

Bibliography

Annotated list. Materials accompanying the exhibition are marked with an asterisk (*).

Articles

*Athineos, Doris. "When Mr. Currier Met Mr. Ives: Churning Out Prints For the Masses." *Forbes* 157, no. 6 (1996): 152.

Doris Athineos discusses the early relationship of Currier and Ives to the public, and the appeal of their early prints. This article addresses several concerns regarding the collection of prints by Currier and Ives, including several common plights involved in purchasing authentic prints.

*Grace, Trudie. "Methods of American Printmaking: 1830s to 1930s." *The Magazine Antiques* 155, no. 2 (February 1999): 310–317.

Trudie Grace outlines four printmaking techniques that were popular in America between 1830 and 1930. Her survey includes the methods of engraving, etching, and stone lithography. This article provides several example images with the discussion.

*Hodermarsky, Elisabeth. "The Role of Prints in the Cultivation of an Image-Hungry America." *Yale University Art Gallery Bulletin* (2003): 46–65.

Elisabeth Hodermarsky provides an overview of printmaking in America during the 1800s, focusing specifically on examples from the Yale University Art Gallery collection. Hodermarsky follows the development of engraving, lithography, and etching, with mention of prints after the development of photography.

*Le Beau, Bryan. "Colored Engravings for the People: The World According to Currier and Ives." *American Studies* 35, no. 1 (Spring 1994): 131.

Bryan Le Beau discusses the motivation behind the production of images created by Currier and Ives. Le Beau mentions, among other topics, the urban hardships experienced by Americans after the 1860s, leading Currier and Ives to shift their emphasis from urban to rural scenes, offering a romanticized glimpse of what was supposedly lost during the industrial revolution.

*McGinty, Brian. "Wine in America, Part 1." *Early American Life* 11, no. 1 (April 1980): 22–23, 70, 72–4, 76.

Brian McGinty, in part one of *Wine in America*, discusses the early history of America through the topic of wine. He discusses the numerous attempts of settlers to cultivate the wild grapes on the east coast and upper Midwest to compete with European vineyards.

*McGinty, Brian. "Wine in America, Part 2." *Early American Life* 11, no. 2 (February 1980): 22–25, 58–61.

Brian McGinty, in part two of *Wine in America*, discusses the successful transplant of European grapes to California. The article includes a history of the early development of wine in California, eventually leading to the export of American wine to Europe.

*Monness, Billie Heller. "Currier and Ives: Master American Printmakers." *USA Today (Society for Advancement of Education)* 124, no. 2612 (May 01, 1996): 58.

Billie Heller Monness briefly discusses the alternating popularity of the images produced by Currier and Ives throughout the eighteenth and nineteenth-centuries. Included are several reproductions and a brief history of the firm.

Books: Adult

*Aghion, Irène, Claire Barbillon, and François Lissarrague. *Gods and Heroes of Classical Antiquity*. Paris: Flammarion, 1996.

This book is an iconographic guide to classical mythology in art. It covers characters in both Greek and Roman art, listed alphabetically by name. There are a variety of art reproductions depicting these characters.

Bann, Stephen. *Parallel Lines: Printmakers, Painters, and Photographers in Nineteenth-Century France*. New Haven, CT: Yale University Press, 2001.

Stephen Bann studies the intersections of painting, printmaking, and photography in France during the nineteenth century. France was at the forefront of many technological advances in printing and photographic techniques, resulting in changing values and controversies in a variety of reproductive mediums.

Bober, Phyllis Pray. *Art, Culture, & Cuisine: Ancient & Medieval Gastronomy*. Chicago: The University of Chicago Press, 1999.

Phyllis Bober examines art and culture by analyzing the diets of ancient and medieval civilizations. She begins with prehistoric cuisine in ancient Egypt, Greece, Mesopotamia, Rome, and Turkey. She then discusses the food of the Middle Ages through the Late Gothic era. Bober has included a modern version of these ancient and medieval menus.

*Clarke, Oz. *New Encyclopedia of Wine*. New York: Harcourt, 2003.

This encyclopedia of wine offers an overview of wine and wine making. It summarizes the various types of wines, including tips on grapes and consumption. Photographs and maps of wine-producing areas have also been included.

Dackerman, Susan. *Painted Prints: The Revelation of Color in Northern Renaissance & Baroque Engravings, Etchings, & Woodcuts*. University Park: The Pennsylvania State University Press, 2002.

This is a catalog of an exhibition held at the Baltimore Museum of Art and the Saint Louis Museum of Art from 2002 to 2003. Susan Dackerman discusses the coloring of prints in Northern Europe during the Renaissance and Baroque periods. The practice of hand coloring was widespread, encompassing an audience of varied class.

*Dalby, Andrew. *Bacchus: A Biography*. Los Angeles: J. Paul Getty Museum, 2004.

Andrew Dalby presents a biography of Bacchus, son of Zeus. Bacchus is a popular character in Greek mythology, best known for his gift of wine. He bears further affiliations with seduction and celebration—leading a lifestyle of excess. Dalby creates an image of Bacchus, tracing his character through a series of events that explain his often troublesome behavior.

Gauss, Ulrike, ed. *Pablo Picasso Lithographs: Graphikmuseum Pablo Picasso Münster, the Huizinga collection*. Ostfildern-Ruit, Germany: Hatje Cantz Verlag, 2000.

This is a catalog of an exhibition held at the Graphikmuseum in Germany. It includes an interview with Henri Deschamps as well as several essays on lithography.

Grasselli, Margaret Morgan, ed. *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*. Washington, DC: National Gallery of Art, 2003.

In this collection of essays, there are a variety of perspectives that contribute to the understanding of printmaking in eighteenth-century France. Margaret Grasselli addresses the topic of color printmaking. Kristel Smentek provides an essay on the marketing of color prints during this era, focusing on the low cost of reproduction. Judith Walsh discusses the necessary craft involved in the production of color prints.

*Griffiths, Anthony. *Prints and Printmaking: An Introduction to the History and Techniques*. Berkeley: University of California Press, 1996.

Anthony Griffiths introduces a variety of printmaking processes. He discusses the history of print media in conjunction with artists, as well as larger, more commercial, applications. Griffiths provides details on the reproduction techniques of color printing, intaglio, lithography, photomechanical, relief, and screen-printing.

Guy, Kolleen M. *When Champagne Became French: Wine and the Making of a National Identity*. Baltimore: The Johns Hopkins University Press, 2003.

Kolleen Guy discusses the beginning of the champagne industry between 1820 and 1920. The author outlines both the social and cultural history of the French, claiming that champagne consumption was a means to achieve social status. She further develops this into an argument of identity marketed by the French that led to both internal and external debate.

*Hults, Linda C. *The Print in the Western World: An Introductory History*. Madison: University of Wisconsin Press, 1996.

Linda Hults presents a chronological survey of prints from the thirteenth century through the twentieth century. Focusing specifically on the history of prints in Western civilization, Hults discusses artists and their techniques, placed within the context of art history.

La Fontaine, Jean de. *Marc Chagall: The Fables of La Fontaine*. New York: The New Press, 1997.

Marc Chagall has illustrated a series of fables written by La Fontaine. The text includes over forty stories, including *The Fox and the Grapes*.

*McGovern, Patrick E., ed. *The Origins and Ancient History of Wine*. United Kingdom: Gordon and Breach Publishers, 1997.

Patrick McGovern discusses winemaking in antiquity. He, along with other essayists, claims that wine was prevalent in cultures as early as the fourth millennium BC. In a series of essays, this text utilizes several approaches in order to illustrate the ancient history of wine, including botanical, archaeological, and historical methods of inquiry.

*Phillips, Rod. *A Short History of Wine*. New York: HarperCollins, 2002.

Rod Phillips focuses on the industry of wine from ancient to modern times. He investigates the social aspects of wine, involving various political, religious, and economical motivations. The book includes information on contemporary wine making, as well as anecdotes on wine.

Platzker, David, and Elizabeth Wyckoff. *Hard Pressed: 600 Years of Prints and Process*. New York: Hudson Hills, 2000.

David Platzker and Elizabeth Wyckoff investigate the history of printmaking by addressing artists and technological advances within the last half-century. They provide images of prints in varied states to illustrate the process of popular printing techniques. In addition to traditional methods of printmaking, the authors discuss digital and photographic processes in the modern era.

Books: Young Adult, Ages 12+

*Diehn, Gwen. *Simple Printmaking: A Beginner's Guide to Making Relief Prints with Linoleum Blocks, Wood Blocks, Rubber Stamps, Found Objects, and More*. New York: Sterling, 2002.

Gwen Diehn demonstrates the process of relief printmaking through a series of projects. Diehn discusses materials, tools, and techniques, in addition to the development of design. Within this book are activities that young adults may follow in order to create T-shirts, calendars, and wrapping paper. She demonstrates the process of making woodcuts among other methods of constructing positive printing objects.

Books: Children, Ages 8–12

*Pinkney, Jerry. *Aesop's Fables*, New York: SeaStar Books, 2000.

Aesop's Fables is a collection of over sixty short stories, including *The Fox and the Grapes*.

Books: Children, Ages 5–8

*White, Mark, and Sara Rojo. *The Fox and the Grapes: A Retelling of Aesop's Fable*. Minneapolis: Picture Window Books, 2004.

This story is a rewritten version of Aesop's fable of the same title. In it, a fox decides that grapes beyond his reach must be sour.

Non-Annotated Bibliography

Articles

Breitenbach, Edgar. "American Graphics in the Late Nineteenth Century." *Archives of American Art Journal* 13, nos. 1–4 (1990): 19–26.

Bryans, Dennis. "The Double Invention of Printing." *Journal of Design History* 13, no. 4 (2000): 287–300.

Cohen, Ronny H. "The Medium isn't the Message." *Art News* 84 (October 1985): 74–81.

"Currier and Ives Print: A Young Democracy." *Forbes* 157, no. 6 (1996): 152–56.

Goines, David Lance. "A Brief History of Pre-Electronic Printmaking." *Communication Arts Magazine* 44, no. 8 (January/February 2003): 23–31.

Kapr, Albert. "Concerning the Beginning of Printing in the 15th-century Strassburg." *Visible Language* 24, no. ¾ (1990): 238–53.

Le Beau, Bryan. "Currier and Ives." *Times Literary Supplement*, no. 5170 (2002): 10.

Reeves, Kathryn J. "Prints and Politics: Printed Matter(s)." *Contemporary Impressions* 8, no. 2 (Fall 2000): 6–11.

Willard, Christopher. "Making Monotypes Without a Press." *American Artist* 62 (March 1998): 18.

———. “Methods and Materials: How to Get Started in Printmaking.” *American Artist* 61, no. 656 (1997): 12–20.

Books: Adult

Aron, Jean-Paul. *The Art of Eating in France: Manners and Menus in the Nineteenth Century*. Translated by Nina Rootes. New York: Harper & Row, 1975.

Backhouse, Janet. *The Illuminated Manuscript*. Oxford: Phaidon, 1987.

Baragwanath, Albert K. *Currier & Ives*. New York: Abbeville Press, 1980.

Bouvet, Francis. *Bonnard: The Complete Graphic Work*. New York: Rizzoli, 1981.

Brown, Michelle P. *Understanding Illuminated Manuscripts: A Guide to Technical Terms*. Los Angeles: The J. Paul Getty Museum, 1994.

Buller, Michael. *The Winemaker's Year: Four Seasons in Bordeaux*. London: Thames & Hudson, 1991.

Cass, Bruce, ed. *The Oxford Companion to the Wines of North America*. Oxford: Oxford University Press, 2000.

Clayton, Timothy. *The English Print 1688-1802*. New Haven, CT: Yale University Press, 1997.

Conningham, Frederic A. *Currier & Ives Prints: An Illustrated Checklist*. New York: Crown Publishers, 1949.

Cotterell, Arthur. *A Dictionary of World Mythology*. Oxford: Oxford University Press, 1986.

Crane, Walter. *An Artist's Reminiscences*. New York: Macmillan, 1907.

———. *The Decorative Illustration of Books*. London: George Bell and Sons, 1905.

Dempsey, Charles. *Annibale Carracci: The Farnese Gallery, Rome*. New York: George Braziller, 1995.

Donald, Diana. *The Age of Caricature: Satirical Prints in the Reign of George III*. New Haven: Yale University Press, 1996.

Engen, Rodney K. *Walter Crane as a Book Illustrator*. New York: State Martin's Press, 1975.

- Evans, Bergen. *Dictionary of Mythology: Mainly Classical*. Lincoln, NE: Centennial Press, 1970.
- Evans, Ivor H. *Brewer's Dictionary of Phrase and Fable*. New York: Harper, 1989.
- Flood, John, ed. *Daumier, 1808-1879*. Ottawa: National Gallery of Canada, 1999.
- Fowble, E. McSherry. *Two Centuries of Prints in America, 1680-1880*. Charlottesville: University Press of Virginia, 1987.
- Frasconi, Antonio. *Frasconi: Against the Grain, The Woodcuts of Antonio Frasconi*. New York: Macmillan, 1974.
- Freedberg, S. J. *Circa 1600: A Revolution of Style in Italian Painting*. Cambridge, MA: Belknap Press, 1983.
- Fuller, Robert C. *Religion and Wine: A Cultural History of Wine Drinking in the United States*. Knoxville: University of Texas Press, 1996.
- Gastronomic Committee. *Larousse Gastronomique*. New York: Clarkson Potter, 2001.
- Goldstein, Carl. *Visual Fact Over Verbal Fiction: A Study of the Carracci and the Criticism, Theory, and Practice of Art in Renaissance and Baroque Italy*. Cambridge, England: Cambridge University Press, 1988.
- Grössinger, Christa. *Humour and Folly: In Secular and Profane Prints of Northern Europe, 1430-1540*. London: Harvey Miller Publishers, 2002.
- The Solomon R. Guggenheim Museum. *Oskar Kokoschka, Works on Paper: The Early Years, 1897-1917*. New York: Guggenheim Museum Publications, 1994.
- Guillaud, Jacqueline, ed. *Aldorfer and Fantastic Realism in German Art*. New York: Rizzoli, 1985.
- Hallet, Mark. *The Spectacle of Difference: Graphic Satire in the Age of Hogarth*. New Haven, CT: Yale University Press, 1999.
- Ives, Colta Feller. *The Great Wave: The Influence of Japanese Woodcuts on French Prints*. New York: New York Graphic Society, 1974.
- Ives, Colta, Helen Giambruni, and Sasha M. Newman. *Pierre Bonnard: The Graphic Art*. New York: Harry Abrams, 1989.

- Jacobowitz, Ellen S., and Stephanie Loeb Stepanek. *The Prints of Lucas van Leyden and His Contemporaries*. Washington, DC: National Gallery of Art, 1983.
- Johnson, Una E. *American Prints and Printmakers: A Chronicle of Over 400 Artists and Their Prints from 1900 to the Present/Illustrated*. New York: Doubleday, 1980.
- Kovler Gallery. *Forgotten Printmakers of the 19th Century*. Chicago: Kovler Gallery, 1968.
- Lambert, Susan. *Prints: Art and Techniques*. London: V& A Publications, 2001.
- Landau, David, and Peter Parshall. *The Renaissance Print, 1470-1550*. New Haven, CT: Yale University Press, 1994.
- Lavalleye, Jacques. *Pieter Bruegel the Elder and Lucas van Leyden: The Complete Engravings, Etchings, and Woodcuts*. New York: Harry Abrams, 1967.
- Lindemann, Gottfried. *Prints & Drawings: A Pictorial History*. New York: Praeger Publishers, 1970.
- Loubère, Leo A. *The Wine Revolution in France*. Princeton, NJ: Princeton University Press, 1990.
- Lucia, Salvatore P. *Wine as Food and Medicine*. New York: Blakiston Company, 1954.
- Mayor, A. Hyatt. *Prints & People: A Social History of Printed Pictures*. Princeton: Princeton University Press, 1971.
- Melot, Michel. *Graphic Art of the Pre-Impressionists*. New York: Harry Abrams, 1978.
- _____. *Prints*. New York: Rizzoli, 1981.
- Metzger, Bruce M., and Roland E. Murphy eds. *The New Oxford Annotated Bible: with the Apocryphal/Deuterocanonical Books*. New York: Oxford University Press, 1994.
- Mourlot, Fernand. *Picasso Lithographs*. Boston: Boston Book Art and Publisher, 1977.
- Peters, Harry T. *Currier & Ives: Printmakers to the People*. Garden City: Doubleday, Doran & Co., 1942.
- Pratt, John Lowell, ed. *Currier & Ives: Chronicles of America*. Maplewood, NJ: Hammond Incorporated, 1968.
- Rawls, Walton. *The Great Book of Currier & Ives' America*. New York: Abbeville Press, 1979.

- Rewald, John, ed. *The Woodcuts of Aristide Maillol: A Complete Catalogue with 176 Illustrations*. New York: Pantheon, 1951.
- Riggs, Timothy, and Larry Silver. *Graven Images: The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640*. Evanston, IL: Northwestern University Press, 1993.
- Ruhmer, Eberhard. *Albrecht Altdorfer*. Munich: Bruckmann, 1965.
- Sánchez, Alfonso E. Pérez, and Nicola Spinosa. *Jusepe de Ribera, 1591-1652*. New York: Harry Abrams, 1992.
- Saunders, Gill. *Picturing Plants: An Analytical History of Botanical Illustration*. Berkeley: University of California Press, 1995.
- Savory, Jerold J. *Thomas Rowlandson's Doctor Syntax Drawings: An Introduction and Guide for Collectors*. London: Cygnus Arts, 1997.
- Schweiger, Werner J. *Wiener Werkstätte: Design in Vienna, 1903-1932*. New York: Abbeville Press, 1984.
- Seznec, Jean. *The Survival of Pagan Gods: The Mythological Tradition and Its Place in Renaissance Humanism and Art*. Princeton, NJ: Princeton University Press, 1953.
- Shikes, Ralph E. *The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the Fifteenth Century to Picasso*. Boston: Beacon Press, 1969.
- Spangenberg, Kristin L. ed. *Six Centuries of Master Prints*. Cincinnati: Cincinnati Art Museum, 1993.
- Sutton, Peter. *The Age of Rubens*. New York: Abrams, 1993.
- Unwin, Tim. *Wine and the Vine*. London: Routledge, 1991.
- Voss, Hermann. *Baroque Painting in Rome I: Caravaggio, Carracci, Domenichino and Their Followers, 1585-1640*. Translated by Thomas Pelzel. San Francisco: Alan Wofsy Fine Arts, 1997.
- Wagner, Philip M. *A Wine Grower's Guide*. New York: Alfred A. Knopf, 1945.
- Wolf, Edward C. J. *Rowlandson and His Illustrations of Eighteenth-Century English Literature*. Copenhagen: Einar Munksgaard, 1945.
- Zigrosser, Carl. *Prints and Their Creators: A World History*. New York: Crown Publishers, 1937.

Videography

Aesop's Animated Fables. 50 min. Produced by Encyclopaedia Britannica, 2003. DVD.

This video contains animated versions of five of Aesop's fables and one tale from Rudyard Kipling's collection: *The Lion and the Mouse*, *The Hare and the Tortoise*, *The Fox and the Crow*, *The Fox and the Grapes*, *The Fox and the Stork*, and Rudyard Kipling's *How the Elephant Got His Trunk*.

Circe: Fox and the Goat; Fox and the Grapes. 15 min. Produced by GPN, 1990. Videocassette.

This video contains two classic Aesop's fables about a hungry fox and a fox trapped in a well. Also included is a classic ancient Greek story about the travels of Odysseus as narrated by the Greek poet and storyteller Homer.

Exploring Relief Printmaking. 12 min. Produced by BFA Educational Media. Videocassette.

Designed for elementary and junior high students, this video depicts the methods and results of four types of relief printmaking: press prints, carved relief prints, raised relief prints, and monoprints.

Printmaking: Vegetable and Fruit Prints. 30 min. Produced by Morris Video, 1988. Videocassette.

In this video designed for ages four to eight, Julie Abowitt demonstrates a simple and inexpensive printmaking method using fruits and vegetables.

Web Sites

American Wine Society

www.americanwinesociety.com

The American Wine Society educates people on wine. Membership includes a variety of individuals, including winemakers, grape growers, and chefs, as well as those who are interested in learning more about wine.

Currier and Ives: The History of the Firm

www.geocities.com/Heartland/Acres/4818/history.html

This Web site contains an article that discusses the history of Currier and Ives, beginning with the birth of Nathaniel Currier. The article covers his involvement with lithography, starting with an apprenticeship and his partnership with Jim Ives.

The Origins and Ancient History of Wine

www.museum.upenn.edu/new/exhibits/online_exhibits/wine/wineintro.html

The University of Pennsylvania Museum of Archeology and Anthropology presents a series of articles that discuss the ancient history of wine at this Web site. The site also includes information on grape vines and resins, and Egypt and other ancient regions concerning wine.

Sterling Vineyards

www.sterlingvineyards.com/index.html

This is the official Web site of Sterling Vineyards, located in Calistoga, California. Sterling Vineyards offers a wine club, recipes, and other information regarding their participation in several film-related events.

Wine America: The National Association of American Wineries

www.americanwineries.org

Wine America supports the growth of American wineries through advocacy of public policy. It was formerly known as the American Vintners Association. This site supports a variety of issues, including regulatory issues, wine shipment, and links to further information on local public policies.