

# PAINTING AMERICA'S PORTRAIT

PART 1: HOW ILLUSTRATORS CREATED THEIR ART



# DRAFT



BY

JAMES C. THOMPSON



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Part I

HOW ILLUSTRATORS CREATED THEIR ART



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Part I

HOW ILLUSTRATORS CREATED THEIR ART

By

James C. Thompson

With Introduction by Charles Allmond

COMMONWEALTH BOOKS OF VIRGINIA

Richmond, Virginia



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James C. Thompson

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## Opening Comment

This book was inspired by my love for the art America's illustrators created during their Golden Age. I began assembling the collection it contains while preparing a series of presentations for a continuing education program affiliated with the University of Delaware's Wilmington branch. Wilmington, my hometown, was once the capital of American illustration. Taken together, the works in the finished collection illustrate how this art form evolved during the final decades of the 19th century and through years leading up to World War One.

The scope of the art needed to tell this story was so great that I changed my original plan, which was to conclude the book with a section on the propaganda art America's illustrators created during the Great War. Instead, I have expanded this segment of the story into a separate book, which will be released on 6 April 2017, which is the 100<sup>th</sup> anniversary of our entry into "the war to end all wars." This second volume will highlight how America's illustrator admen and storytellers created the imagery that shaped our perceptions of our country and our ourselves for the next one hundred years.

*Painting America's Portrait - How Illustrators Created Their Art* recounts the transformation of America's economy during its so-called "Gilded Age" and the impact this had on the art of illustration. I make a special point of showing how advances in image production and reproduction technologies changed the appearance of the art. Better paint and more efficient methods for producing images allowed artists to create more vivid and more alluring pictures. I show how these advances transformed the art into effective tools for shaping public opinion and creating demand for all kinds of things.

The skills cultivated by America's artist admen and storytellers during the Golden Age of Illustration enabled them create public support for the policy Woodrow Wilson implemented when he brought the nation into the war against Germany in 1917. This is the story I tell in *Painting America's Portrait – How Illustrators Created America*.



# Introduction

By

Charles Allmond

(In progress)



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4-5 <i>Eliza comes to tell Uncle Tom that he is sold and that she is running away to save her child</i> Hammett Billings (1818 – 1874)			

4-27 <i>Tale of a Cat</i> A. B. Frost 1884	4-34 <i>His Eyes Bent Upon the Glow of the Fire</i> Sidney Paget 1891	4-41 <i>The Midday Meal</i> Frederick Remington c. 1895	4-49 Example: Halftone Binary Imaging Howard Pyle <i>The Battle of Bunker Hill</i> 1897
4-28 Title Page: <i>Hunting Trips of a Ranchman</i> By Theodore Roosevelt. G. P. Putnam's Sons. The Knickerbocker Press. New York. 1886	For <i>The Five Orange Pips</i> by Arthur Conan Doyle. Published originally in <i>The Strand Magazine</i> . Vol 2. 1891. Republished in <i>The Adventures of Sherlock Holmes</i> . George Newnes, Ltd. London. 1904.	4-42 Title Page: <i>A Child's Garden of Verses</i> By Robert Louis Stevenson. Charles Scribner's Sons. New York. 1905	4-50 Example: Halftone Color Image N. C. Wyeth 1911 Cover illustration for <i>Treasure Island</i> by Robert Louis Stevenson.
4-29 <i>Close Quarter with Old Ephriam</i> A. B. Frost 1886	4-35 <i>We had the carriage to ourselves</i> Sidney Paget 1891	4-43 <i>To Auntie</i> Jessie Willcox Smith 1905	4-51 Photograph: James Clerk Maxwell's Additive Synthesis for adding color to photographs 1861
4-30 Title Page: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> By Robert Louis Stevenson. Scott-Thaw Company. New York. 1904.	4-36 Title Page: <i>A Child's Garden of Verses</i> Robert Louis Stevenson. Charles Scribner's Sons. New York. 1895	4-44 Photograph: Howard Pyle in His Studio Delaware Art Museum	4-52 Early Color Photolithography Howard Pyle 1904 <i>At the Gate of the Castle</i>
4-31 Frontispiece: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> Charles Raymond Macauley Scott-Thaw Company. New York. 1904	4-37 <i>The Moon</i> Charles Robinson 1895	4-45 Example: Line Drawing Howard Pyle <i>Robin Shooteth his Last Arrow</i> 1883.	4-53 Example: Full Color Halftone Imaging Howard Pyle c. 1900 <i>The Battle of Bunker Hill.</i>
4-32 Title Page: <i>Little Lord Fauntleroy</i> by Frances Hodgson Burnett. Charles Scribner's Sons. New York. 1887	4-38 Frontispiece: <i>Red Men and White</i> Frederick Remington Book by Owen Wister Harper & Brothers. New York 1896	4-46 Example: Continuous tone imaging Howard Pyle <i>Wreck in the Offing</i> 1878	4-54 Photograph: Chadds Ford Picnic Frank Schoonover c. 1900
4-33 Frontispiece: <i>Are you the Earl? I'm your grandson. I'm Lord Fauntleroy</i> Reginald Birch 1887	4-39 <i>Each black-haired desert figure</i> Frederick Remington 1895	4-47 Example Chromolithography Howard Pyle <i>Tw'as a Strange Tale She had Ended</i> 1903	4-55 Photograph: Stanley Arthurs Unknown c. 1905
	4-40 <i>A Fight in the Street</i> Frederick Remington 1911	4-48 Example: Photolithography Howard Pyle <i>Belikes though sought to take the lad's life, said Sir James</i> 1891	4-56 Photograph: G Harding – G McCouch – T Oakley – N C Wyeth – A True Unknown

c. 1905	New York. Dodd, Meade & Co. 1914	4-73 Cover: <i>The Children of Dickens</i> Jessie Willcox Smith 1912	N. C. Wyeth 1911
4-57 Photograph: Frank Schoonover Unknown c. 1905	4-65 <i>Lawless, keeping half a step in front</i> N. C. Wyeth 1916	By Samuel McChord Crothers.  4-74 <i>Jenny Wren – the little doll's dressmaker</i> Jessie Willcox Smith 1912	4-82 <i>David Balfour</i> N. C. Wyeth 1913
4-58 Photograph: Howard Pyle Unknown c. 1905	4-66 <i>She was lying back watching him in the great chair</i> Elizabeth Shippen Green 1906	4-75 Frontispiece: <i>Riders of the Purple Sage</i> Douglas Duer 1912	4-83 <i>Evangeline</i> Jessie Willcox Smith 1897
4-59 <i>The Battle at Glenn Falls</i> N. C. Wyeth 1919	4-67 Cover: <i>A Little Princess –</i> Ethel Betts 1905	4-76 <i>Bess, I'll Not Go Again</i> Douglas Duer 1912	4-84 <i>The Last Fairy Wand</i> Jessie Willcox Smith 1901
4-59 Photograph: <i>The Red Rose Girls - Oakley – Green – Smith</i> Unknown	4-68 <i>She was not abashed at all by the many pairs of eyes watching her</i> Ethel Betts 1905	4-77 <i>In the fork, like a mastheaded seaman, there stood a man in green tabard</i> N. C. Wyeth 1916	4-85 Frontispiece: <i>In The Closed Room</i> Jessie Willcox Smith 1904 for <i>In the Closed Room</i> by Frances Hodgson Burnett.
c. 1905 4-60 Photograph: <i>Dunn – Peck – Wyeth – Ashley</i> Unknown c. 1905	4-69 <i>Cassim . . . was so alarmed at the danger he was in . . .</i> Maxfield Parrish 1909	4-78 <i>Jack in the Beanstalk</i> Jessie Willcox Smith 1919	4-86 Title Page: <i>Kidnapped</i> N. C. Wyeth 1913
4-61 <i>Walking the Plank</i> Howard Pyle c. 1887	4-70 Title Page: <i>Peter and Wendy</i> F. D. Bedford 1911	4-79 <i>The Hunter</i> N. C. Wyeth 1906	4-87 <i>The Siege of the Roundhouse: It came all of a sudden with a rush of feet and a roar</i> N. C. Wyeth 1913
4-62 <i>Water Babies</i> Sarah Stilwell Weber 1907	4-71 Title Page: <i>Treasure Island</i> N. C. Wyeth 1911	4-80 <i>Winter</i> N. C. Wyeth 1909	4-88 <i>I saw him pass his sword through the mate's body</i> Howard Pyle 1895
4-63 <i>The Battle at Glenn Falls</i> N. C. Wyeth 1919	4-72 <i>The Blind Pew</i> N. C. Wyeth 1911	4-81 <i>Billy Bones</i>	4-89 Frontispiece: <i>Little Women</i> Jessie Willcox Smith 1915
4-64 Cover: <i>Mother Goose</i> Jessie Willcox Smith's illustrated edition			

by Louisa May Alcott.	1919	4-106 Cover: <i>The Boy Captive of Old Deerfield</i> Frank Schoonover 1929 by Mary P. Wells Smith.	5-9 <i>The Dead Stretcher Bearer</i> Gilbert Rogers 1916
4-90 <i>In a minute a hand came down over the page . . .</i> Jessie Willcox Smith 1915	4-98 Cover: <i>Westward Ho!</i> N. C. Wyeth 1920		5-10 <i>Gassed</i> John Singer Sargent 1917
4-91 Title Page: <i>The Black Arrow</i> N. C. Wyeth 1916 by Robert Louis Stevenson. <i>The Black Arrow - A Tale of the Two Roses.</i>	4-99 <i>On the Top of the Great Beech Tree</i> Jessie Willcox Smith 1919	<b>PART FIVE</b>	5-11 Poster: <i>Remember Edith Clavell "Carrey"</i> 1915
4-92 <i>We must be in the dungeon</i> N. C. Wyeth 1916	4-100 <i>Curdie went on after her, flashing his torch about</i> Jessie Willcox Smith 1920	5-1 Contemporary Newspaper Illustration – Irish Times 1914	5-12 Photograph: <i>British Nurse Edith Clavell</i> Unknown c. 1915
4-93 Poster: <i>Only the Navy Can Stop This</i> William Allen Rogers 1917	4-101 <i>The Shoes Which Were Danced to Pieces</i> Elenore Plaistad Abbott 1920	5-2 Map: Europe 1914	5-13 Photograph: <i>Woodrow Wilson Before assuming the presidency</i> Pach Brothers 1912
4-94 Cover: <i>The Boy's King Arthur</i> N. C. Wyeth 1917 Sir Thomas Malory's History edited by Sidney Lanier.	4-102 Cover: <i>This Side of Paradise</i> W. F. Hill 1920	5-3 <i>Over the Top</i> Alfred Bastien 1918	5-14 Photograph: <i>New Year Times Front page</i> 1915
4-95 <i>They fought with him on foot more than three hours . . .</i> N. C. Wyeth 1917	4-103 Cover: <i>Tales From Shakespeare</i> Elizabeth Shippen Green Elliott 1922	5-4 <i>The Battle of New Chappelle</i> Alfred Bastien 1915	5-15 Photograph: <i>President Wilson asking Congress to declare war on Germany April 2, 1917</i> Library of Congress
4-96 Cover: <i>The Mysterious Island</i> N. C. Wyeth 1918	4-104 <i>Come woo me for I am in a holiday humor</i> Elizabeth Shippen Green Elliott 1922	5-5 VHS <i>Infantry Passing through a Village at Night-Somme</i> Charles Hoffbauer 1916	5-16 Poster: <i>Get in the Game with Uncle Sam</i> J. C. Leyendecker 1917
4-97 Cover: <i>The Last of the Mohicans</i> N. C. Wyeth	4-105 Title Page: <i>Poems of American Patriotism</i> N. C. Wyeth 1922 by Brandon Mathews	5-6 <i>A French Attack at Verdun</i> Henri Thiriat 1917	5-17 <i>Civilian Dead</i> Claude Hoffbauer 1915
		5-7 <i>Breaking the Hindenburg Line –</i> 1918 William Longstaff 1918	
		5-8 <i>Stretcher Bearers</i> Gilbert Rogers 1916	

5-18 Flyer J. C. Leyendecker 1917	Paul Stahr c. 1917	Alonzo Foringer 1918	5-45 Poster: <i>That Liberty Shall not Perish from the Earth</i> Joseph Pennell 1917
5-18 Poster: <i>Liberty Sowing</i> Frank DuMond 1917	5-27 Poster: <i>Together We Win</i> James Montgomery Flagg c. 1918	5-36 Poster: <i>Your Angel of Mercy</i> Howard Chandler Christy 1917	5-46 Poster: <i>Sunrise or Sunset</i> Eugenie Deland 1917
5-19 Poster: <i>Uncle Sam Wants You</i> James Montgomery Flagg 1917	5-28 Poster: <i>Tell That to the Marines</i> James Montgomery Flagg 1917	5-37 Poster: <i>The Girl on the Land</i> Edward Penfield 1917	5-47 <i>Francis Scott Key – The Star Spangled Banner</i> Percy Moran (1923)
5-20 <i>Night Raid</i> Harvey Dunn 1928	5-29 Poster: <i>I Want You for the Navy</i> Howard Chandler Christy 1917	5-38 Poster: <i>Wake Up, America!</i> James Montgomery Flagg 1917	5-48 <i>The Old Continental</i> N. C. Wyeth 1922
5-21 Poster: <i>For the safety of womanhood ... help 'till it hurts</i> Unknown 1918	5-30 Poster: <i>Enlist in the Navy</i> George Wright 1918	5-39 Poster: <i>Be Patriotic</i> Paul Stahr 1918	5-49 Detail: <i>The Old Continental</i> N. C. Wyeth 1922
5-22 Poster: <i>Teamwork Wins</i> Hibberd Van Buren Kline 1918	5-31 Poster: <i>Nothing Stops These Men</i> Howard Giles 1918	5-40: Poster: <i>For Victory, Buy More Bonds</i> J. Scott Williams 1917	5-49 Detail: <i>The Old Continental</i> N. C. Wyeth 1922
5-23 Poster: <i>Another Ship – Another Victory</i> George Wright 1918	5-32 Poster: <i>Every Girl Pulling for Victory</i> Edward Penfield 1917	5-41 Poster: <i>America Calls</i> J. C. Leyendecker 1917	5-50 <i>Doughboys First</i> Frank Schoonover 1919
5-24 <i>The Statue of Liberty</i> Edward Moran 1886	5-33 Poster: <i>The Spirit of Women Power</i> Paul Honore' 1917	5-42 Poster: <i>Over There</i> Albert Sterner 1917	5-51 <i>American Expeditionary Force on the Move</i> George Harding 1918
5-25 Poster: <i>Unconditional Surrender</i> James Montgomery Flagg c. 1918	5-34 Poster: <i>For Every Fighter a Woman Worker</i> Adolph Treidler 1917	5-43 Poster: <i>Hun or Home</i> Henry Raleigh 1918	5-52 <i>Over the Top</i> Gayle Hoskins c. 1917
5-26 Poster: <i>Suffragists and Patriots</i>	5-35 Poster: <i>The Greatest Mother in the World</i>	5-44 Poster: <i>Lest We Perish</i> Ethel Franklin Betts Bain 1918	5-53 <i>How 20 Marines took Baouresches</i>

– <i>The Wheatfield Charge</i> Frank Schoonover c. 1919	(Undated)	1919	<i>American Recruits at Valley Forge</i> Edwin Austin Abbey 1911
<i>5-55 Air Attack on Agerman Column</i> F. C. Yohn 1918	<i>5-64 5th Marines on the Last Night of the War</i> F. C. Yohn 1920	<i>5-73: Photograph: Dawn of Glory Honoring the dead from Brooklyn</i> Highland Park, Brooklyn, New York Pietro Montana 1924	<i>5-83 Held by the Enemy</i> James Montgomery Flagg (1910)
<i>5-56 Hell</i> George Leroux 1917	<i>5-65 Traffic</i> George M. Harding 1917	<i>6-74 Photograph: James Rogers McConnell</i> Paul Rockwell 1915	<i>5-84 The Weaker Sex II</i> Charles Dana Gibson (1867-1944) 1903
<i>5-57 The Battle of Cantigny</i> Frank Schoonover 1918	<i>5-66 Prisoners and Wounded</i> Harvey Dunn 1918	<i>5-75 Photograph: Lincoln Memorial</i> 1922	<i>5-85 A Scout is Courteous</i> Henry Hintermeister 1921
<i>5-58 Marines in Action</i> Harvey Dunn 1919	<i>5-67 Unidentified Survivor</i> Unknown 1918	<i>5-76 Photograph: Lincoln by Daniel Chester French</i> Undated	<i>5-86 Stoneboat</i> Harvey Dunn Undated
<i>5-59 American Troops Advancing</i> Harold Brett (c. 1918)	<i>5-68 Armistice Day – 11 AM November 11, 1918</i> Cyrus Baldrige 1919	<i>5-77 Photograph: The Lincoln Memorial</i> Undated	<i>5-87 Football Players</i> J. C. Leyendecker c. 1930
<i>5-60 American troops entering a village in pursuit of the enemy</i> George M. Harding 1918	<i>5-69 Welcoming the troops home</i> Unknown c. 1919	<i>5-78 Partners for Victory</i> Gerrit A. Beneker 1918	<i>5-88 Early Morning on the Avenue in May 1917</i> Childe Hassam (1917)
<i>5-61 The attack of the the 32nd Infantry Division on July 18, 1917</i> Wallace Morgan 1918	<i>5-70 Armistice Day</i> Gifford Beale 1918	<i>5-79 Unveiling the Statue of Liberty</i> Edward Moran 1886	<i>5-89 Philadelphia Patriotic Scene</i> Frank Godwin (1889-1959) 1917
<i>5-62 Marines in Action</i> Harry T. Fisk 1919	<i>5-71 Photograph: District of Columbia's WWI Memorial (beside the Tidal Basin)</i>	<i>5-80 Saturday Evening Post Cover</i> Norman Rockwell 1919	
<i>5-63 Marines at Belleau Woods</i> Tom Lovell	<i>5-72 Photograph: The Aviator Memorial to James Rogers McConnell at the University of Virginia</i> Gutzon Borglum	<i>5-81 Photograph: New York City seen from Ellis Island</i>	
		<i>5-82 Baron Von Steuben Drilling</i>	

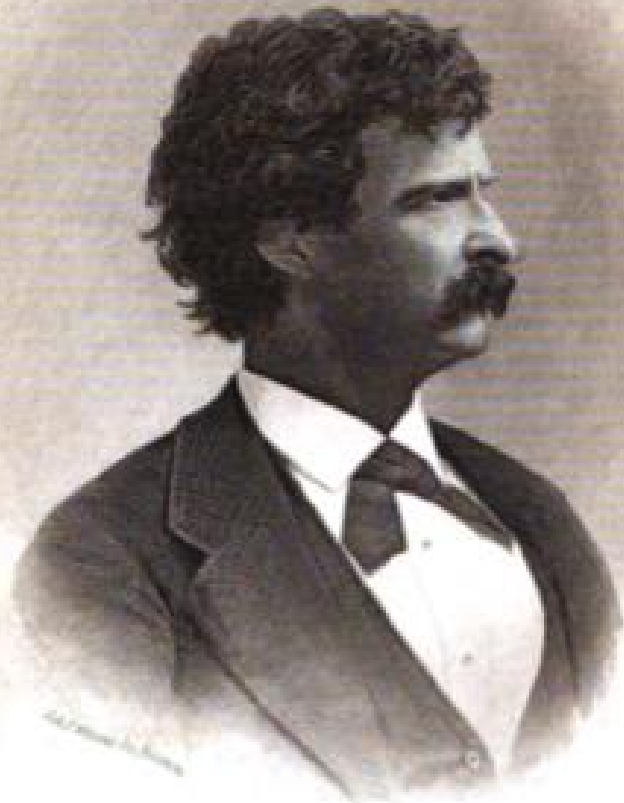
THE GOLDEN AGE  
OF  
ILLUSTRATION





## STORYTELLING IN PICTURES

This became America's signature art form during the period Mark Twain labeled "The Gilded Age"



*Yr truly  
Mark Twain*

1-0 Mark Twain  
Engraving by J. A. J Wilcox  
Undated  
(Probably based on a photograph of Mark  
Twain from 1879.)



## During The Gilded Age:

- The American West was settled and pacified
- The nation's railroad system expanded, which facilitated industrial development
- Corporations nationalized
- America's agricultural/mercantile system was replaced by a "modern" industrial economy

## The Gilded Age is remembered today for:

- The accumulation of wealth by a new upperclass
- Extravagance
- Immigration
- The growth of cities
- Hardships endured by the new underclass
- The birth of social reform movements

Often overlooked  
in discussions about the Gilded Age is the birth of

## The American Middle Class

And that during the Gilded Age  
America's corporatists employed  
illustrators to transform America's swelling

Middle Class into

*Consumers*



1-1 *Wild Bill Hickok at Cards* –  
N. C. Wyeth (1882–1945)  
1916

Illustrators were once distinguished from painters of fine art because they were paid to enhance stories in texts and to sell products in advertisements. They mastered both skills during the Gilded Age, which ran from approximately 1870 to America's entry into World War One.



1-2 *A Bear Chance*  
Goodwin, Philip R. (1861–1935)  
1907

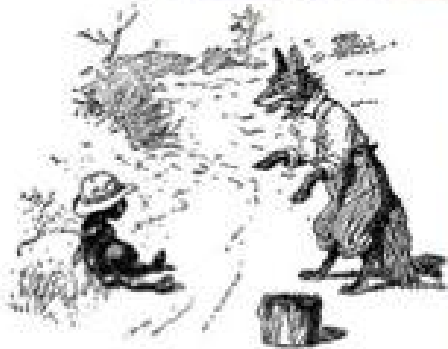
But they did more than sell products and stories . . .

1-3 The Spirit of '76

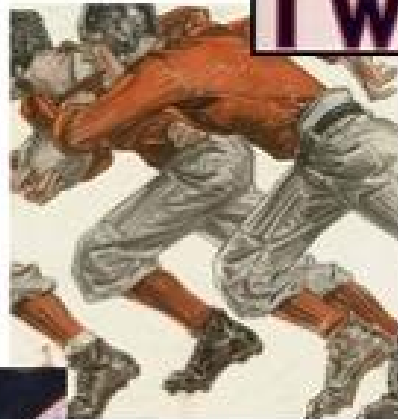


1-4 Uncle Sam

1-5 The Wild West



1-6 Story Telling



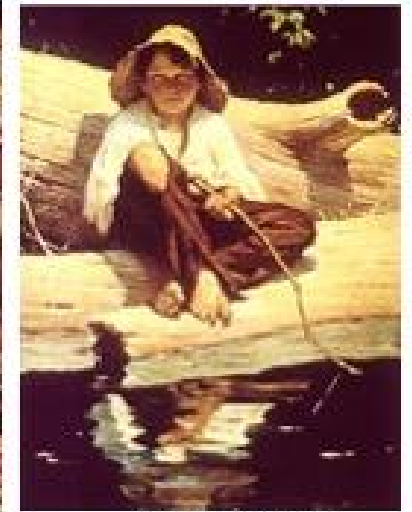
1-7 Football



1-12 The Rail Splitter



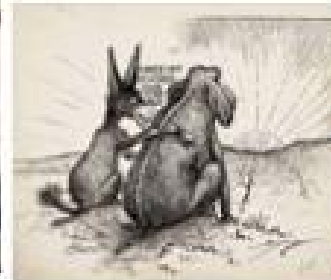
1-8 Little Girls



1-9 Huck Finn



1-10 Glamour and Romance



1-11 Politics



1-13 Lexington Green



William Trego is not known as an illustrator, but his most famous work defines the founding of our great nation.



*1-14 March to Valley Forge*  
William B. T. Trego (1858-1909)  
1883

Museum of the American Revolution, Philadelphia

## Overview

Between the Civil War and the Great Depression, the state of the art evolved from this:



into this:



*1-15 Custer Receiving a Flag of Truce at Appomattox*

Alfred R. Waud (1828-1891)

1865

*1-16 Do You Inhale?*

John LaGatta (1894-1977)

1932

This evolution followed changes in four supporting fields:

- The markets illustrators served grew and transformed
- Fine Art painting trended in revolutionary new directions
- Instruction available to illustrators improved
- Technology used to reproduce pictures advanced

# The Marketization of America



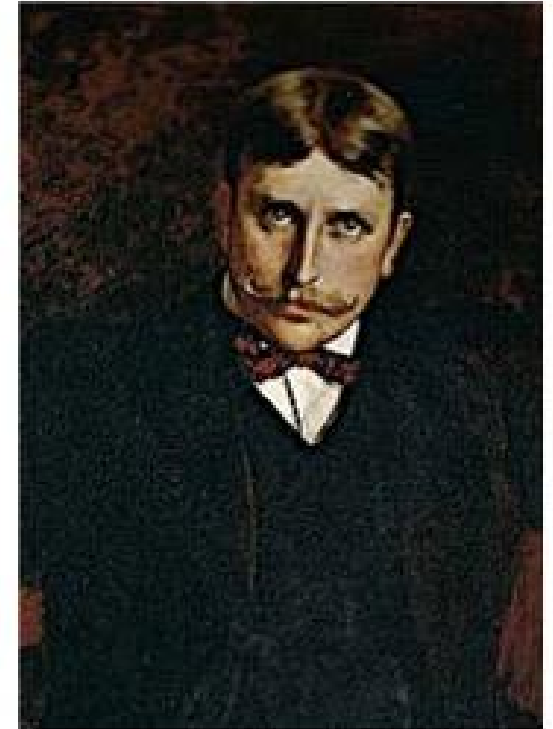
1-17  
Horace Greeley  
(1811–1872)  
New York Tribune



1-18  
James Gordon Bennett, Jr.  
(1841–1918)  
New York Herald



1-19  
Joseph Pulitzer  
(1847–1911)  
New York World



1-20  
William Randolph Hearst  
(1863–1951)  
San Francisco Examiner  
New York Journal

These four men invented America's mass market.

Newspapers become marketing machines.

The marketization of America began with the creation of a system of mass communications.

The impulse that launched it came from the publishers of large metropolitan newspapers.

Greeley, Bennett, Pulitzer, and Hearst were paradigm of the Gilded Age's capitalists. They viewed the urbanization that accompanied industrialization as an opportunity to make a profit.

To do this, they transformed their newspapers into marketing machines by

- adding feature stories of local interest (e.g., crime, politics, high society, sports, and business).
- assigning "reporters" to cover them in "beats" such as Crime, Politics, High Society, Sports, and Business.
- running them under banner headlines.
- dramatizing stories with "you-are-there" pictures.

By the end of the 1880s, most newspapers also contained political cartoons and comics.

Newspaper profits did not come from the sale of papers.

By the end of the 19<sup>th</sup> century, paid advertisements constituted half of a daily newspaper's content and more than half of its revenue.

Most of these ads included artwork and many featured images of the product offered.

James Gordon Bennett's father founded the *New York Herald* thirty years before he turned it over to his son in 1866. According to the senior Bennett:

*"The purpose of a newspaper is to startle, not instruct."*

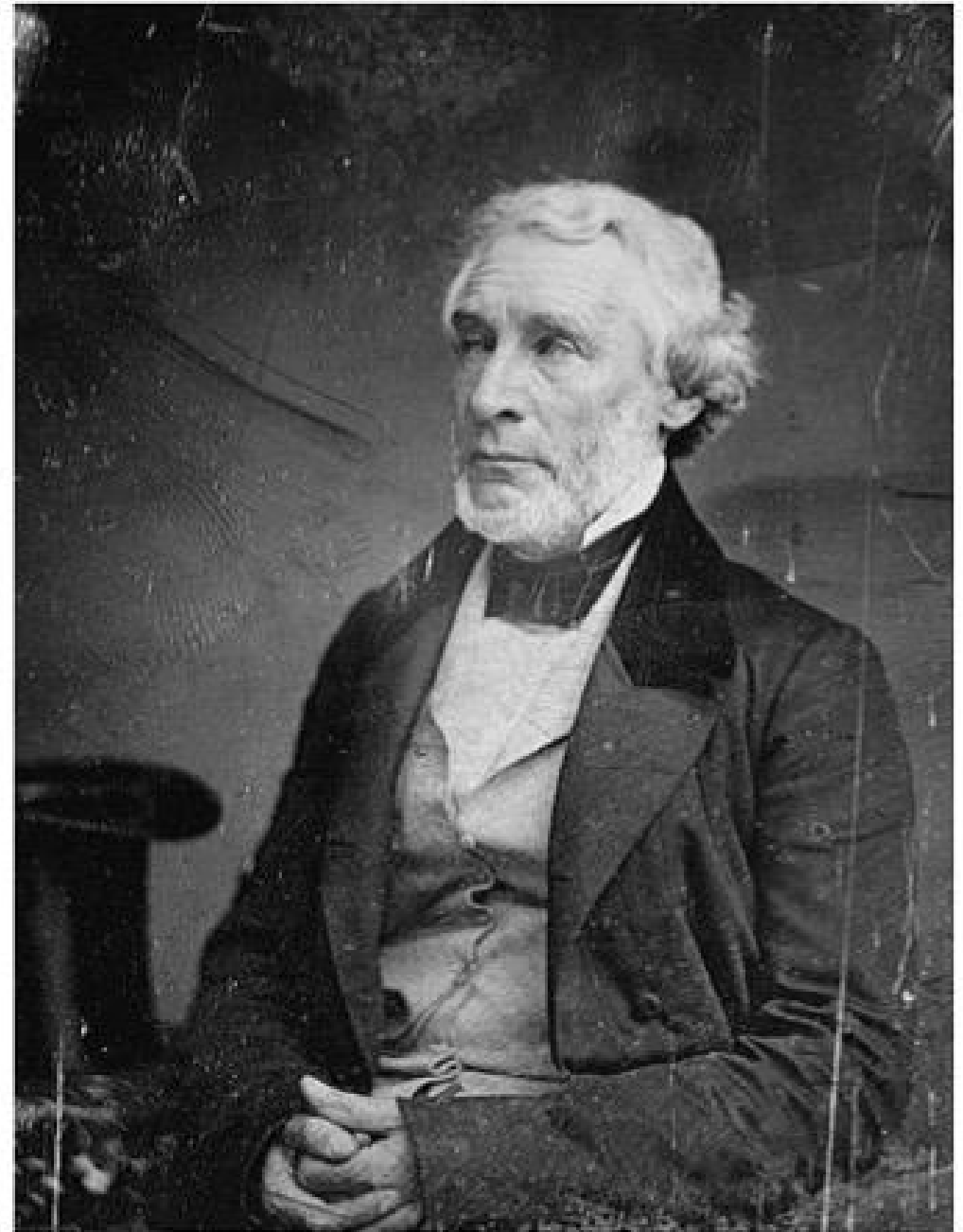
1-21

James Gordon Bennett, Sr. (1795–1872)

Mathew Brady

1851

Library of Congress





In 1869, Bennett's son captured public attention by sending reporter-adventurer Henry Morgan Stanley into "Darkest Africa" to find long lost English missionary Dr. James Livingstone.



1-22

Henry Morgan Stanley  
(1841-1901)



1-23

*Henry Morton Stanley meeting David Livingstone at Ujiji, in Africa*  
Wood engraving by H. Hall after H.M. Stanley, ca.1880.

Bennett's newspaper articles were accompanied by capture-the-moment illustrations like this one.

Bennett's chief rival, Joseph Pulitzer, owned the *New York World*. Pulitzer sent an ambitious young female reporter, whose *nom de plume* was Nellie Bly, into a New York mental asylum to document the awful conditions in which the mentally ill lived.

Bly went on to stage and execute one of the most audacious events of the Gilded Age, which was an "around the world" race against Jules Verne's Phileas Fogg. (She won that spectacular race by eight days.)

# NELLIE BLY'S BOOK



## AROUND THE WORLD IN 72 DAYS

The famous reporter's  
own account  
of her astonishing,  
record-breaking,  
world-wide adventure.

EDITED BY IRA PECK

1-24

Elizabeth Cochrane Seaman, a.k.a. Nellie Bly  
Library of Congress, Washington, D.C.; neg. no. LC  
USZ 62 8529

William Randolph Hearst used the fortune he inherited from his father to create a newspaper empire anchored by the *San Francisco Examiner*.

Hearst confirmed his autocratic approach to life and business in a letter to his mother in 1886. "I really don't see what is to prevent us from owning all of Mexico and running it to suit ourselves."



1-25

*Hearst: The Wizard of Ooze*

William Allen Rogers

1906

Harper's Weekly Magazine: 6 October 1906

Author's Collection

## THE GREAT NEWSPAPER WAR

Hearst purchased the *New York Journal* in 1895 and promptly started a "newspaper war" with Pulitzer's *World*. The prize was the title of the largest paper in New York.

He attracted attention by concocting stories with eye-catching headlines and artwork. He expanded the *Journal's* circulation by cutting its price to a penny a paper.

His competitors called his marketing technique "yellow journalism".



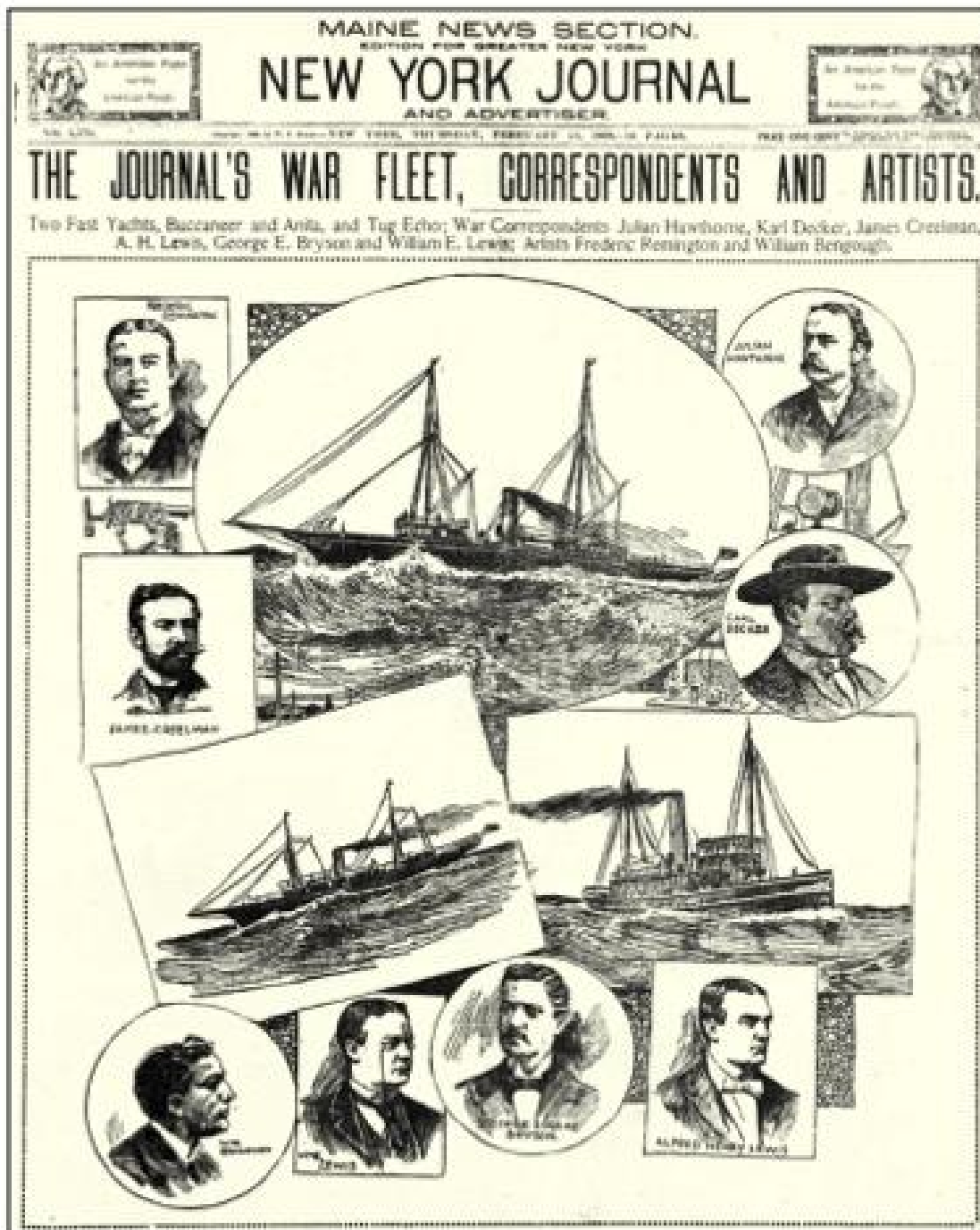
1-26

Frederick Remington

1897

The New York Journal: February 12, 1897

Wikipedia



In one one famous account, Frederick Remington and his employer at that Journal traded these wires:

*"W. R. Hearst, New York Journal, N.Y.: Everything is quiet. There is no trouble here. There will be no war. I wish to return. Remington."*

*"Remington, Havana: Please remain. You furnish the pictures, and I'll furnish the war. W. R. Hearst."*

1-26a

Front Page: New York Journal

Online Source:

<http://www.latinamericanstudies.org/spanwar/journal-correspondents.jpg>

**\$50,000 REWARD.—WHO DESTROYED THE MAINE?—\$50,000 REWARD.**

EDITION FOR GREATER NEW YORK

**NEW YORK JOURNAL**

AND ADVERTISER.

NO. 4275. PUBLISHED WEEKLY. TUESDAY, FEBRUARY 17, 1898. PRICE ONE CENT.

**DESTRUCTION OF THE WAR SHIP MAINE WAS THE WORK OF AN ENEMY.**

**\$50,000!**

**\$50,000 REWARD!**  
For the Detection of the  
Perpetrator of  
the Maine Outrage!

The Journal will give \$50,000 for information furnished in a timely manner, and will not pay the reward in person who made the discovery.

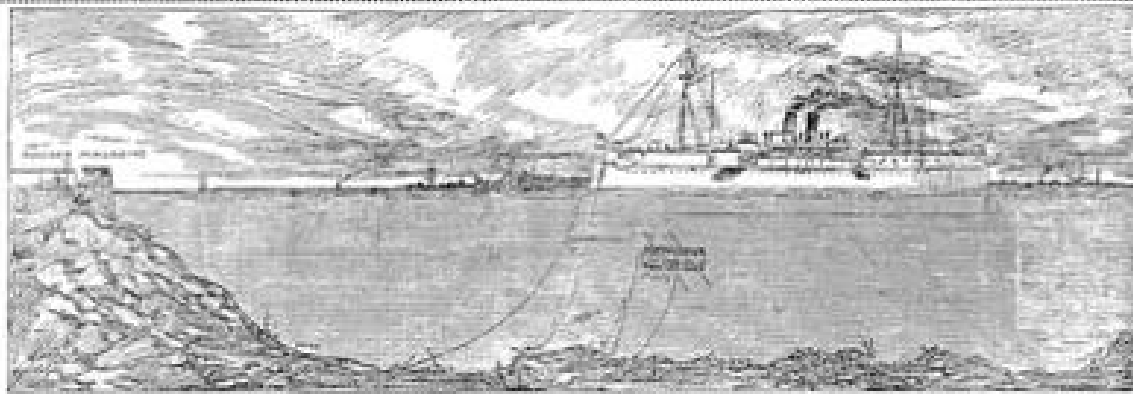
Assistant Secretary Roosevelt  
Convinced the Explosion of  
the War Ship Was Not  
an Accident.

The Journal Offers \$50,000 Reward for the  
Conviction of the Criminals Who Sent  
258 American Sailors to Their Death.  
Naval Officers Unanimous That  
the Ship Was Destroyed  
on Purpose.

**\$50,000!**

**\$50,000 REWARD!**  
For the Detection of the  
Perpetrator of  
the Maine Outrage!

The Journal will give \$50,000 for information furnished in a timely manner, and will not pay the reward in person who made the discovery.

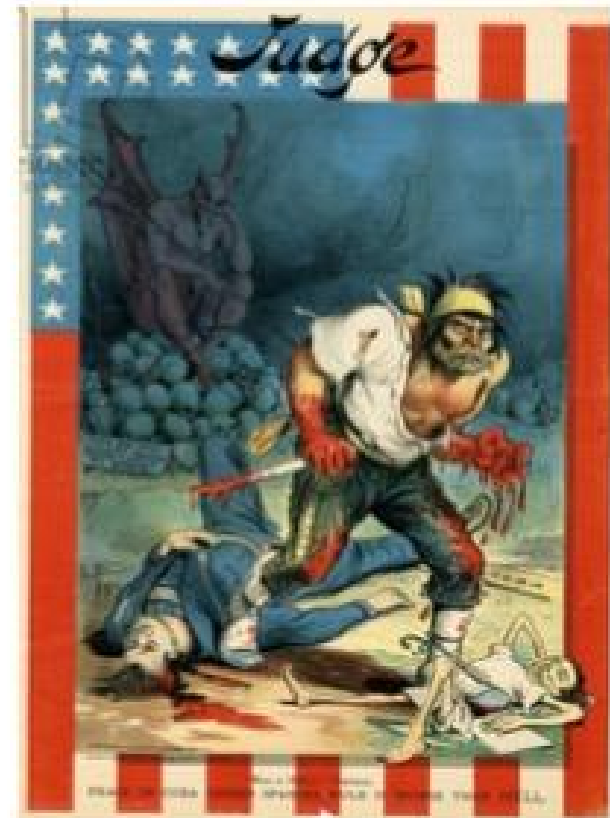


**NAVAL OFFICERS THINK THE MAINE WAS DESTROYED BY A SPANISH MINE.**

Hidden Mine or a Sunk Torpedo Believed to Have Been the Weapon Used Against the American Man-of-War—Officers and Men Tell Thrilling Stories of Being Blown Into the Air Amid a Mass of Shattered Steel and Exploding Shells—Survivors Brought to Key West Scout the Idea of Accident—Spanish Officials Protest Too Much—Our Cabinet Orders a Searching Inquiry—Journal Sends Divers to Havana to Report Upon the Condition of the Wreck.

1-27 Front Page: The New York Journal,  
February 17, 1898

Hearst used these journalistic methods to shape public policy as well as public opinion. In one such instance, he manufactured an uproar that led America into war with Spain. His competitors followed his lead.



1-28 Cover: The Judge, 30 April 1898  
Grant Hamilton  
1898  
Bridgeman



Adolph Ochs published a daily paper in Chattanooga, Tennessee. In 1896, he purchased a tottering paper in New York called the *New York Times*. He planned to resurrect it by objectively reporting "all the news fit to print." He added America's first "weekly supplement" in the form of *The New York Times Book Review and Magazine*. He also cut his price to match Hearst's.

In keeping with Bennett, Pulitzer, and Hearst, Ochs saw nothing outré about manufacturing news fit to print. One such item was "The Great Automobile Race of 1908." Six teams spent six months racing from New York to Paris. The American team won by a single day.



**Times Square.**

**The occasion was "The Great Auto Race of 1908"  
Looking away from the Times Square Building**

1-29 Photograph: The Great Auto Race of 1908 – Start



1-30 New York - Paris race: Dedion car at Utica, New York State

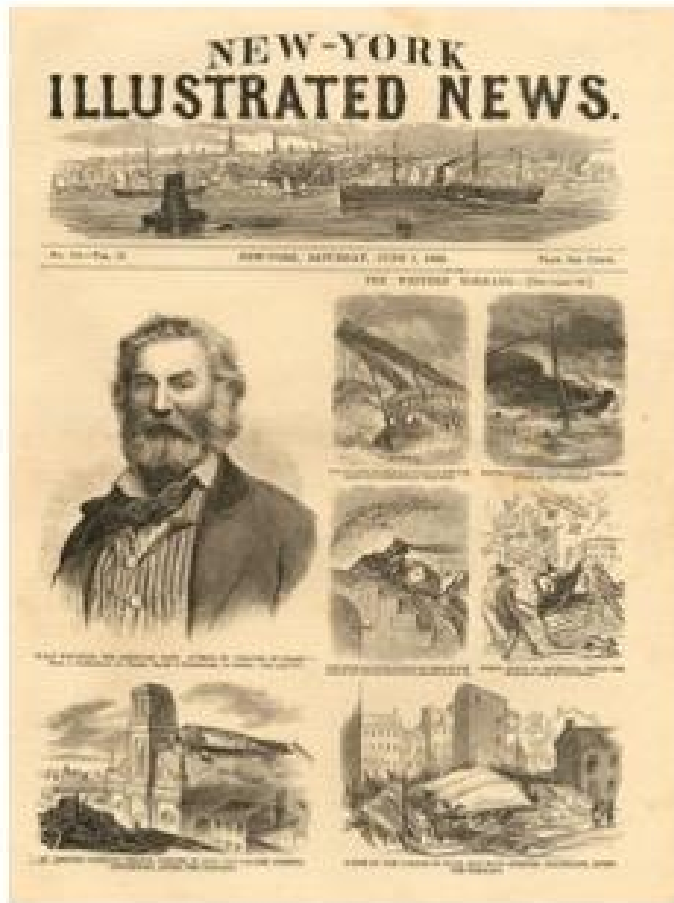
Unknown

1908

Library of Congress



Newspapermen used three types of art to bolster sales of their papers.



1-31  
Pictures of things in the news  
pre-1860s



1-32  
Political Cartoons - pre-1870  
Thomas Nast



1-33  
Comics - 1890s  
R. F. Outcault

THEN THERE WAS A FOURTH:

The so-called penny press was described as "the lever that moves the masses." By 1890, advertisements constituted the bulk of the "daily news" and the revenues earned by newspaper publishers.

**EASTMAN KODAK CO'S**  
**BROWNIE**  
 CAMERA \$1 <sup>00</sup> <sub>00</sub>

The Brownie Camera  
 This camera is the first that can be carried in a pocket and used by anyone. It is the only camera that is so simple and so perfect.

Operated by your School Boy or Girl.  
 It is the only camera that can be used by anyone. It is the only camera that is so simple and so perfect.

**THE BROWNIE CAMERA CLUB OF AMERICA**  
 This club is open to all who own a Brownie camera. It is the only club of its kind in the world.

Eastman Kodak Co., Rochester, N.Y.



**THIS IS THE GENUINE!**

SOLD ONLY IN BOTTLES WITH BUFF WRAPPERS.  
 SEE THAT STRIP OVER COCK IS UNBROKEN.  
 Our trade-mark around every bottle. In sickness  
 Every Drop is Worth Its Weight in Gold!

Price 50 Cents.



**POND'S EXTRACT**  
 FULL DIRECTIONS WITHIN  
 PREPARED EXCLUSIVELY BY THE  
**FORD'S EXTRACT CO., NEW YORK.**  
 FORD'S EXTRACT CO., OF LONDON.  
 (LIMITED)

**THE KEYSTONE TO HEALTH IS**  
**HOSTETTER'S STOMACH BITTERS**



**TO STRENGTHEN INVIGORATE TONE AND REBUILD THE ENTIRE SYSTEM**

you need the Bitters at once. Try it. It never dissappoints.

1-34

1-36

1-35

CHICAGO BUSINESS DIRECTORY.  
 RTI. 1893 RTG.

**THE J. M. BRUNSWICK & BALKE CO.**  
 Sole Manufacturers of the  
 Celebrated Monarch, Nonpareil Novelty and Eclipse Tables.



WITH THE UNRIVALED MONARCH CYMBALON.  
 Patented April 24th, 1890.

**47 and 49 State Street, Chicago.**

SOLE MANUFACTURERS OF THE  
**Patent Revolving Billiard, Dining and Parlor Tables.**

MEM. NY. S. A. N. E. and W. Y.  
 ASSOCIATE MEMBERS:  
 Nos. 9, 10 & 12 W. Sixth St., CINCINNATI. | Nos. 7 & 8 Broadway, NEW YORK.  
 Nos. 47 & 49 State St., CHICAGO. | Nos. 211 Market St., ST. LOUIS.  
 Nos. 653 & 655 Market St., SAN FRANCISCO, CAL.

1-37

It soothes and heals all kinds of Inflammation, CATARRH, COLIC, DIARRHOEA, RHEUMATISM, SCIATICA; has cured more cases than anything ever prescribed. DYSPEPSIA, SORE THROAT, use it promptly, delay is dangerous. PILES, HEMORRHOID, BLEEDING, OR ITCHING CLAP, OLD OR NEW WOUNDS, BRUISES, BURNS, TOOTHACHE, RASHES, SORE EYES, SCALDS, STRAINS, the greatest known remedy.

Controls HEMORRHOAGES, FEMALE COMPLAINTS, BLEEDING Nose, Mouth, Stomach, Lungs, or from any cause, stopped as by a charm. It is called the WONDER OF HEALING. Used externally and internally. We have an analysis of stimulants. Send for our book (mailed free). It will tell you all about it.

IF YOU DESIRE TO USE ANY PREPARATION EXCEPT THE GENUINE WITH OUR DIRECTIONS. Prices 50c., \$1, \$1.75.

**FORD'S EXTRACT CO., 76 5th Ave., N. Y.**

## NATIONAL MAGAZINES

debuted as metropolitan  
newspapers transformed into  
marketing machines.



1-38

The success of daily papers created openings for publications that could delve deeper into stories and reach wider audiences. Newspapers were good at reporting events, but investigations, in-depth analyses, and following stories to their ends were beyond the scope and interest of newspapers.



1-39



1-40

Three developments made it possible for publishers to exploit this opportunity:

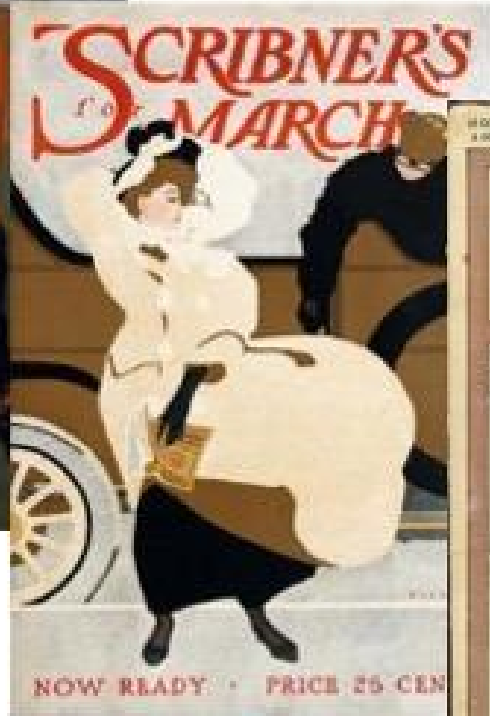
- Postal rates were declining and rural free delivery was expanding.
- Printing costs were falling.
- Improvements in printing technology made it possible for publishers to produce colorized products.

1-41



The core audiences for magazines were found among members of America's rapidly expanding urban middle class. Readers

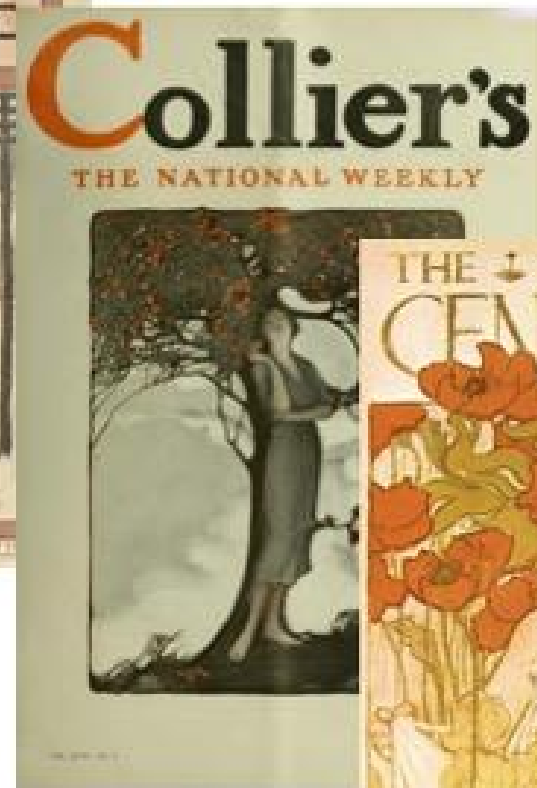
1-42



1-43



1-44



1-45



bought magazines not just to be entertained. They also wanted to keep abreast of fashionable trends which magazines pictured in their vignettes, their stories, and their advertisements.

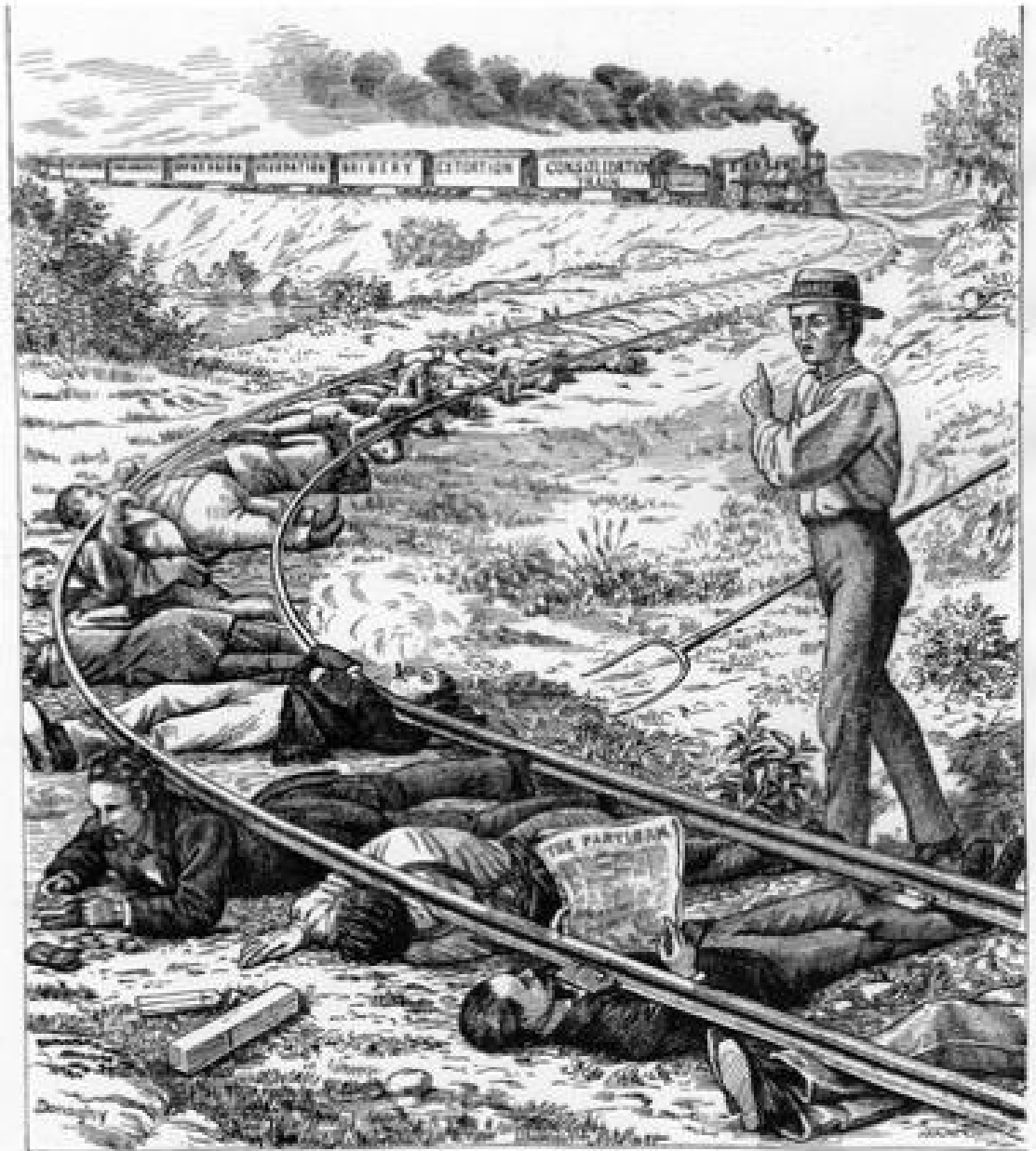
Magazine editors were often leaders of crusades against social injustice and corporate corruption.

Their readers shared these sentiments to a degree, but their magazine's success rested ultimately on whether it presented things that were interestingly new.

## FARMERS LED THE WAY

Farmers were at the center of an early effort at social reform, being the first to decry the consequences of corporate monopolies.

The Grange Movement of the 1860s was expanded in the 1870s by a network, which called itself the Farmers Alliance. This grassroots organization gave farmers a voice in an increasingly angry national political debate. Farm sector discontent provided the backbone for the Populist Party of the 1890s.



1-46 *The Farmers and the Railroads* (September 16, 1873)

Artist: John Donaghy

Online Source:

<http://sophia.smith.edu/~maldrich/topics/farmers/1873graphicsept16.htm>



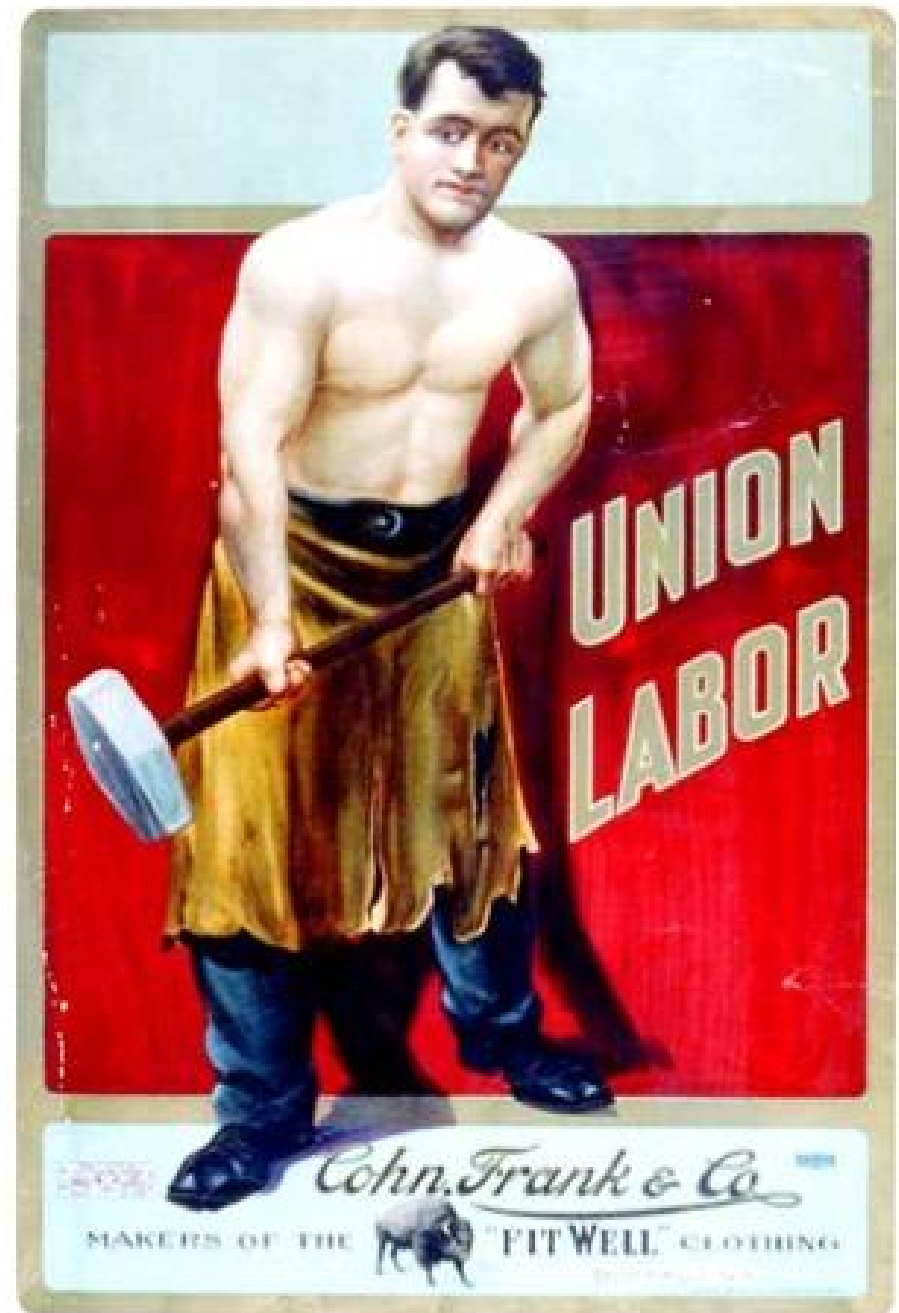
## LABOR FOLLOWED AGRICULTURE'S LEAD

Railroad "brotherhoods" at first worked with management to build insurance and medical packages for their members. They also negotiated work rules to define seniority and grievance procedures.

The Knights of Labor were less cooperative. This union grew through the mid-1880s, but lost support after a series of violent strikes.

Samuel Gompers' American Federation of Labor then took the lead in organizing America's industrial labor force. Factory workers, whose wages and job security were low, joined his unions in increasing numbers to protect themselves from Big Business's relentless pursuit of profit—and from the threat of cheap foreign labor.

1-47 Union Labor – Cohn Frank & Co  
Artist Unknown  
Library of Congress



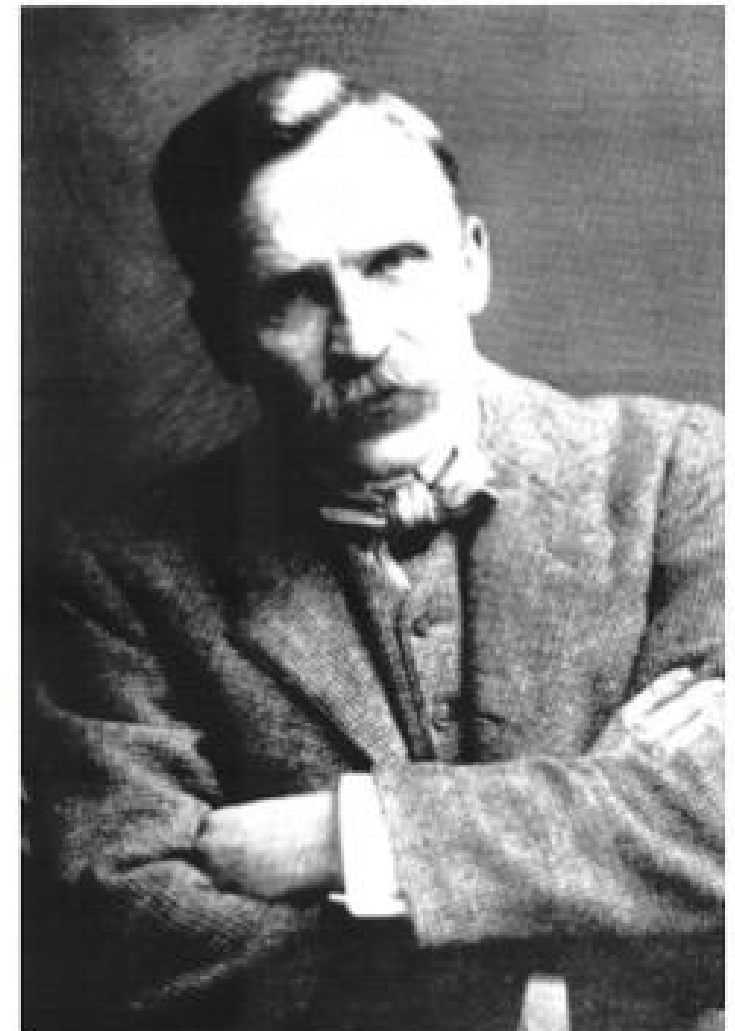
## "Muckraker"

President Theodore Roosevelt resurrected the term "muckraker" in a speech delivered on 14 April 1906. Roosevelt was offended by journalists who reported only negative aspects of America's thriving capitalist system. Several staff members of *McClure's Magazine* were liable on this charge. Ida Tarbell, John Phillips, and Lincoln Steffens were reformers and pioneers in the field of investigative reporting. Tarbell's "The History of Standard Oil" (1904), which McClure had published in serial form in 1903, was a groundbreaking example.

According to McClure, "muckraking" at his magazine came about strictly by accident. He had no formal plan, he said, "to attack existing institutions. [This] was the result of merely taking up in the magazine some of the problems that were beginning to interest the people a little bit before the newspapers and other magazines took them up."

McClure grew his magazine during its first decade (1892–1902) by publishing investigative commentaries that often exposed illicit relations between corporations and politicians. While doing this, he hired Ida Tarbell to write biographies of great men, including Napoleon Bonaparte and Abraham Lincoln. He also published the work of promising new authors like Booth Tarkington, Stephen Crane, Rudyard Kipling, and Jack London. The success of McClure's new form of journalism revolutionized the publishing industry. McClure, however, became better known for his reckless enthusiasm, incendiary temper, and erratic behavior.

His mismanagement of his magazine's finances eventually led to a rebellion among his editors and writers. This schism led to the magazine's collapse and closure in 1914.



1-48 Photograph: Samuel S. McClure  
(1857–1949)

Story and advertising art became popular features and valuable parts of magazines:



1-49 Myles Kneels Upon the Stone  
Illustration by Howard Pyle (1891)  
Harper & Brothers Publishers. 1891.



**Of course it's PEARS'.**

"Why yes, dear: don't you know it's simply lovely to bathe your face, neck, and arms with PEARS' SOAP, and rinse off with clear water? It freshens the skin and makes the clearest and loveliest complexion in the world. Try it, and I know you will fall in love with Pears'."

There are soaps offered as substitutes for PEARS' which are dangerous—be sure you get PEARS'.

1-50 Advertisement: Pears Soap  
Artist Unknown (c. 1895)  
Author's Collection

## National Corporate Marketing Campaigns :

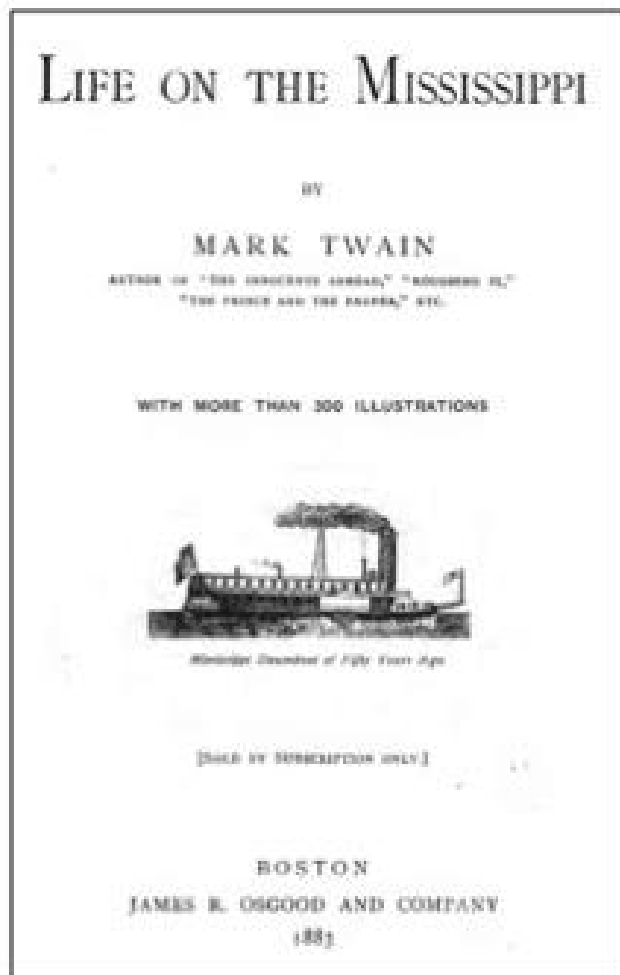
In the 1880s, manufacturers of soap and food products began using magazines in "national" marketing campaigns. Proctor & Gamble and Coca Cola were soon joined by merchandizers like Sears Roebuck and Montgomery Ward. Manufacturers of a host of home products followed these leaders.



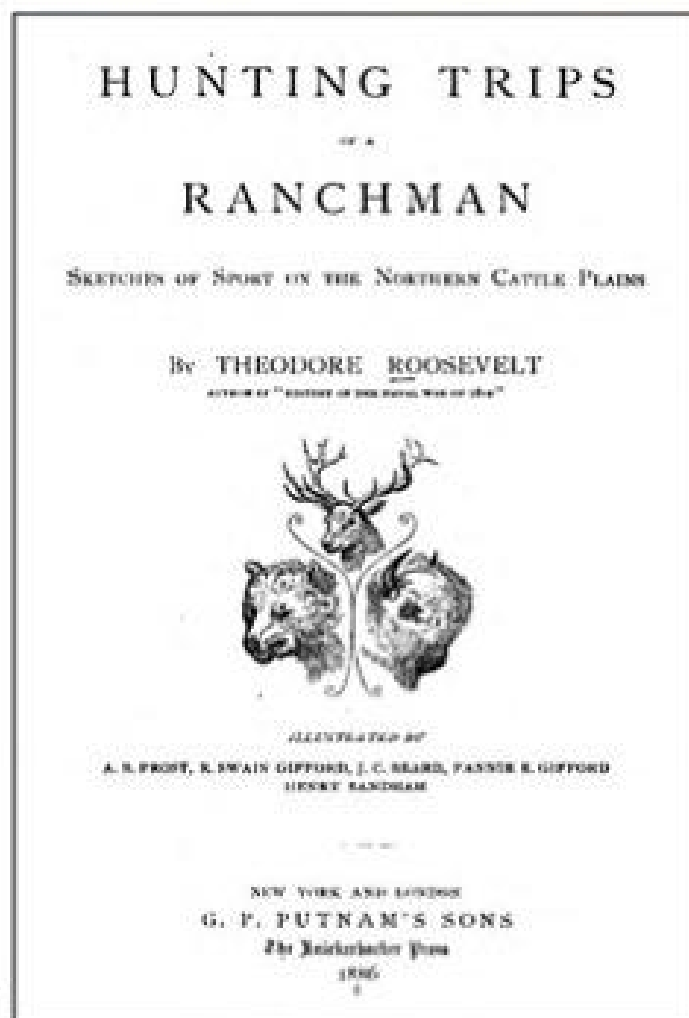
1-51 Advertisement: Drink Coca Cola from a Bottle Through a Straw  
Artist Unknown  
c. 1910  
From the Author's Collection

# BOOK ILLUSTRATION

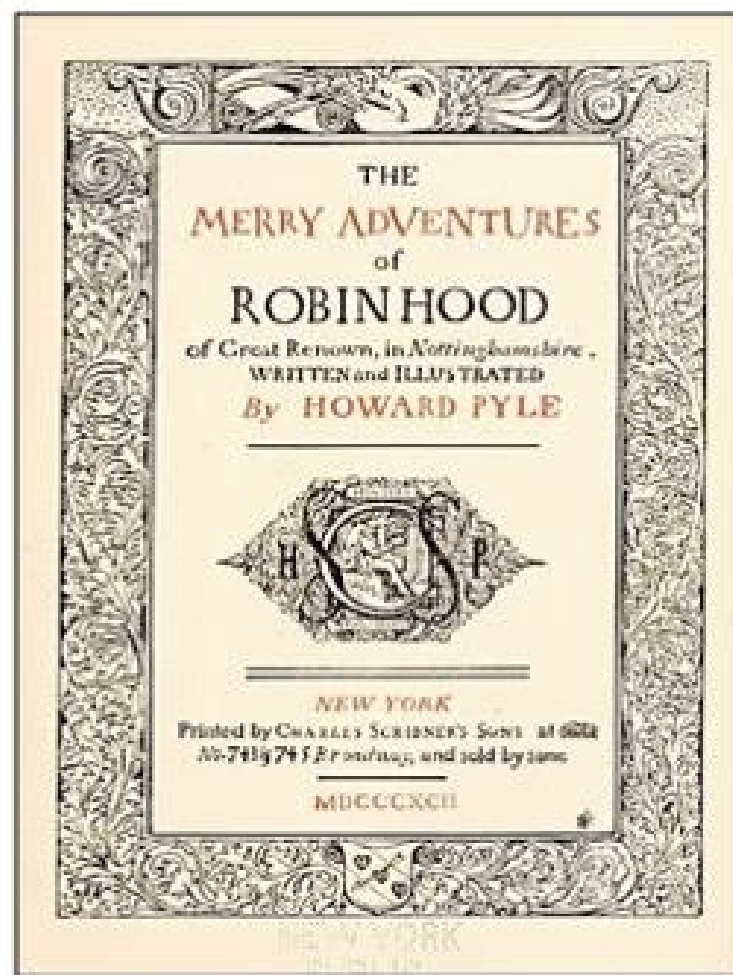
Demand for illustrated books developed into a third pillar of support for America's illustrators



1-52 Title Page:  
*Life on the Mississippi*  
1883



1-53 Title Page: *Hunting Trips*  
1886



1-54 Title Page: *Robin Hood*  
1892

A by-product of the rapidly growing demand for mass-market magazines was the "best-seller" book. Frank Doubleday effectively invented this product during the last years of the 19<sup>th</sup> century by launching the first national book marketing campaign. Rudyard Kipling's *The Day's Work* was one of the early beneficiaries of Doubleday's ingenious promotional innovation.

Steady improvements were made in image production technology during the last decades of the 19<sup>th</sup> century. These improvements, which are described in the following sections, allowed book publishers to produce increasingly colorful illustrations. This stimulated demand for children's books, which became a dynamic new market for America's illustrators.



1-55 Photography: Frank Doubleday (1862-1934)  
Arnold Genthe  
1916  
Library of Congress

Pyle-trained illustrators would be instrumental in attracting the two primary audiences for illustrated books, being young readers and children.



1-56 Frontispiece: *The Complete Mother Goose*  
Betts-Bain, Ethel Franklin  
1909  
Frederick A. Stokes Company. 1909.

1-57  
... They  
maintained the  
gravest faces ...  
N. C. Wyeth  
1921  
Rip Van Winkle  
David McKay  
Company.  
1921.



" . . . though these folks were evidently amusing themselves, yet they maintained the gravest faces, the most mysterious silence . . . . "

Four key developments underpinned a transformation in illustration art during the second half of the 19<sup>th</sup> century. During this time, the appearance of book illustrations changed from "B" (Billings) to "A" (Abbott).



1-58 *Cassy Ministers to Uncle Tom*  
Hammett Billings  
1852  
Author's Collection

1-59 *Dragon Princess*  
Elenore Plaisted Abbott (1919)  
*Grimms' Fairy Tales*.  
Charles Scribner's Sons. 1920.







The field grew and compartmentalized.

The art in each compartment became  
more dynamic and powerful.

These advances allowed artists to stay  
abreast of their constantly changing  
markets.



By the beginning of the 20<sup>th</sup> century, advertisement illustrators had learned that their job was to encourage viewers to visualize themselves in terms of products.

They did this by blending psychological components into their visual presentations. J. C. Leyendecker was an unsurpassed master in this facet of the art.

*1-60 A Lady with her Pearce Arrow Motor Car*  
J. C. Leyendecker  
1906  
Private Collection / Bridgeman Images

While admen were learning to whet the appetite of their audience for *things*, book illustrators were becoming increasingly deft at drawing readers out of themselves into stories.

Want to know what happened?

**READ ON!**

*1-61 Governor Sloughter Signing the Death Warrant of  
Jacob Leisler  
Howard Pyle  
(1901)*

Private Collection / Bridgeman Images



Three other factors contributed to these advances in illustration art:

- I. New schools and modes of painting emerged.
- II. Instruction became available for illustrators.
- III. Printing and image reproduction technology advanced.

I.

## CHANGING TRENDS IN FINE ART



## Progress in Art

During the last decades of the 19<sup>th</sup> Century, the relentless drive to sell Americans products undermined the aloof, idealistic protocols of its Victorian culture.

Modernizing America became synonymous with *PROGRESS*. Progress meant things were constantly being reinvented and replaced. Art both led and followed the changing trends of progress.



1-62 *Signing the Register*  
Edmund Blair Leighton  
Undated

Bristol Museum and Art Gallery, UK /  
Bridgeman Images



NEOCLASSICISM, the dominant school of fine art in 1870, was taught in the academies of Europe and America. Since America's leading illustrators were trained as Neoclassicists, their images expressed static, backward-looking ideals. The world, however, was modernizing.



1-63 *The Awakening of Adonis*  
John William Waterhouse  
1899

The Maas Gallery, London / Bridgeman Images

IMPRESSIONISM was a significant first step away from the idealistic formalism of Neoclassicism. Impressionists sought to create the experience of a moment with vivid colors and bold brush strokes.



1-64 *Woman with a Parasol*  
Claude Monet  
1875  
National Gallery of Art

## POSTERISM

Posters began to appear in the streets of Paris about the time France's Impressionists unveiled their first works. These were not paintings per se but rather advertisements for events and products.

1-65 Poster: 'La Goulue' at the Moulin Rouge  
Henri Toulouse-Lautrec  
1891  
Musee des Arts Decoratifs, Paris /  
Bridgeman Images

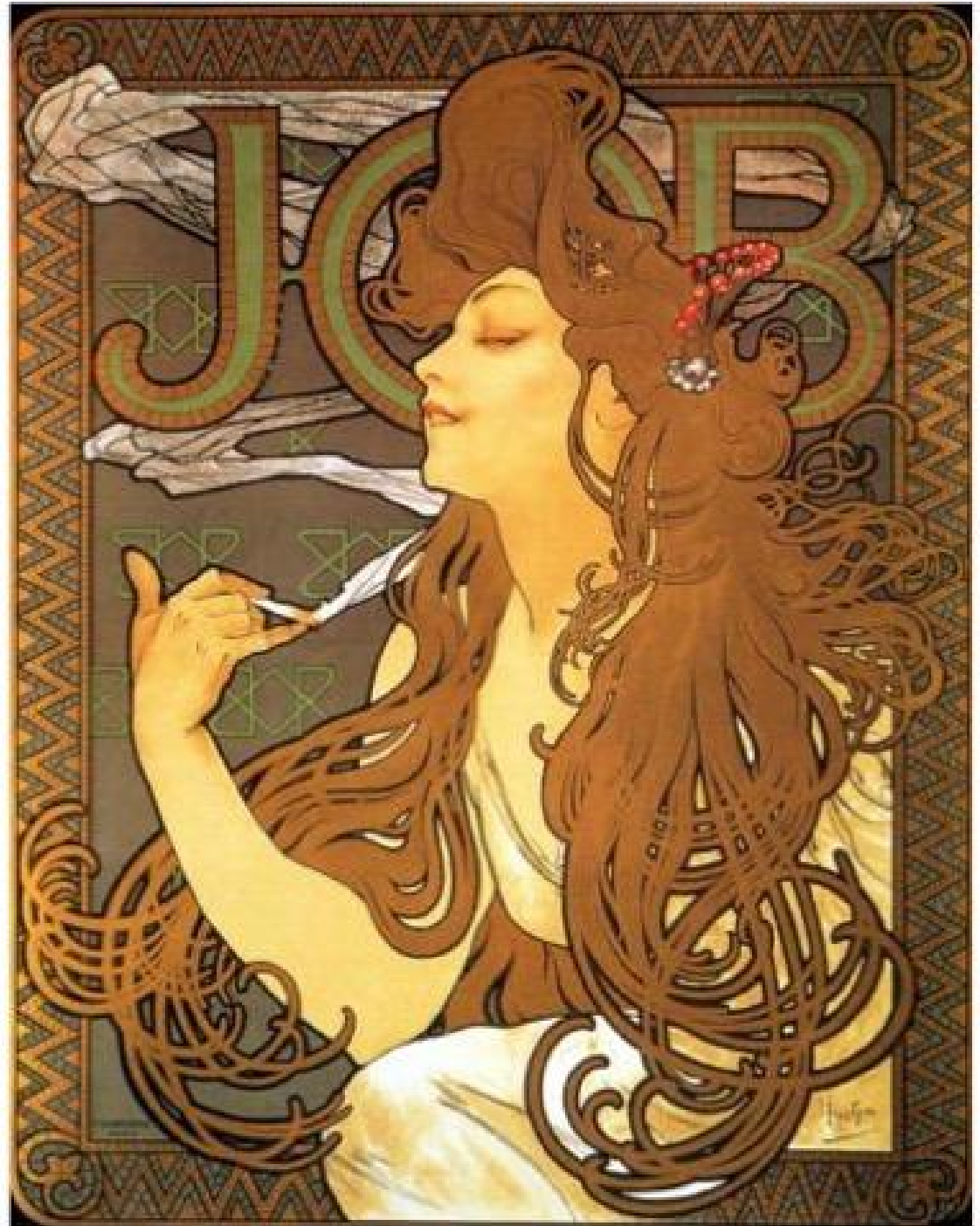


## ART NOUVEAU

By the end of the 19<sup>th</sup> century, fine artists were incorporating ideas found in Posterism in an exciting new art form called Art Nouveau.

Art Nouveau gave artists another outlet for their rebellion against the outdated formalism of Neoclassicism. It departed from Impressionism by emphasizing graphic design over composition.

1-66 Poster: *Job Cigarette Papers*  
Alphonse Mucha  
1896  
Mucha Trust / Bridgeman Images



## MODERNISM

Movement away from the past gained momentum after the turn of the century in the form of Modernism.

Modernists, in cubism and in various other forms, rejected the conventions of the previous century's art and thought. "Make it new," Ezra Pound proclaimed.

*1-67 Nude Descending a Staircase*  
Marcel Duchamp  
(1912)



## ART DECO

In the 1920s, modernist sentiments coalesced in French into a new art form known as Art Deco.

Art Deco borrowed the concept of graphic design from Art Nouveau, but replaced the flowing "organic" designs, which were its fundamental features, with geometrical form and linear symmetry. During the 1930s, Art Deco spread beyond Fine Art to architecture, interior decoration, and household product design.

1-68 *L'Aveu Difficile*  
George Barbier  
1923  
Bridgeman Images



*L'Aveu difficile*

## II.

### IMPROVING INSTRUCTION FOR ILLUSTRATORS

The first art school created specifically to instruct illustrators was opened in 1900 by Howard Pyle. Pyle was one of the nation's most successful and respected illustrators. For several years, he taught a course in "practical illustration" in the Department of Fine and Applied Arts at the Drexel Institute in Philadelphia.

Pyle's school was unlike the academies of fine art. *"We never heard one word,"* Thornton Oakley later recalled, *"concerning tools and methods. His utterances were only of the spirit, thought, philosophy, ideals, vision, purpose."*

1-69 Pyle's Studio  
Franklin St, Wilmington





1-70 Howard Pyle at his Easel (c. 1905)

“Mr. Pyle” developed his philosophy of illustration from his own long experience. Over three decades, he learned to stimulate viewer interest by presenting them with pictures of impending action.

He did this by employing light and shadow to create shapes in motion. The actions he sought to convey were

both physical and mental. He dramatized them in compositions built with diagonal lines and the effects of slanting light.

He endowed his images with authenticity by filling them with graphic details and accuracy in costume and setting. Viewers were able to examine these because of Pyle's tight brushwork. By filling his canvases, he created complete scenes. While cultivating his skill picturing impending action, Pyle arrived at the philosophy, which lay at the foundation of his instruction:

*The function of all art instruction should be to teach the pupil to analyze and to separate the lights from the darks, not technically but mentally. That which a pupil most needs in the beginning is not a system of arbitrary rules and methods for imitating the shape of an object. That which he needs to be taught is the habit of analyzing lights and shadows and of representing them accordingly.*



Pyle told his students to "paint ideas, paint thought."

"Project your mind into your subject until you actually live in it."

"You will have to scrutinize the model sharply to find the proportions – how the weight is supported, how each joint is functioning . . . Look for the color and tone and texture . . . how the light falls on the figure, especially the face. "

*1-71 General Wayne endeavoring to quell the mutiny of  
the Pennsylvania Line*  
Howard Pyle  
c. 1901

Delaware Art Museum / Bridgeman Images





Philip L. Hoyt  
Stanley M. Arthur  
Ellen Bernhard Thompson  
Bertha Corson Day  
Clyde E. DeLand  
Howard Pyle  
Sarah S. Stilwell  
Emlen McCannell  
Annu Whelan Betts  
Annie L. Hailey  
Anna W. Hoopes  
Robert L. Mason

1-72 Howard Pyle at a summer evening dinner with his students, possibly at Valley Forge (1899)  
Frank Schoonover is the likely photographer

Talented and ambitious artists from across the country came to learn from the master. Many went on to become leaders of the art during the last decades of its golden age.

William Aylward, George Harding, Thornton Oakley, Walter Everett, Harvey Dunn, and Frank Schoonover become celebrated teachers and expositors of Pyle's philosophy and method.

"None of the Pyle protégés was more idolatrous of the master, and Oakley did his utmost to revitalize the Pyle message. . . the inspiration hardened into a formula of ten commandments tacked high on [his] classroom wall (at the Pennsylvania Museum School of Industrial Art in Philadelphia). [Henry Pitz, p. 222] Elenore Abbott wrote to Mr. Pyle's secretary that the only work she was glad to have done was under his supervision.



1-73 "The 1903 class at Chadds Ford"  
(1903)

Seated: William Aylward, Anna Whelan Belts, Gordon McCouch, Henry Peck. Standing from left": Alan True, H. Pyle, Arthur Beecher, Harry Townsend, Clifford Ashley, Francis Newton, George Harding, Philip Goodwin, Ernest Cross, Walter Whitehead, and Thornton Oakley

### III.

## ADVANCES IN PICTURE REPRODUCTION TECHNOLOGY

Innovations in methods for producing and reproducing images accompanied the changing trends in Fine Art painting and improving instruction for artist storytellers. As technology advanced from engraving through "chemical painting", binary halftone processing, and colorization illustrators were able to create increasingly dynamic and alluring images.

Growing demand for illustrated magazines and books led to changes in the way the images were produced and printed. The ancient art of engraving (scratching grooves in wood blocks and metal plate) gave way to lithography, (meaning literally painting on stones) in the 1870s.

Lithographic processes evolved through the 1880s and 1890s when they were replaced by photography as the primary method for incorporating art and other images into printed products. Parallel advances in printing technology, culminating with the replacement of the letterpress with rotary and off-set printing presses, made it possible to reproduce graphic content at high speeds and in larger runs.



1-74 A Cavalry Charge – Winslow Homer (1862)



1-76 On to Richmond - Thomas Nast (1864)



1-75 Pickett's Charge – Alfred R. Waud (1863)

Prior to the advent of these new methods and technologies illustrations were more or less pictures of events. As their production and reproduction tools improved, illustrators were able to emphasize different aspects of their art, which in addition to line and light included tonality, perspective, character, composition, coloration, and mood.

## Etching/Engraving

The engraving process begins by duplicating paper-mounted images on inkable blocks (etching) and plates (intaglio). The reproductions are done by craftsmen who cut troughs in a "substrate" in ways that closely resemble the lines and shapes in the original images. The troughs on the engraved substrate are then filled with ink. When damp paper is pressed on the inked plates, it absorbs the the ink, which reproduces the inscribed image on the paper. Viewers therefore see the engraver's rendering of the artist's work not the original work.

1-77 Line Engraving:  
*The Greatest Game in the  
World - His Move*  
Charles Dana Gibson  
1903



Lithography was invented in France early in the 19<sup>th</sup> century. It came into general commercial use late in the century as demand for images increased and as methods improved.

Where engravings are created by scratching grooves in wood blocks and metal plates, lithographs are created by "painting" chemicals on images mounted on smooth stones or plates. The chemicals "repelled" ink in a way that duplicated the gradations of light and dark in the original images.

Where engravings are collections of carefully scratched lines and dots, lithographs are fields of more and less dense ink.

## Lithography



1-78 Continuous Tone Gray Scale Imaging:  
Andre Castaigne  
1915

For *The Money Master* by Sir Gilbert Parker

## Early Lithography

In early lithographic processes, an image was drawn in oil-based ink on a porous (usually limestone) surface. It was then sealed with a wax of gum arabic, which adhered only to the parts of the surface that were free of the oil-based ink.

Printing surfaces therefore had a "positive" part, which contained the image, and a "negative" part, which contained the sealant. The positive part was "hydrophobic" (water-repelling). The negative part was "hydrophilic" (ink-repelling or water-retaining).

During the reproduction process, when the plate was exposed to a compatible printing ink/water mixture, ink adhered to the positive areas while water cleansed the negative areas.

Shading was accomplished by manually pitting ("stippling") selected areas of the image so more ink would collect in them. Depending on the gradation of light to dark in a picture, an image might contain thousands of these hand-created stipples.



## Chemical Painting

Artists may have been attracted to “chemical painting” by the characteristics of the art it allowed them to produce. Publishers and printers preferred it for different reasons. Its cost advantage as an image reproduction method appealed to publishers. Printers favored it because it allowed them to produce more printed pages from their source images.

Because lithographic images were collections of lighter and darker fields of ink, they exhibited qualities of “continuous shading,” which allowed artists to create more dramatic images.

Regarding the transfer of their image to printed pages, pressure applied transferring images from engraved blocks to printed pages wore away the ridge that gave the images clarity. As this happened, details disappeared and printed images grew increasingly murky. The quantity of images that could be produced from an etched plate was therefore usually under a thousand while many thousands of pages could be printed from lithographs.

The characteristics of images changed as reproduction technology advanced.



1-79 Gibson: Line Engraving



1-80 Castaigne: Continuous Tone Imaging

## Photolithography

By the early 1880s, photographic technology had advanced to the point where commercial printers could use it to produce black and white (binary) images.

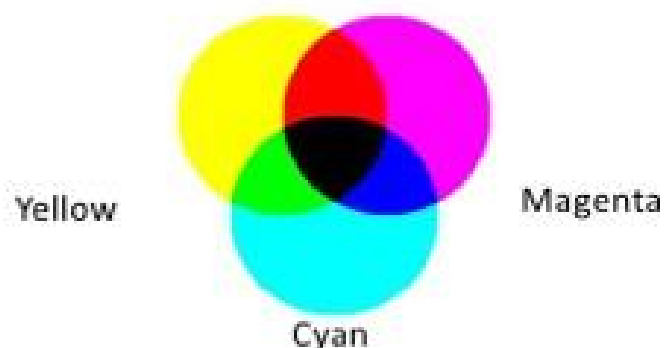
To enhance image clarity and definition, they perfected the "halftone" process. In this process, a screen of closely ruled right-angled lines is placed between the photographic negative and a chemically treated print surface. The image is transferred from the negative to the page by beaming a light through the negative and screen onto the page. Because the lines on the screen block light, the image on the page is a collection of dots.

These dots form lighter and darker fields according to the shadings in the binary negative. In lighter fields, black dots add tonality. Middle tone areas contain more even distributions of black and white dots. In darker fields, white dots add tonality. These loose and tight clusters of ink spots appear to viewers as solid forms with appropriate degrees of shadings.

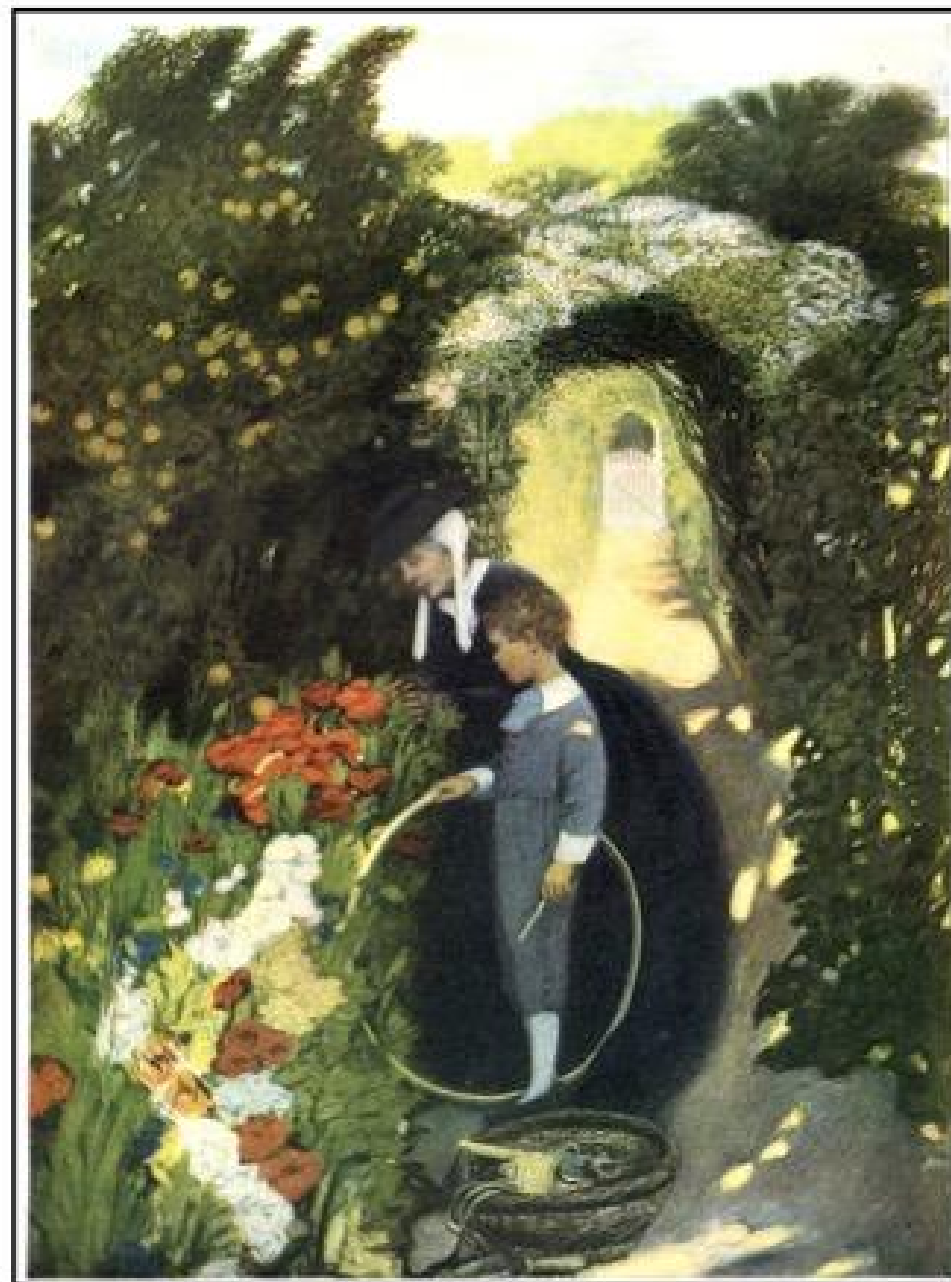
Halftone processing grew in popularity through the 1890s. By the turn of the century, it had become the primary method for creating illustrations in advertisements and story books.

## Halftone Coloring

It became feasible during the first decade of the 20<sup>th</sup> century to reproduce color images using a four-color printing process. Amazingly, these four primary colors—cyan, magenta, yellow and black—can be blended to make all shades in the spectrum of natural light.



This technology became usable after a commercial processes were developed to colorize photographic negatives—unless there was color in a negative there was no color to reproduce on a printed page.



1-81 In a Charleston Garden  
Anna Whelan Betts  
1907

*Century Magazine*, March, 1907

## Halftone Coloring Process

In the halftone coloring process, a color negative is filtered using separate screens for each of the four primary colors. Shining light through the negative and colored filter replaces the filter's color with its complement.

A red filter screens out the red in the negative. The positive image on the (red) print plate therefore contains red's complementary color, which is cyan. A green filter screens out the green and replaces it with green's complementary color, which is magenta. A blue filter screens out the blue. The positive image on the (blue) print surface contain blue's complementary color, which is yellow. A black filter is used to increase contrast. Where color corrections are necessary, stippled dots are added by hand to clarify or highlight murky areas.

These four primary color plates are then processed in four (or more) separate print passes. In each pass, another primary color is "overprinted" on the print surface. As colors are added, the reproduced image becomes more colorful. When all the colors have been overprinted, the printed (positive) image has the same colors as the image in the source negative.

The term *color separation* is used to refer to the printing process and to the images produced in the process.

## Offset Printing

Image on photolithographic plates are delicate. The abrasive action caused by direct contact with print surfaces during a flat bed or "direct" rotary process causes it to wear away.

Offset printing solves this problem by eliminating direct contact between the photolithographic plate and the print surface. It does this by interposing a "blanket" between the two surfaces. In the offset printing process, the source image is transferred to the blanket (usually made of rubber). The blanket then lays the ink it receives from the source plate to the paper or other "substrate".

Credit for the first use of an offset process is usually given to Ira Rubel, a paper manufacturer from Nutley, New Jersey. Rubel's great innovation was to produce a "sulphite bond", which he then lithographically converted into bank deposit slips. It is generally agreed that Mr. Rubel devised this offset printing process around 1905.

The advent of this technology allowed publications to be produced in significantly higher volume without deterioration in image quality.

Changing markets, changing trends in Fine Art painting, better instruction, and improving image reproduction methods made it possible for publishers to mass produce subtle and mesmerizing works like this one by Pyle-student Walter Everett.



1-82 *Lovers in the Garden*  
Everett, Walter (1924)  
The Kelly Collection