fully adopt photographic illustration.

The rise of photography and a renewed interest in older printmaking techniques, such as etching and engraving, saw the development of illustration as an artform in its own right. Artists developed signature styles and could make their names in magazines that featured their work. Some, like John Leech and John Tenniel, would become famous as caricaturists associated with popular and respectable publications like *Punch*. Other artists found an outlet in smaller, more sensational publications that combined avant-garde artwork with new literature. Perhaps the most notorious of these is Aubrey Beardsley's work in *The Yellow Book* and *The Savoy*.

Image: Front cover of *The Studio*, volume 1, 1893, illustrated by C.F.A. Voysey

THE STUDIO



USE AND

BEA VTY



THE
STUDIO

VOLUME EIGHT

THE STUDIO

Further reading

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This exhibition has been curated by Dr Emma Liggins (e.liggins@mmu.ac.uk), Reader in English and Co-Director of the Long Nineteenth-Century Network at Manchester Metropolitan University and Prof Brian Maidment, Liverpool John Moores University with the support of Stephanie Boydell, Curator, Special Collections Museum.

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To find out more about the Long Nineteenth-Century Network, please visit our website: <https://long19thcenturynetworkmmu.wordpress.com/>

