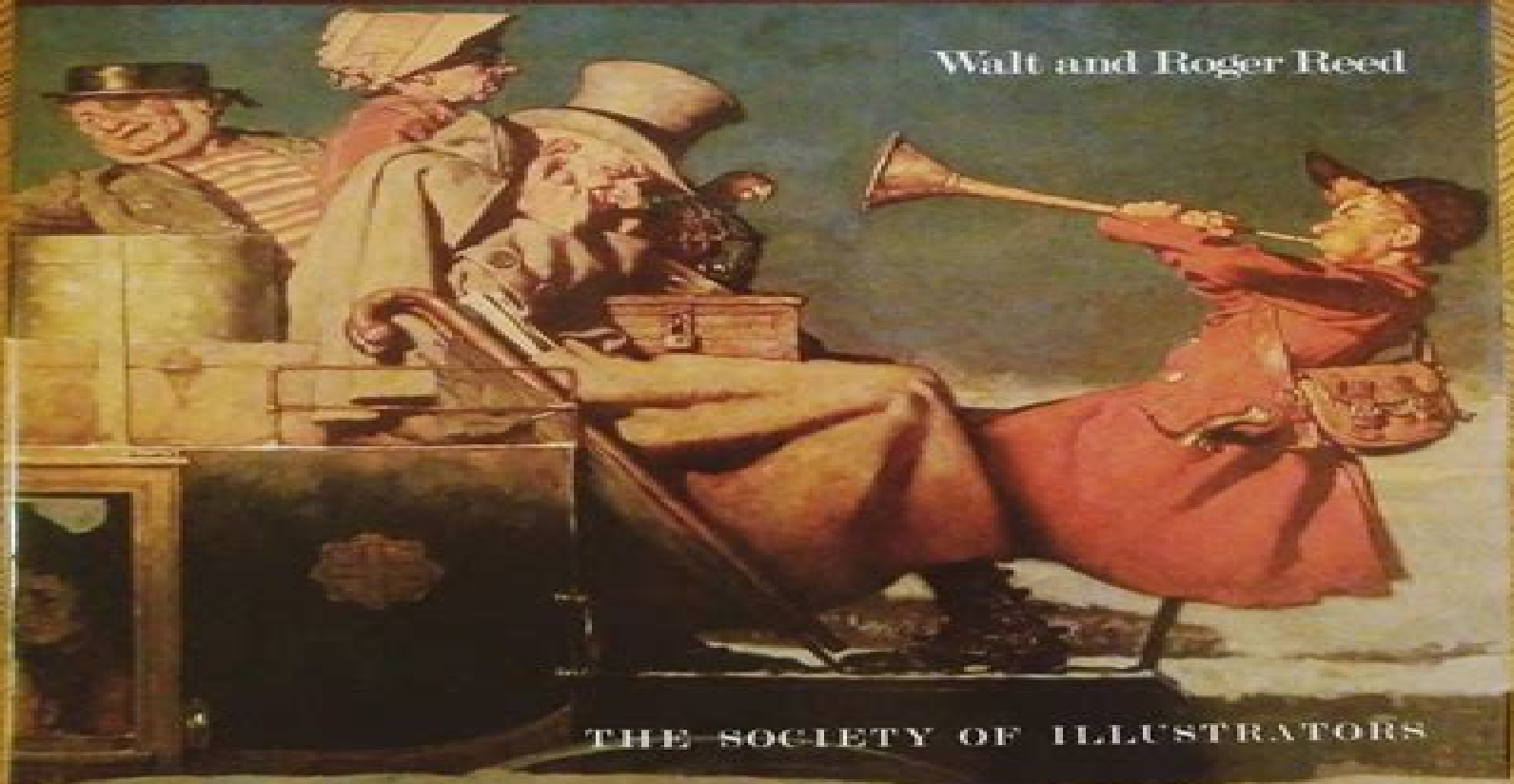




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**IN AMERICA**  
**1880 · 1980** A CENTURY OF  
ILLUSTRATION

Walt and Roger Reed



THE SOCIETY OF ILLUSTRATORS

# The Illustrator In America 1880 198

**John W. Leonard, Albert Nelson  
Marquis**



## **The Illustrator In America 1880 198:**

The Illustrator in America, 1880-1980 Walt Reed, Roger Reed, Society of Illustrators (New York, N.Y.), 1984 A decade by decade exploration of prominent illustrators with each decade introduced by a famous illustrator or historian Walt Reed Ben Eisenstat Harold Von Schmidt Arthur William Brown Norman Rockwell Floyd Davis Al Parker Austin Briggs Bernard Fuchs and Murray Tinkelman     *An American Art Colony* Paul H. Mattingly, 2019-07-16 An American Art Colony demonstrates the social dimension of American art in the twentieth century paying special attention to the role of fellow artists nonartists and the historical context of art production This book treats the art colony not as a static addendum to an artist s profile but rather as an essential ingredient in artistic life The art colony here becomes a historical entity that changes over time and influences the kind of art that ensues It is a special methodology of the study that collective features of three generation of artists help clarify how artists engage their audiences Since many of these artists worked within the cultural confines of metropolitan New York and its magazine industry they cultivated subjects that were recognizable by ordinary citizens Early on they drew from the emergent suburban life of their neighbors for their artistic themes Gradually these contexts become more formally institutionalized and their subjects gravitated away from themes of ordinary life to themes more exotic expressionistic and fanciful A key methodology for this study consisted of an analysis of collective biographies of 170 participating artists The theme of modern art explains here how abstraction was suborned to public images widening the very meaning of the term modern     **1979-1990** Henryk Sawoniak, 2012-02-14 No detailed description available for 1979 1990     **The Official Identification and Price Guide to American Illustrator Art** Anne Gilbert, 1991 With this unique reference anyone with an old magazine or children s book can get smart about art The Official Identification and Price Guide to American Illustrator Art offers a whole world of extraordinary images This is the guide to help anyone price buy and sell today s most accessible collectibles illustrations 8 page color insert     Playing the Races Henry B. Wonham, 2004-06-17 Why did so many of the writers who aligned themselves with the social and aesthetic aims of American literary realism rely on stock conventions of ethnic caricature in their treatment of immigrant and African American figures As a self described tool of the democratic spirit designed to prick the bubble of abstract types literary realism would seem to have little in common with the aggressively dehumanizing comic imagery that began to proliferate in magazines and newspapers after the Civil War Indeed critics such as Alain Locke hailed realism s potential to accomplish the artistic emancipation of the Negro a project that logically extended to other groups systematically misrepresented in the comic imagery of the period From the influential Editor s Study at Harper s Monthly William Dean Howells touted the democratic impulse of realist imagery as an alternative to romanticism s pride of caste which is averse to the mass of men and consents to know them only in some conventionalized and artificial guise Yet if literary realism pursued the interests of democracy by affirming the equality of things and the unity of men why did its major practitioners including Howells himself regularly employ comic typification as a

feature of their representational practice Critics have often dismissed such apparent lapses in realist practice as blind spots vestiges of a genteel social consciousness that failed to keep pace with realism's avowed democratic aspirations Such explanations are useful to a point but they overlook the fact that the age of realism in American art and letters was simultaneously the great age of ethnic caricature Henry B Wonham argues that these two aesthetic programs one committed to representation of the fully humanized individual the other invested in broad ethnic abstractions operate less as antithetical choices than as complementary impulses both of which receive full play within the period's most demanding literary and graphic works The seemingly anomalous presence of gross ethnic abstractions within works by Howells Twain James Wharton and Chesnutt hints at realism's vexed and complicated relationship with the caricatured ethnic images that played a central role in late nineteenth century American thinking about race identity and national culture In illuminating that relationship *Playing the Races* offers a fresh understanding of the rich literary discourse conceived at the intersection of the realist and the caricatured image

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The illustrator in America, 1880 - 1960's Walt Reed, 1966      **Maine in America** Pamela J. Belanger, William A.  
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