

CONTEMPORARY BOOK ILLUSTRATION AS A FINE ART

A THESIS

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INTRODUCTION

Book illustration has had a very long and interesting history. It has taken many unusual forms throughout time.

The researcher came into contact on several different occasions with the challenge of creating an illustration. She became interested in contemporary book illustration and its contribution to fine art.

In the final chapter the researcher chose a text by J. Paul Holcomb. The researcher completed the investigation of this thesis by experiencing the problems of page designing and the creation of illustrations for a text.

CHAPTER I

STATEMENT OF THE PROBLEM

The proposed problem for research was to survey briefly several modern artists who have contributed to the art of book illustration.

PURPOSE OF THE STUDY

The purpose of this study was to evidence the continuing development of book illustration as a fine art and to present an illustration by the researcher with an original text by J. Paul Holcomb.

RATIONALE

With the continuing demand for the illustrated story, the researcher desired to explore the predecessors of modern book illustration and to update its current direction including an illustration by the researcher.

DELIMITATIONS

The researcher limited this study to the following:

1. The purpose of the proposed study was to provide an updated, brief survey concerning the influences of some contemporary artists on trends and styles of book illustration.

2. The study was limited to a select, international group of artists and events that have influenced book illustration and the researcher.
3. The survey ranged in time from the early twentieth century to the most current information available concerning illustration.
4. The information on each artist's contribution was limited to form a brief survey.
5. The artist/researcher illustrated a short text in the final chapter.

METHODOLOGY

1. The researcher gathered information on a select group of twentieth century artists who have participated in book illustration and the influences that have affected its development.
2. The information was gathered from diverse sources concerning both current and early twentieth century artists.
3. The writer incorporated the influences that many artists have had on her and her illustrations.
4. The illustrations created in chapter 4 by the researcher were executed in watercolor with pen and ink to complete the full investigative quality of the study. (Color Xerox was used to reproduce the watercolors.)

DEFINITION OF TERMS

1. Bauhaus - an architectural school that became known for its adaptation of science and technology to art, and for experimental use of metal, glass, etc. in buildings. (The World Publishing, Webster's New World Dictionary, p. 127)
2. illuminated - to decorate (as a manuscript) with gold or silver or brilliant colors or with elaborate designs or miniature pictures...(G. and C. Merriam Company, Webster's New Ideal Dictionary, p. 253)
3. illustration - a picture, design...used to make something clear. (The World Publishing, Webster's New World Dictionary, p. 253)
4. Impressionism - early Modern movement whose followers achieved greater naturalism by exact analysis of tone and color and tried to render the play of light on the surface of objects...(Penguin Books, A Dictionary of Art and Artists, p. 162)
5. lithography - the art or process of printing from a flat stone or metal plate by a method based on the repulsion between grease and water. (The World Publishing, Webster's New World Dictionary, p. 856)
6. typography - the style, arrangement, or appearance of letterpress matter. (G. and C. Merriam Company, Webster's New Ideal Dictionary, p. 576)

CHAPTER II

INFLUENCES ON BOOK ILLUSTRATION IN THE FIRST HALF OF THE TWENTIETH CENTURY

Book illustration is a highly creative process. Ideas originate with the author's written word, and the drawing becomes an embellishment supporting the text by making it clear and memorable.

The early beginnings of illustration were in medieval times with the illuminated manuscripts. The telling of the stories evolved from letters or phrases and then developed into full-page pictures.

As civilization became more industrialized, the craft and technology of bookmaking followed with various improvements in the field of printing. Illustrations were produced in greater quantities than ever. (Currently, electronic scanners aid in color reproduction more true to the original art.¹)

Political developments, publishers, artists and art movements all have had their effect on book production and illustrative styles. The past fifty years have seen a transformation in the look of the American illustrated book.

¹ Diana Klemin, The Illustrated Book: Its Art and Craft, (New York: Clarkson N. Potter, Inc.), p. 17.

With the efforts of ambitious editors and creative artists plus many technological improvements, an amazing economic expansion has occurred.

The rejuvenation began when the restrictions and denials imposed by World War I were lifted. That gave young editors and artists the encouragement they needed. They had tired of the standard illustrated book of the time which involved indiscriminate choices of type faces, poor quality bulk paper, and few illustrations.

These illustrations were usually in halftone which meant that the black drawing strokes made with pencil, brush, or pen varied in tone from solid black to the palest gray. Later, the engraver photographed the drawing through a halftone screen with a grid of fine lines, transforming the art into a mass of tiny dots.

The artist began to consider the book in terms of a unified design, not merely a vehicle for a few pictures. Bruce Rogers, D. B. Updike, and Will Dwiggins were among some of the typographical designers who were recognized for their contribution to book design.

The American Institute of Graphic Arts was a growing influence as well. Its first exhibition in 1923 gave American publishers a look at fine book making.²

²Henry C. Pitz, "Book Illustration Since 1937", American Artist, April 1967, pp. 64-65.

By the 1920's and into the 1930's, the publisher was interested in producing visually pleasing books. With the onset of World War II, another shift in the style and mood of book design occurred.

Again wartime restrictions were imposed. As the publishers' control became stricter over bookmaking and the amount of paper used, the power of the designer-printer dwindled. The paper used was of poor quality as it was in World War I. Many illustrators were frustrated by the manner in which the art work was printed and trimmed, but despite wartime restrictions, fine books continued to surface.³

Private presses, on an international basis, exerted an influence on commercial book production. The most influential of all private presses was William Morris' Kelmscott Press in Hammersmith, London. Morris was a medievalist, and all his leanings were toward dark-textured, black lettered books. Morris, a perfectionist, established the belief in standards of quality in workmanship and in the use of good materials. He insisted upon the best types, ink and paper as well as the best of illustrations. Morris' insistence on quality in workmanship, design and materials provided the elements which were the basis of the revival of fine printing in England and America, much of Europe, and

³Klemin, The Illustrated Book, pp. 25-26.

particularly in Germany.⁴

The researcher has chosen several art movements which have influenced book illustration. Some of the artists in those movements have been involved with the ascendancy of book illustration as a fine art.

Early in the century Art Nouveau was a popular, widespread art form. It was mainly a style of architecture and interior design.⁵ It used flat patterns of exuberant vegetable forms based on a naturalistic conception of plants rather than a formalized type of decoration. Its origins were largely oriental, the influence springing from the Japanese prints that were on display in the bookstalls and shops of Paris, Munich, and London.

One of the first artists in the modern movement concerned with the relationship of illustration to the design of the book as a whole was Maurice Denis. His first attempt at book illustration was for Paul Verlaine's Sagesse which was published in 1911. His concept that a book was decoration and not a bland vehicle for conveying a text expressed the Art Nouveau attitude.⁶ His sinuous lines reflected

⁴ John Lewis, The Twentieth Century Book, (New York: Reinhold Publishing Corporation, 1967), p. 15.

⁵ Linda Murray and Peter Murray, A Dictionary of Art and Artists, (Ringwood: Penguin Books Australia Ltd., 1959), p. 11.

⁶ Lewis, The Twentieth Century Book, pp. 8-9.

the trend as seen in André Gide's Le Voyage d'Urien (figure 1 on page 10).⁷

There are three artists that the researcher has categorized into the Modern movement. They are difficult to label because each has experimented with many styles. They are Alexander Calder, Wassily Kandinsky, and Marc Chagall.

Alexander Calder was an American artist with a passion for book illustration. Calder had a talent for this and took a certain delight in depicting Mother Goose with realism and wit. His children's books were not just for children. Even though his strength was in mobiles and sculptures, Calder's keen sense of line was revealed in such books as Three Young Rats and Other Rhymes which was edited by James Sweeney in 1946 (figure 2 on page 11).⁸

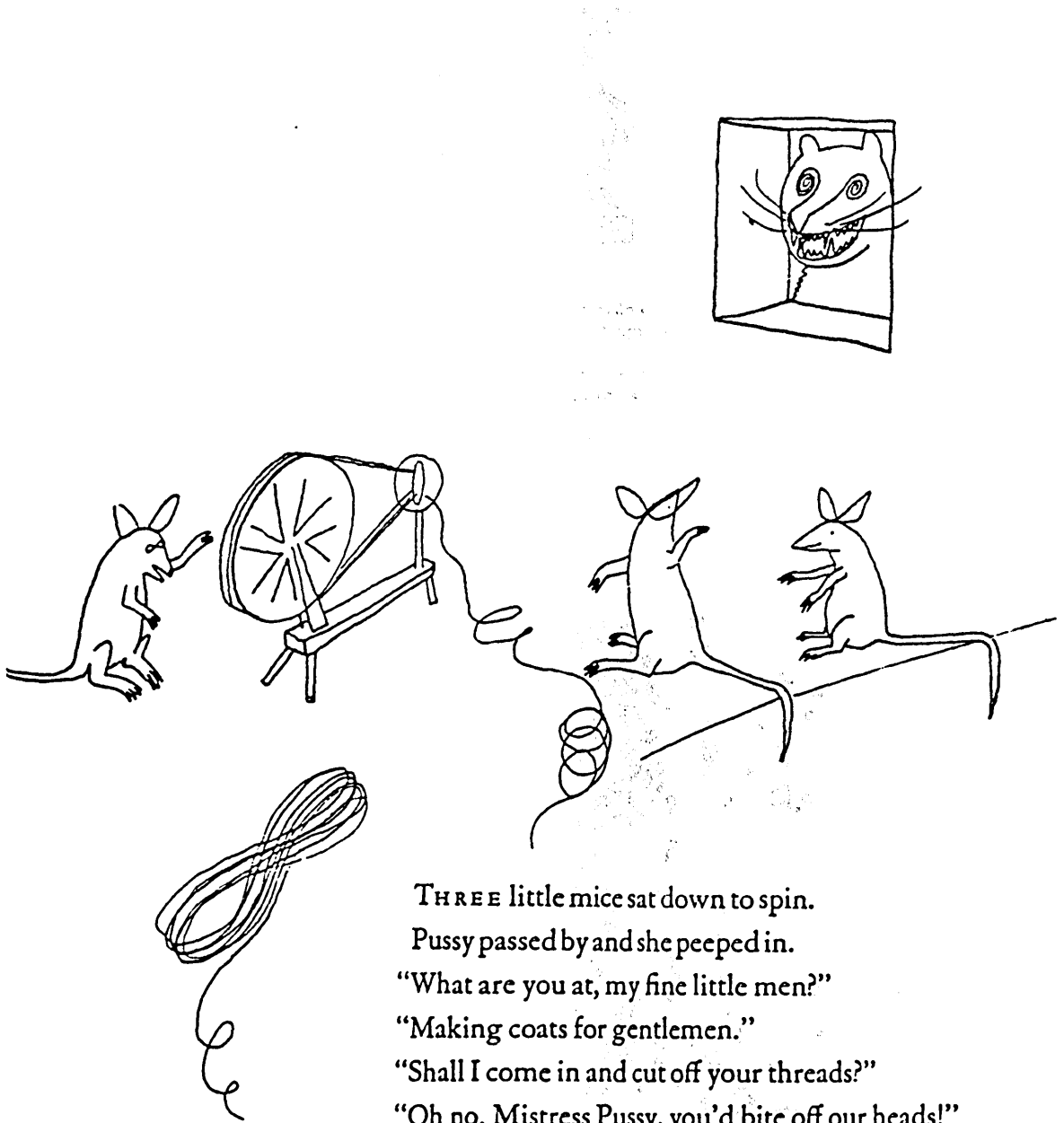
Wassily Kandinsky, the Russian painter and theorist, served as assistant director of the Bauhaus in 1922. His range of style was fairly broad. On page 12, the top picture (figure 3) reminds the viewer of Kandinsky's early folk art style. The bottom illustration (figure 4) is representational of his non-objective style which greatly influenced twentieth century art. Both prints are from a book by

⁷ Ibid., p. 8.

⁸ Klemin, The Illustrated Book, pp. 46-47.



Figure 1. Illustration by Maurice Denis



THREE little mice sat down to spin.
 Pussy passed by and she peeped in.
 "What are you at, my fine little men?"
 "Making coats for gentlemen."
 "Shall I come in and cut off your threads?"
 "Oh no, Mistress Pussy, you'd bite off our heads!"

Figure 2. Illustration by Alexander Calder



D A S

Ihr kennt alle diese Riesenwolke, die dem Carviol gleicht. Sie
 isst sich schneeweißhart kauen. Und die Zunge bleibt trocken.
 Also lastete sie auf der tiefblauen Luft.
 Und unten, unter ihr auf der Erde, auf der Erde stand ein
 brennendes Haus. Es war aus dunkelroten Ziegelsteinen fest,
 oh, fest gebaut.
 Und es stand in festen gelben Flammen.
 Und vor diesem Haus auf der Erde ...

Figure 3.



Figure 4. Illustrations by Wassily Kandinsky

Kandinsky entitled Klänge created in 1912.⁹

Kandinsky's early training was in music, and there are some analogies in his art with the formal organization of complex themes and patterns of music. He was co-editor of an almanac of contemporary art called *Der Blaue Reiter* (The Blue Rider). Only one issue was published, but two exhibitions were organized in Munich in 1911 and 1912 which launched *Der Blaue Reiter* as an artistic movement. It was Kandinsky's idea to provide a front for avant-garde practitioners of all the arts. The style of *Der Blaue Reiter* inspired Kandinsky's subsequent non-objective work.¹⁰

Marc Chagall, a French painter born in Russia, worked with the Cubists, Fauves, and Surrealists. All of these movements helped to form his unique style. Ambroise Vollard commissioned him to illustrate Gogol's Dead Souls, The Fables of La Fontaine, and The Bible. During this time Chagall discovered the beauty of flowers and vegetation while continuing with his fantasy works.¹¹

Some of Chagall's major graphic work has been produced as illustrations. His Cubist influence is shown in

⁹ Eleanor M. Garvey and Phillip Hofer, The Artist and the Book 1860-1960, (Cambridge: Department of Printing and Graphic Arts, Harvard, 1961), p. 95.

¹⁰ Raymond Charmet, Modern Art, trans. William Hardie (Glasgow: William Collins Sons and Co. Ltd., 1972), p. 26.

¹¹ *Ibid.*, pp. 47-48.

figure 5 on page 15 which is from Chagall's autobiography, Mein Leben published in 1923.¹²

Fauvism is a name given to the artistic movement that was begun early in the twentieth century. It was principally characterized by the liberation of color. The word is French for "wild beasts" and was a term of derision used when speaking of the artists who were associated with Henri Matisse.¹³

Henri Matisse, a Frenchman, had a varied and unusual art career. His early work during the Fauve period avoided tonal modeling, and he denoted the object in flat areas of strong color. These areas were juxtaposed and contrasted, or separated by black outlines or the white of the canvas. In post-war years Matisse's color was still brilliant but less violent.¹⁴

Much of Matisse's late graphic work was executed as book illustration in the form of etching. He enjoyed a very slender, regular outline which is evidenced in figure 6 on page 16. The problem of balancing the black page of the plates with the white page was handled masterfully in figure 6 which is from Henri de Montherlant's Pasiphaé, Chant de Minos created in 1944. An arrangement was created so

¹²Garvey and Hofer, The Artist and the Book, p. 41.

¹³Charmet, Modern Art, p. 80.

¹⁴Ibid., pp. 153-154.



Figure 5. Illustration by Marc Chagall

un oiseau... Deux vaches se chevauchent, stupides, parmi les fleurs... Les taureaux viennent se gratter contre le tronc d'un olivier, et chacun d'eux, bien sagement, attend son tour... Oh!

LA NOURRICE



ue vois-tu?

LE VEILLEUR



a femme s'est approchée de l'olivier où les taureaux se sont frottés. Elle y pose sa joue... Elle l'embrasse...

LA NOURRICE



a, veilleur, c'en est assez pour toi. Retourne dans le palais.

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... tout joyeux de sa jeune force...

Figure 6. Illustration by Henri Matisse

the viewer would be struck by both text and illustration simultaneously. This effect was achieved by the use of wide encircling margins which helped to combine the two pages.¹⁵

In his later years, Matisse's infirmity made him unable to paint in a conventional form. He was able, however, to cut paper into abstract forms. These brightly colored cut-outs (gouaches découpées) were featured in his book Jazz which was published in 1947.

Another name associated with the Fauves was the name André Derain, a versatile artist and not easily categorized. His first book illustration was in 1902 in collaboration with his friend Maurice Vlaminck and was entitled D'un lit dans l'autre.

Derain's Fauvist era was short lived as he moved into his Cubist period. Cubist pictures, in general, deliberately set out to dislocate space and eliminate perspective. During this phase of Derain's career, he illustrated with woodcuts Max Jacob's Les Oeuvres Burlesques et Mystiques de Frère Matorel Mort au Couvent created in 1912 (figure 7 on page 18).¹⁶ Derain's efforts with woodcuts were considered pioneer work in the revival of wood engraving.

Cubism describes an aesthetic revolution which took

¹⁵ Garvey and Hofer, The Artist and the Book, p. 138.

¹⁶ Ibid., p. 60.



Figure 7. Illustration by André Derain

place in painting and sculpture between 1907 and 1914. The movement, as a whole, has had a greater impact than any other in the history of modern art.¹⁷

George Braque and Pablo Picasso were the principal developers of Cubism. They were influenced by the work of Paul Cezanne who geometricized objects in nature. Cezanne's intention was to establish substantial forms within a space in which the actual properties of the two dimensional picture surface and the illusionary effects of three dimensions were consciously and subtly adjusted. Picasso, affected also by African sculpture, was able to dissect natural forms into their essential planes and volumes. This style disconcerted viewers and artists alike.

By 1910, Picasso, with his experimenting colleague George Braque, had laid the basis for this new kind of painting. It was called "Cubism" by a critic who was amused by the approximately geometrical forms in many of their works. Braque and Picasso also incorporated multiple viewpoints in their works wishing to present the total essential reality of forms in space. Cubism, with its new simultaneity of different viewpoints, destroyed consistency of image and appearance and yielded in its place "abstract" form.¹⁸

¹⁷Charmet, Modern Art, pp. 33,58.

¹⁸Helen Gardner, Art Through the Ages, (New York: Harcourt, Brace and World, Inc., 1970), pp. 697-700.

George Braque, a French painter, adopted Fauvist techniques but with a certain restraint. In 1907, he was introduced to Picasso who influenced his work. Picasso and Braque worked together during the summers of 1911-1913 which marked the high point of the early Cubist experiments.

From 1920, nudes and landscapes took their place with still-lives in Braque's repertoire. At the same time, his treatment of form became less severe and cubistic in flavor.

After World War II, Braque worked extensively in color lithography. This medium allowed him to create a certain depth in his illustrations because of its multi-plate system. Eight plates were used in the illustration on page 21 (figure 8) which is from Antoine Tudal's Souspente published in 1945.¹⁹

Pablo Picasso is considered by many to have been the most influential and artistically prolific artist of the twentieth century. He was also one of the most productive major illustrators of our time. Some of his best graphic work was created for books.

Picasso was a Spaniard but spent most of his life in France. Founding the Cubist movement with Braque brought early international recognition. Figure 9 on page 22 is

¹⁹ Garvey and Hofer, The Artist and the Book, pp. 30-31.

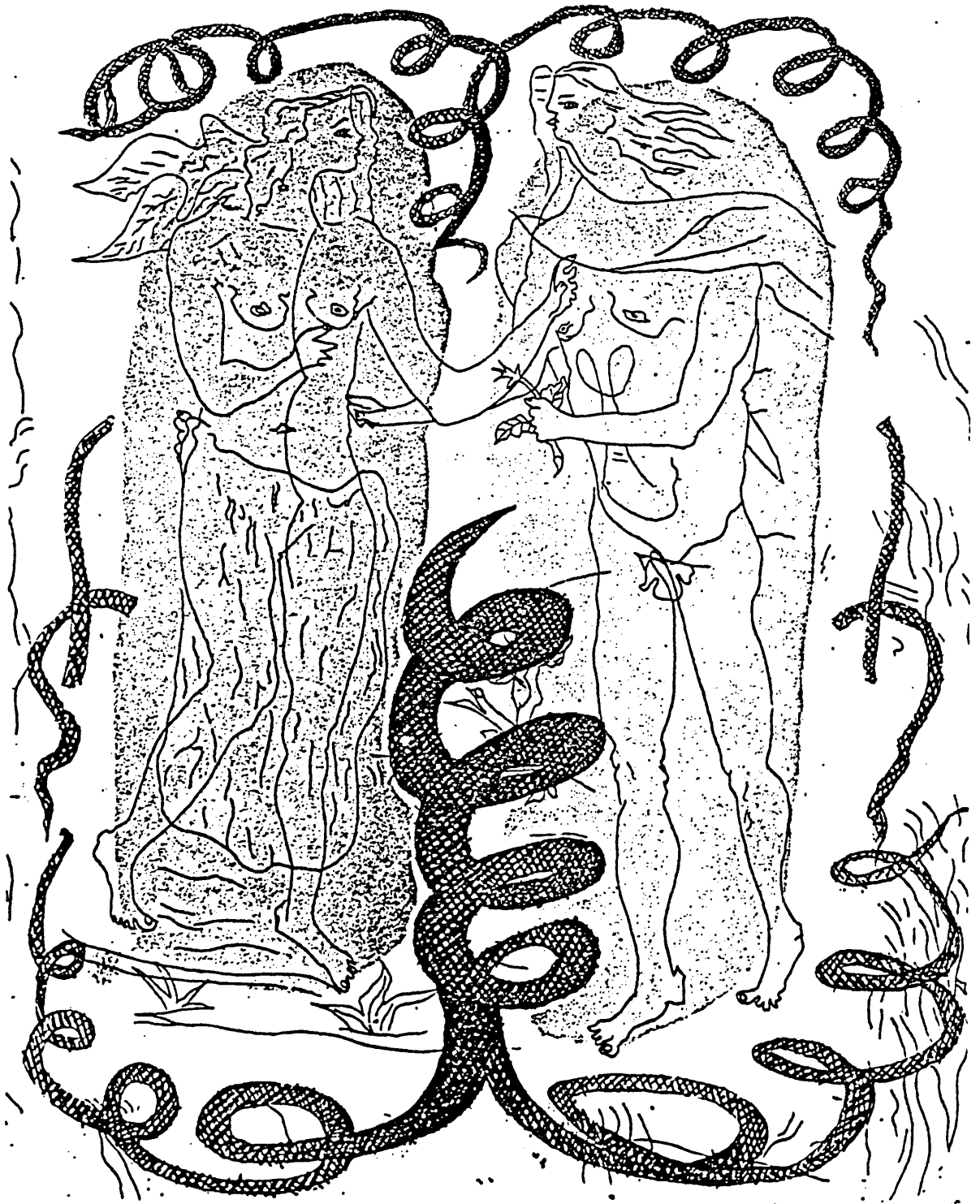


Figure 8. Illustration by George Braque

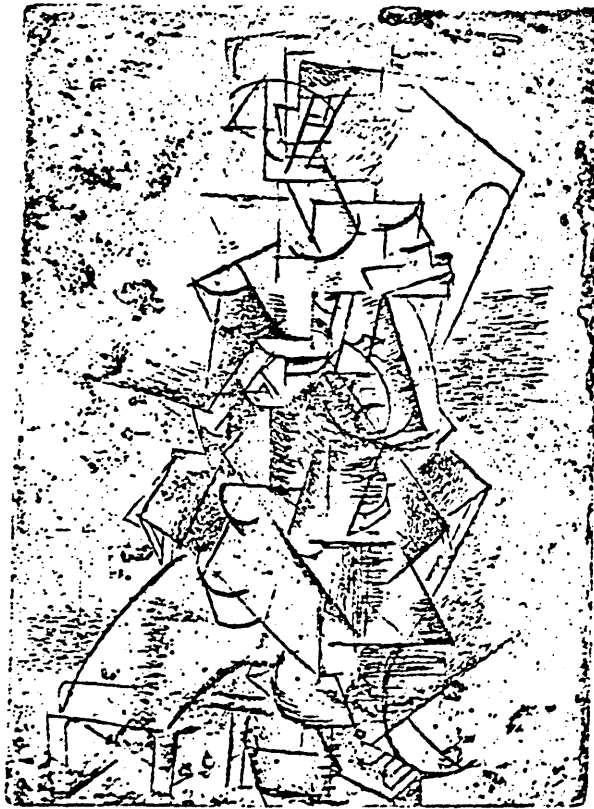


Figure 9. Illustration by Pablo Picasso

from Max Jacob's Saint Matorel created in 1911 and exemplifies Picasso's Cubist style.²⁰

During World War I, Picasso traveled to Italy which had a profound influence on his art. These influences manifested themselves when he adopted a Neo-classical style. This style is represented in his etching (figure 10 on page 24) from Ovid's Les Métamorphoses created in 1931.²¹ Aristophane's Lysistrata published in 1934, was the only American publication with original Picasso etchings and were among the most impressive in his classical style.

A landmark in Picasso's illustration career was achieved in Paul Eluard's Divers Poèmes du Livre Ouvert published in 1941. Fifteen copies were written in the author's hand with each page decorated in watercolor, each differently, by Picasso.

Similarly, Picasso wrote a book of his own, Poèmes and Lithographies published in 1954. Picasso created his own random text in a surrealistic style and wrote it by hand. He illustrated it with brilliant, inventive lithographs. Figure 11 on page 25 is from that work.²²

Expressionism was a deliberate abandonment of the naturalism implicit in Impressionism and favored a simplified

²⁰ Ibid., p. 153.

²¹ Ibid., p. 155.

²² Ibid., pp. 152-153.

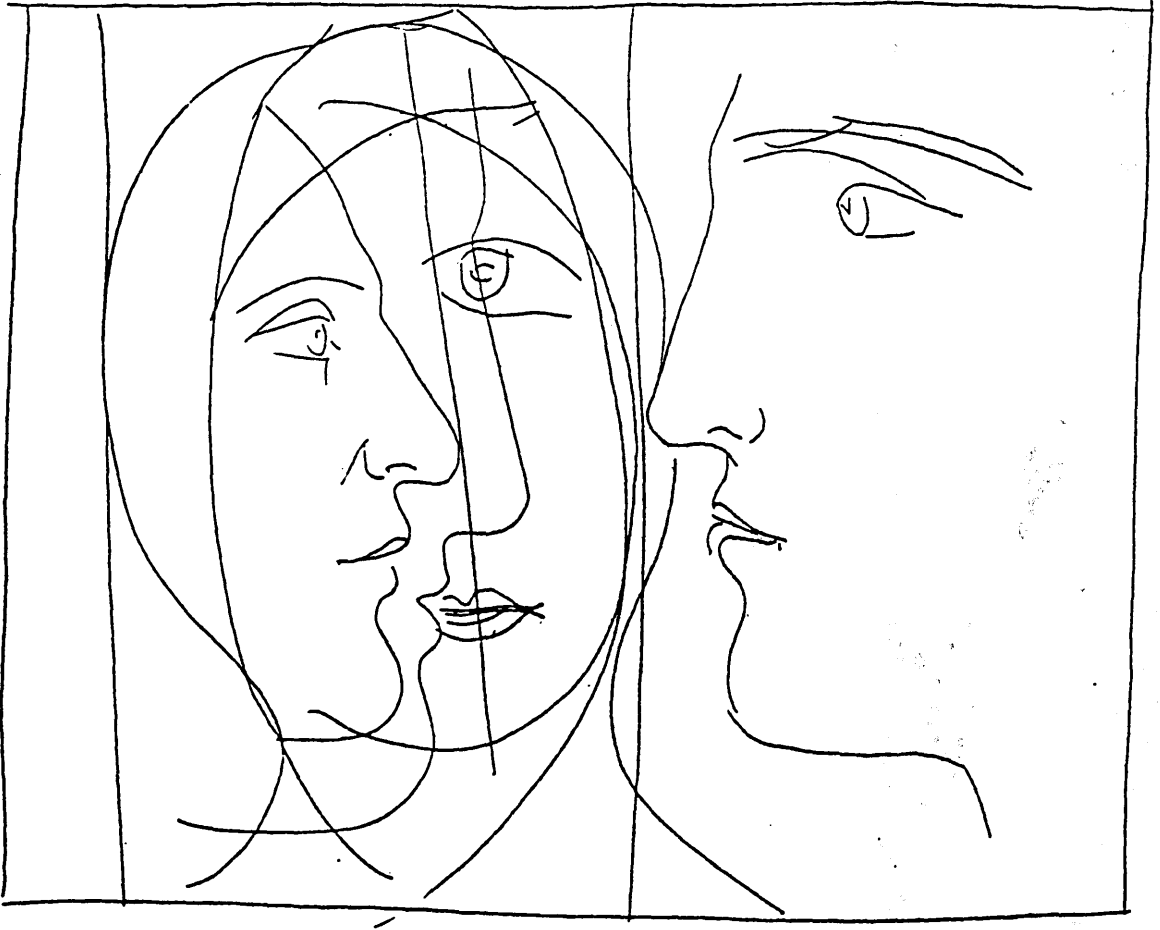


Figure 10. Illustration by Pablo Picasso

QUI LA BERCE DANS SON ~~DOUX~~ SOMMEIL ET REGULARISE
 SES PLEURS. ET LES RIRES AUX CHIFFRES COLORES DES
 PICEAUX DES PLUMES PLANTÉES AU PLAFOND
 REFLETANT LA MARE PLEINE DES CRIS DES CANARDS
 ET DU CYBRE DU FLET CREILLI AUX HARPE DES
 ROSEAUX DES MACHINES À Coudre ET À LIRE
 LES LIGNES DE LA MAIN POSÉE SUR LE GENOU
 DROIT DU CADRE DE LA PORTE TENUE ENTRE-
 OUVERTE PAR LE SABLE DE L'ARC EN CIEL
 INTROUVISANT SON NEZ 3. MIEUX LE TIRANT

13



COUVERT D'HIRONDELLES POSE DEUX, L'ARC
 PONT - L'ARC DE LA PORTE D'ENTRÉE - L'ARC
 D'UNE GRANDE FENÊTRE À CAVINE ET LES DIX
 AUTRES DU CÔTÉ DROIT. LES PLANTES AROMA-
 TISÉES QUI POUSSENT SUR LES DONT DU TOIT
 CACHÉ PAR LES ECHAFAUDAGES DE LA TOUR - LA
 SUEUR PEIGNANT LES CHEVEUX DE LA ROUE
 DU MOULIN FAISANT JEU DE PATIENCE
 AVEC LES ROUES DU CHARRIOT PLEIN DE
 FAIN - LES ENORMES AMPHORES ETÉDUES
 SUR LE SABLE - LE VIN REPENDU SUR
 LES NAPEES RECOUVRANT LES PLIS DU

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Figure 11. Illustration by Pablo Picasso

style. This style emphasized spontaneity and vitality while stressing painterly qualities, stylistic distortion, and individualism.

Expressionism's beginnings were a combination of influences. It sprang from Van Gogh's use of drastically simplified outline and very strong color. In France it had a strong affinity with Fauvism, but its chief exponents were mostly German.²³

One of the leading German exponents of Expressionism was Ernst Kirchner. Along with several other artists, Kirchner founded the group Die Brücke (The Bridge). It embodied the tenets of German Expressionism which involved the combination of Cubist fragmentation with Fauve color and emotional intensity.²⁴

Kirchner incorporated a simplified line in his drawings. Later he was affected by Cubism as shown in his use of distorted space and angular figures. Kirchner's interest in expressive work is apparent in his illustration from Georg Heym's Umbra Vitae published in 1924 (figure 12 on page 27).²⁵ Die Brücke was dissolved in 1913 making this work late in Kirchner's career. Even so, it contained some of the most important German Expressionist illustrations.

²³ Gardner, Art Through the Ages, pp. 694-696.

²⁴ Charmet, Modern Art, p. 36.

²⁵ Garvey and Hofer, The Artist and the Book, p. 98.



Figure 12. Illustration by Ernst Kirchner

Austrian Oskar Kokoschka was involved with the second wave of Expressionists. He was a painter of visionary and symbolic humanism with a style of expressive distortion and an ability to devise startling poses.²⁶

His evocative, bold style translated well into illustrations. His ability to capture and exaggerate the telling feature of gesture is shown in his book Die Traeumenden Knaben (figure 13 on page 29) which was written when he was twenty-two.²⁷

Dadaism was an international literary and artistic movement which took place between 1915 and 1922. The name (a children's word for rocking-horse) was chosen in 1916 from a dictionary at random.

Dadaism was developed by the artist Jean Arp, the poet Tristan Tzara, and the German writers Hugo Ball and Richard Hülsenbeck. During a multi-media show of Dada art, the public was shocked at the grotesque dances, sounds, and visuals. The Dada artists' intentions were fundamentally nihilistic. Dada works were difficult to interpret because of their non-art spirit. Most of these anti-art reactions were symptomatic of the disorder caused by World War I.²⁸

Jean Arp, a Frenchman, was aroused by Dadaism because

²⁶ Lewis, The Twentieth Century Book, p. 113.

²⁷ Garvey and Hofer, The Artist and the Book, p. 104.

²⁸ Gardner, Art Through the Ages, p. 706.



Figure 13. Illustration by Oskar Kokoschka

of his interest in random arrangements in art. His work was non-representational and made repeated use of rounded, amoeba-like forms. Arp illustrated Tristan Tzara's Vingt-Cinq Poèmes in woodcuts in 1918 (figure 14 on page 31).²⁹

Dadaism was a precursor of Surrealism which was the last of the great revolutionary aesthetic movements of the first half of the twentieth century. Its object was to free artists from the normal association of pictorial ideas and from all accepted means of expression. This enabled the artists to create according to the irrational dictates of their subconscious mind and vision.³⁰

Joan Miró, a Spaniard, first worked in an Expressionist style with a convulsive linearity reflecting the work of the Fauves. He later joined the Surrealists as his style developed until all objects were denoted by amoeba-like shapes.

Miró illustrated several books. One of which was Tristan Tzara's Parlez Seul published in 1950 and was a brilliant mesh of author and artist. Tzara's random verse was mirrored by Miró's amorphic lithographs (figure 15 on page 32).³¹

The events, movements, and artists mentioned all

²⁹ Garvey and Hofer, The Artist and the Book, p. 14.

³⁰ Murray, Dictionary of Art and Artists, p. 311.

³¹ Garvey and Hofer, The Artist and the Book, p. 145.

tristan tzara
vingt-cinq poèmes

h arp
dix gravures sur
bois

collection dada
zurich



Figure 14. Illustration by Jean Arp

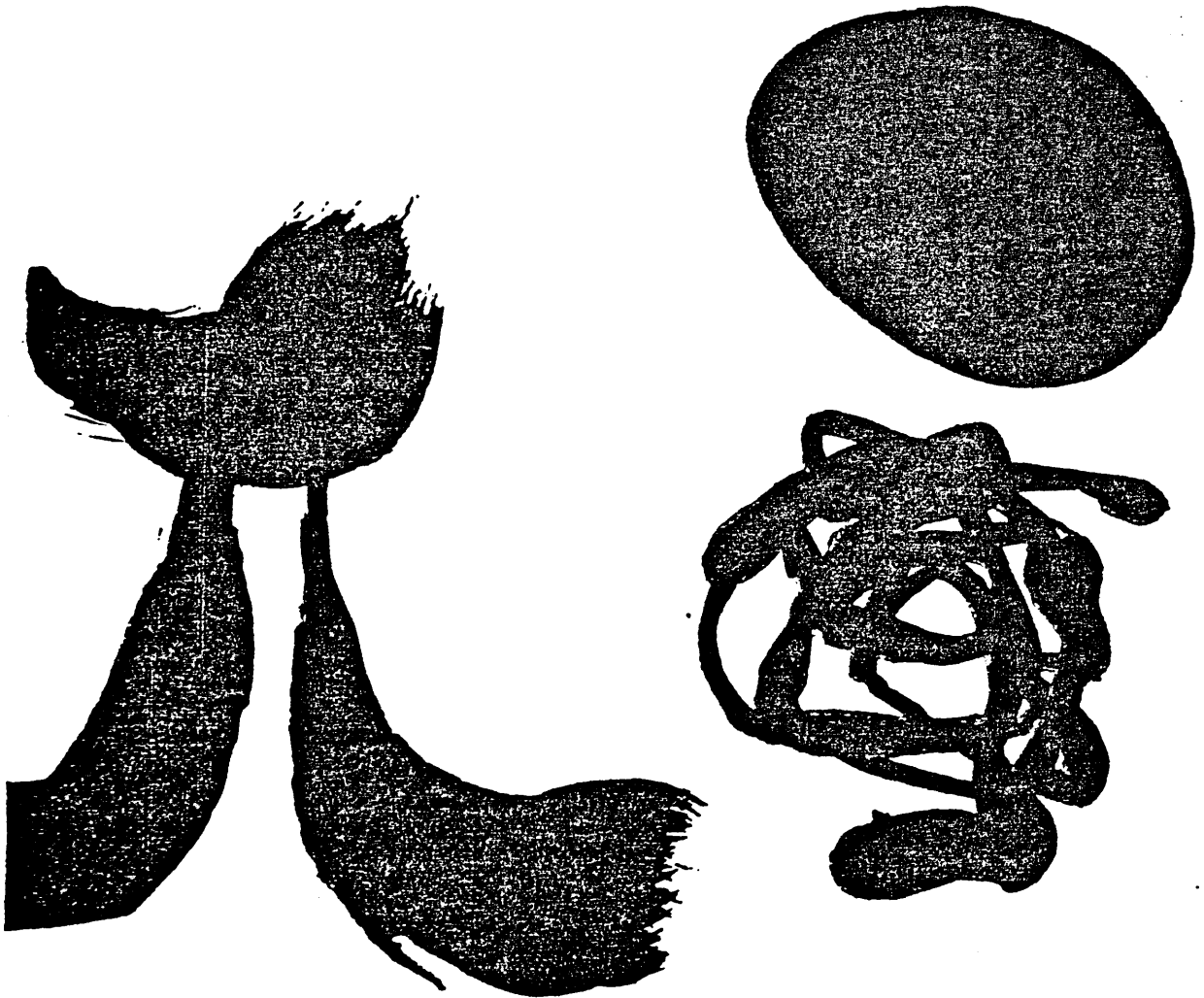


Figure 15. Illustration by Joan Miró

have had their part in the development of book illustration as a fine art. The following chapter will discuss current trends within the last twenty years.

CHAPTER III

CURRENT INFLUENCES ON BOOK ILLUSTRATION

Each period of book illustration prior to the twentieth century has been marked by a certain uniformity in aim, point of view and technique. The twentieth century brought with it great diversity. No one medium of reproduction holds absolute precedence. No ideal theory is predominant. The unrest of the time is reflected by the illustrators.³²

With the efforts of ambitious editors and creative artists, a new climate has been created in book designing. The American book illustrator and designer of today find themselves in a field insistent with demand and nourished by opportunity and recognition.

There have been times in our past when a certain group of artists dominated a period of illustration. Names such as N. C. Wyeth, Howard Pyle, Randolph Caldecott, Kate Greenaway, and Gustave Dore recall a certain early period in American illustration. Today the field is so large and diversified that no one group stands out.

Another change that has occurred in the last forty

³²Frank Weitenkampf, The Illustrated Book, (Cambridge: Harvard University Press, 1938), p.224.

years is the noticeable shift from adult book illustration to the massive growth of children's book illustration. Children's books have become a giant industry. Many publishers scrambled for a sudden, greedy market, and the quality of some has suffered. There have been many excellent books that have appeared because of the large number of inventive artists available.

A noticeable change in the illustrated book began with the subsiding of the shiny halftone and the rebirth of line. With its natural relationship to type, the line cut could be printed on the same paper as the type page thus attaining immediate unity. In time, the artist seized the opportunities offered for freer design and more adventurous layout. Pictorial images were no longer bound to a standard formula, and they roamed freely over a double page. Experimentation and diversification became very popular.

Today book illustrations reflect a cosmopolitan situation. Instead of a strictly Anglo-Saxon position, American illustration has a rich variety.³³

There are many talented artist/illustrators who are currently gaining international recognition. A few select American artists who have influenced the current style and direction of book illustration are discussed in this chapter.

³³Henry C. Pitz, "Book Illustration Since 1937," American Artist, April 1967, pp. 64-66.

In 1925, Norman Rockwell made his first sketch for a cover illustration for the Saturday Evening Post. Rockwell died in 1978 at the age of 84. His influence stretched over several eras.

Rockwell's popularity is explained through his fundamental appeal of his subjects and their inability to be diluted through art fads. His critics claimed that his widespread popularity with the common man was proof that his work was basically trivial. He has been called by some an unquestionable master.³⁴

Among other contemporary illustrators is Shel Silverstein who is an unusual candidate for a children's book illustrator. He is a lyricist, song writer, and cartoonist. Coaxed into illustrating by a friend, Silverstein's style of drawing and writing had an immediate appeal.³⁵

The Brothers Hildebrandt have been highly popular in the realm of fantasy book illustration. Six years ago they responded to a call from Ballantine Press for new art work to be printed on the back of their Tolkein calendar. They were hoping to receive the assignment of illustrating The Lord of the Rings. Once the art director saw examples of their work which was full of mystical, realistic heroes

³⁴Fridolf Johnson, "The Art of Illustration," American Artist, August 1979, pp. 20-21.

³⁵Jean F. Mercier, "Shel Silverstein," Publisher's Weekly, February 24, 1975, p. 50.

in breathtaking settings, he signed them for the job.

They have since illustrated Terry Brooks' Sword of Shannara and more Tolkein calendars. In 1979, Ballantine published a collection ectitled The Art of the Brothers Hildebrandt.

Later, the brothers decided to illustrate one of their own stories, so with the help of Jerry Nichols, Urshurak was born.³⁶

Robert Rauschenberg has used some interesting techniques to illustrate Dante's Inferno which was on display at the Museum of Modern Art in New York. The 300 copies of the book were sold at \$300.00 each.

The "combines" as Rauschenberg has called them, consist of a very complex production process. The printed image was transferred onto the drawing sheet by moistening areas of it with an immediate solvent for printer's ink. The drawing was placed face down against a reproduction of a magazine photograph and rubbed from the back. The ink was lifted from the reproduction, and the transferred image appeared in reverse on the face of the drawing.³⁷

Book illustration has a rich and varied history.

³⁶Robert Dahlin, "Brothers Hildebrandt Create First Novel; Bantam to Publish it in September," Publisher's Weekly, May 14, 1979, p. 196.

³⁷Publisher's Weekly, April 4, 1966, "New Techniques and Images Illustrate Abrams Inferno," pp. 106-107.

The work of many artists has made it into a fine art that is continuing to develop.

CHAPTER IV

NINE ORIGINAL ILLUSTRATIONS

The researcher has been influenced by many authors, artists, and illustrators. She most recently has been inspired by the prose of J. Paul Holcomb entitled "I've Been Told That Blue is a Cool Color".

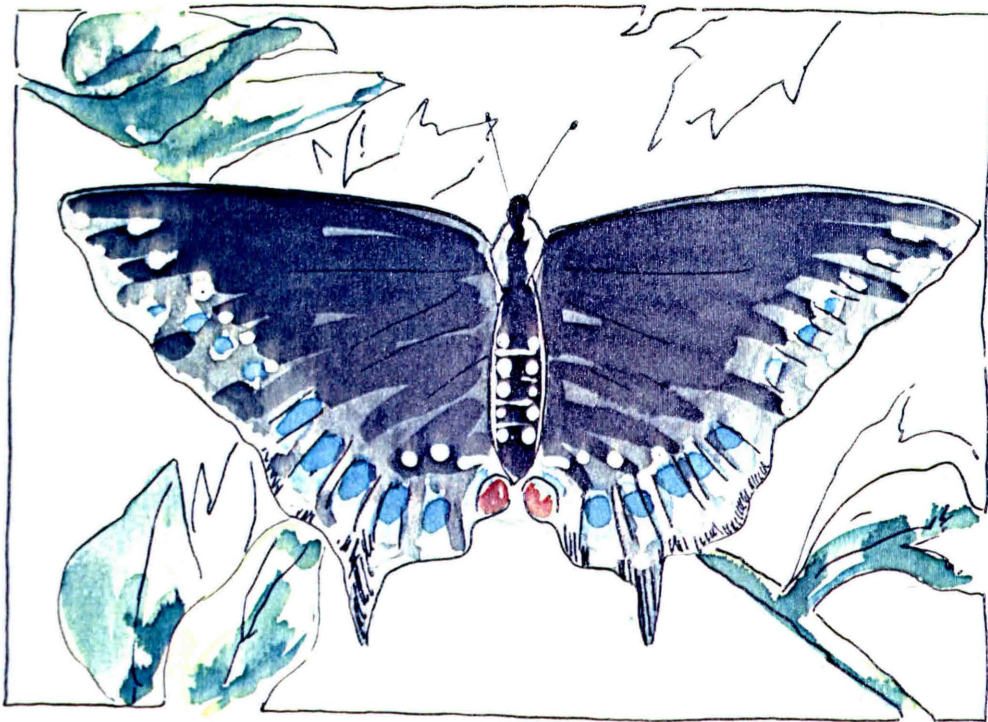
The researcher presented Holcomb's text in a handwritten form. The researcher chose butterflies as the subject matter and unifying theme throughout the text. Color Xerox was used to reproduce the watercolor technique.

I'VE BEEN TOLD THAT
BLUE IS A COOL COLOR

Prose by J. Paul Holcomb
Illustrations by Carol W. Cooper



I have been told that blue is a cool color, but I don't believe it. My blue is virid and so alive that a golden flower bursts through it and beckons the hungry visitor to come feast on the beauty.



Blue can also be soft, an accent
of peace in the somber dark,

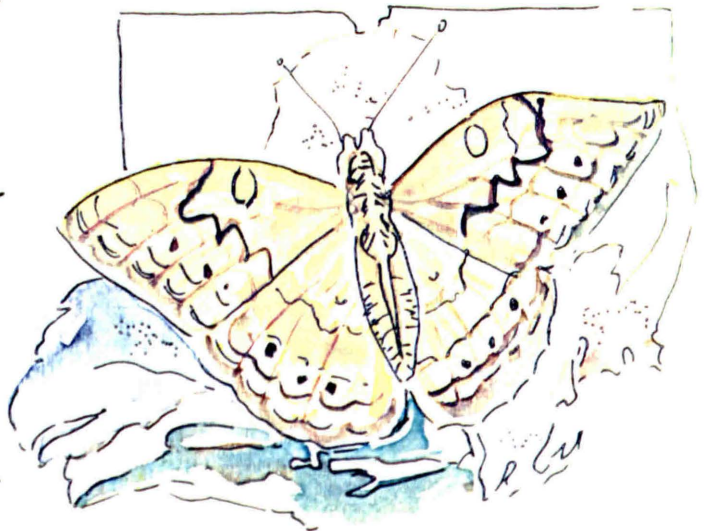
Or... a laughing
refrain
in the halloween
carol.

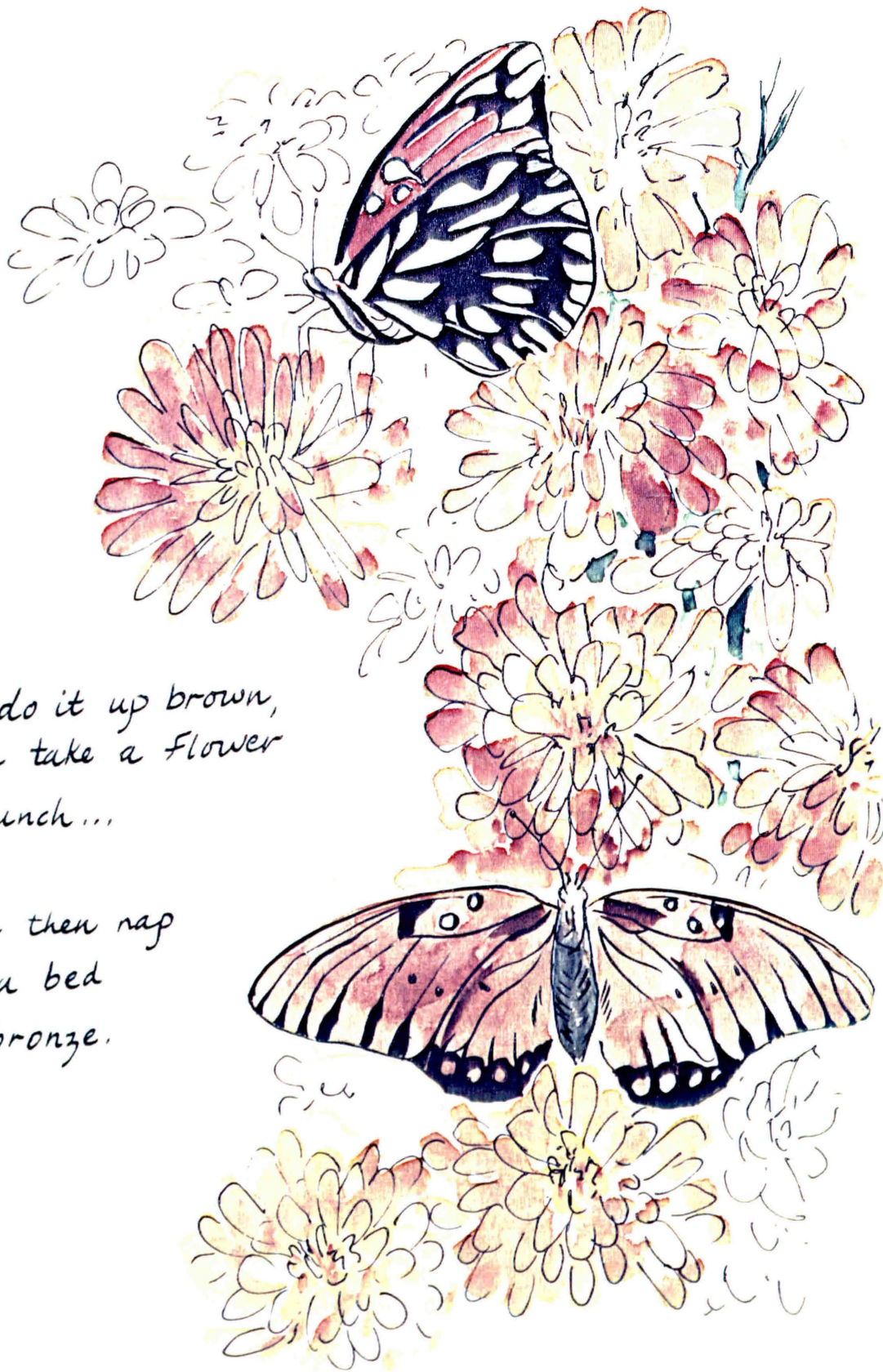




When I think of green, I
think of the fern
And my mind nestles in its
lacy, shady coolness.

Return to mother
earth, you fallen
angel,
And re-gild your
wings
In her soft gold
And rest in her
pillowy pinkness.





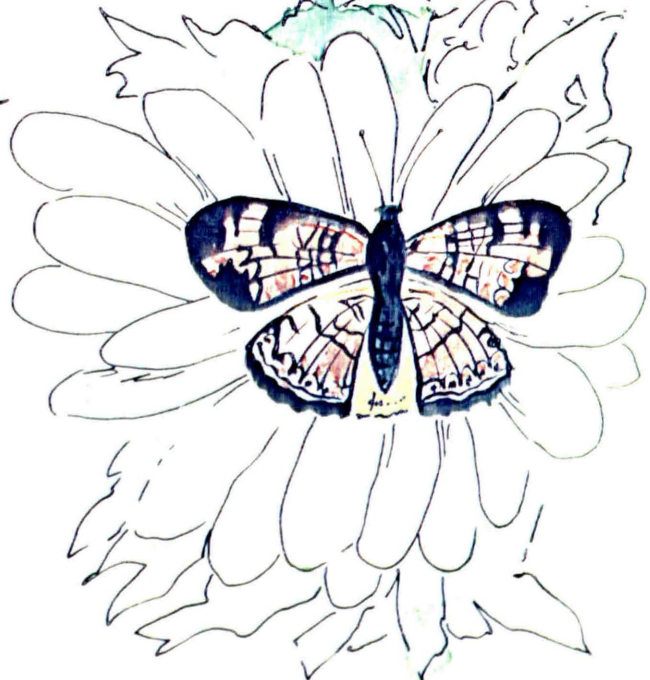
Or do it up brown,
And take a flower
to lunch...

And then nap
in a bed
of bronze.

One approaches purity
From the pit,
But no matter how hard
we try
to reach the mark,
Off-white is sometimes
the best we can do.



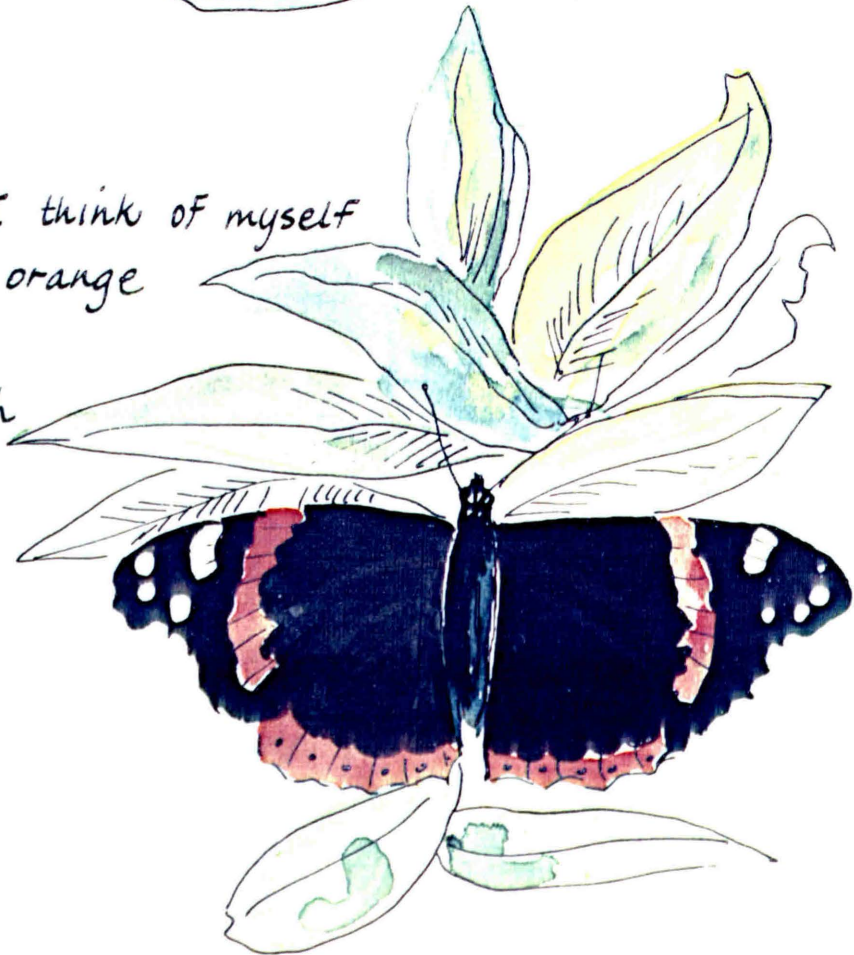
I do believe, however, that
white is pure...
And to be surrounded
by white
Is to be forgiven.





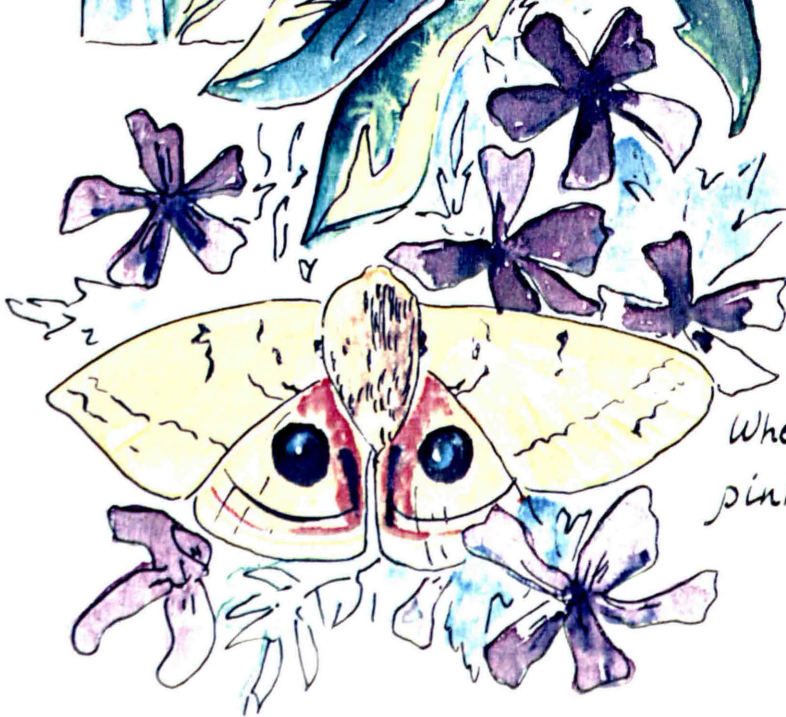
At the next
costume ball, I
shall go
As a stained glass
butterfly...
All my friends will think of
me
As colorful.

Sometimes I think of myself
As a giant orange
horseshoe
going through
life
Waiting for
a ringer.





Yellow is soft and
warm,
The kind of color
you can hold on to...



And very appealing
When punctuated in
pink.

when I study pink
I think of myself,
My protected softness...
And I feel
vulnerable.

life is a flower
partner,
A sunburst of
gold,
Tempting you
with its dance.





When you find the
pot of gold
at the end of the rainbow,
Relax, spread out your wings
and enjoy.

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