

## Select Bibliography

Benes, Peter. *For a Short Time Only: Itinerants and the Resurgence of Popular Culture in Early America* (Amherst: University of Massachusetts Press, 2016).

—. "Machine-Assisted Profile and Profile Imaging in New England after 1803" in Peter Benes, ed., *Painting and Portrait Making in the American Northeast* (Boston: Boston University Press, 1995), 138-51.

Bermúdez, Jorge R. *De Gutenberg a Landaluze* (Editorial Letras Cubanas, 1990).

Carrick, Alice Van Leer. *A History of American Silhouettes: A Collector's Guide, 1790–1840* (Rutland: Charles E. Tuttle, 1968).

Dearborn, Mona Leitheiser. "Isaac Todd's 1804 Alexandria Profiles," *Alexandria Chronicle* 2: 1 (Spring 1994), 1-24.

Edouart, Auguste, *A Treatise on Silhouette Likenesses* (London: Longman, 1835).

Fallon, Rosemary, and Nora Lockshin, "Which Cracked First: The Inkin' or the Egg? Analysis and Treatment of Ink Deterioration in the William Bache Silhouette Album," *Book and Paper Group Annual* 27 (2008), 123-25.

Jackson, Emily. *Silhouette: A History and Dictionary of Artists* (New York: Dover, 1981).

Knipe, Penelope. "Shades and Shadow-Pictures: The Materials and Techniques of American Portrait Silhouettes," *The Book and Paper Group Annual* 18 (1999), 35-51.

—. "Paper Profiles: American Portrait Silhouettes," *Journal of the American Institute for Conservation* 41 (2002), 203-23.

Laughon, Helen, and Nel Laughon. *August Edouart: A Quaker Album: American and English Duplicate Silhouettes, 1827–1845* (Richmond, VA: Cheswick Press, 1987).

Miles, Ellen. "1803: The Year of the Physiognotrace" in Peter Benes, ed., *Painting and Portrait Making in New England* (Boston: Dublin Seminar, 1994), 118-37.

Naeem, Asma, ed., with contributions by Penley Knipe, Alexander Nemerov, Gwendolyn DuBois Shaw, and Anne Verplanck, *Black Out: Silhouettes Then and Now* (Washington, D.C.: National Portrait Gallery in association with Princeton University Press, 2018).

Oliver, Andrew. *Auguste Edouart's Silhouettes of Eminent Americans, 1839–1844* (Charlottesville, VA: Published for the National Portrait Gallery by the University Press of Virginia, 1977).

Reed, Christopher. "Shadow Art: All That's Needed Are Scissors and a Steady Hand," *Harvard Magazine* 117: 2 (November–December 2014), 104.

Rifken, Blume J. *Silhouettes in America, 1790–1840: A Collectors' Guide* (Burlington, VT: Paradigm Press, 1987).

Rutherford, Emma. *Silhouette* (New York: Rizzoli, 2009).

Sánchez, Guillermo. "Un Documento para la Historia de la Caricatura en Cuba," *Revista de la Biblioteca Nacional José Martí*: (Cuba), vol. 23, Iss. 2 (1981): 233-37.

[https://ufdcimages.uflib.ufl.edu/AA/00/06/82/07/00097/Revista%20BNJM\\_1981\\_Mayo-Agosto.pdf](https://ufdcimages.uflib.ufl.edu/AA/00/06/82/07/00097/Revista%20BNJM_1981_Mayo-Agosto.pdf)

Schwarzchild, Edward, "From the Physiogotrace to the Kinematoscope: Visual Technology and the Preservation of the Peale Family," *Yale Journal of Criticism* 12: 1 (Spring 1999), 57-71.

Shaw, Gwendolyn DuBois. "'Moses Williams, Cutter of Profiles': Silhouettes and African American Identity in the Early Republic," *Proceedings of the American Philosophical Society* 149: 1 (March 2005), 22-39.

Verplanck, Anne Ayer. *Facing Philadelphia: The Social Functions of Silhouettes, Miniatures, and Daguerreotypes*, Ph.D. dissertation, College of William and Mary, 1996.