

DOWNLOAD PDF PRINTING HIGH-QUALITY WOOD-ENGRAVINGS FOR HARPERS AND THE CENTURY MAGAZINES

Chapter 1 : Harper's Engravings - High Quality Mass Printing of Nineteenth Century Engravings and Wood

High Quality Mass Printing of Nineteenth Century Engravings and Woodcuts. Cover of Harper's Catalog. The following text and illustrations are excerpted from an article entitled "A Visitors' Guide to Harper & Brothers' Establishment" as it appeared in the edition of that famous New York publishing house's page catalogue, "Harper & Brothers' Descriptive List of their.

Essentially self-taught, Homer was apprenticed to the Boston lithographic firm of John H. Bufford at the age of nineteen. There, he produced mostly lithographic covers for sheet music. His first designed wood engraving appeared in a Boston periodical in 1837. A year later he moved to that city to continue his work in this field. Until 1840, Winslow Homer supported himself largely with his designed wood engravings and they were crucial to the development of his future paintings and prints. In "The Bath at Newport" Homer depicts a 19th century scene where both men and women, all fully clothed, swimming and playing in the water. Winslow Homer drew inspiration for his art from a number of sources. The graphic patterns and lines of the Japanese woodcut are most frequently referred to. As well, the art of the French Impressionists played a contributing role. However, the draftsmanship he acquired as a major designer of wood engravings is the key to understanding all his fine art. Throughout his famous career his style retained this basic graphic character; even his last paintings were built upon this foundation. Later, their two younger brothers, Joseph Wesley Harper, and Fletcher Harper, joined the firm. During the following years, their printing firm flourished. They covered, literature, arts, sciences, sports, social and political events, fashion, and fiction. Wood engraving invented around 1800 made it possible for publishers to print images and words on the same page without the extravagant costs of producing etchings or engravings from metal plates. From about 1800 engraving upon wood became the dominant means of distributing information along with pictorial imagery, and continued in this role until around 1840, when the practical application of photography took control. It was first issued in 1840 and continued to do so into the twenty-first century. It was originally established as a literary and educational monthly magazine dealing with politics, culture, arts and finance. It was devoted to various departments of literature, fashion and domestic arts and as noted in their issue "A Repository of Fashion, Pleasures, and instruction". Those books were published under the Harper Franklin Square Library imprint at a loss and were available through subscriptions offered to businesses Booksellers. The publication contained both instructional and entertaining topics which included a variety of well written stories, poetry, serials, games, and other areas of interest written and illustrated by noted authors and artists. Throughout its life, skilled artists maintained a very high level of craftsmanship in their illustrative art, thus, for well over one hundred years, these original engravings have attracted serious collectors who recognize both the historic and artistic value of these images. In fact, one of the first avid collectors of these engravings was Vincent Van Gogh, who, for several years, entertained thoughts of working as an illustrative artist for the publications. Walter Sheila, and Stephen G. Nicholas and The Century. During the last part of the nineteenth century and the first quarter of the 20th century another important group of young artists began to appear, such as, Arthur Burdett Frost, an American artist mostly known for his sporting subjects. Today, the firm of HarperCollins remains one of the largest publishing companies in the world. Signed by Homer in the block in the lower left corner. Contains slight paper browning, else in fine condition throughout. Sold - The price is no longer available. Please visit us regularly to view the latest artworks offered for sale. We will soon be posting an update of our most recent research and include the biographical and historical information pertaining to our next collection of original works of art created by artists throughout the centuries. We hope you found the information you were looking for and that it has been beneficial. Full documentation and certification is provided. Our Gallery, Art of the Print, offers a wide selection of international fine art dating from the early Renaissance to the contemporary art period. Winslow Homer Boston, - Scarborough, Maine,

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Chapter 2 : Wood engraving - Wikipedia

Collecting Wood-Engravings Page Coda Memories of Wood-Engraving Page Bibliography Page Index Page List of Plates The plates in this volume are reproduced at the size of the original wood-engravings, except for plates 16, 18, 22, 26, 34, 36, 39, 41, 46, and 47, which have been reduced 2 to 10 percent to fit on the page. Plate 1.

There can be little doubt that these characterizations of American industrial book production reflect in large part the major shift in aesthetic taste that occurred during the final decades of the nineteenth-century in reaction to what was believed to have been a loss of aesthetic sensibility as industrialization changed the organization and technologies of manufacture. Whistler, Aubrey Beardsley, T. After all, he was himself an accomplished, practicing printer, who published widely on typography and best printing practices, as well as the early history of printing in Europe. In this talk, I propose to survey examples of fine printing from the early years of the American industrial book—say from to —emphasizing the ways American printers and publishers used the new technologies of production made available by industrialization to produce work that reflected both excellence in manufacture and aesthetic appeal. A major goal of my talk is to reexamine these works from a fresh perspective, one that attempts to encourage us to remove the filter that the assumptions and prejudices that William Morris, his followers, and others from the Arts and Crafts and Aesthetic movements at the end of the century have placed between us and these works. I am certainly not the first to point to the appeal of these works. Art historians, perhaps to a lesser extent, have recognized the excellence of illustration from the period by American artists such as F. Others have focused on the extravagance exhibited by skilled job printers working with ornamental types and rules during the s and s. But few have recognized the skills of the book printers and taste of the trade publishers to be found in many books produced during this period. Alvord of New York were capable of skillful presswork that later firms would be hard put to duplicate, especially in integrating text and illustration, and major publishers such as D. Many of the works that this talk examines are those that have stood out to me over my long career as their bibliographer and historian. It has often struck me that, in general, they have been mostly ignored or overlooked because they reflect that Victorian aesthetic disparaged by De Vinne, not to mention William Morris and his contemporaries. I cannot promise to change your own aesthetic sensibilities—no accounting for taste, after all—but I still hope to convince you that you will find it worth your while to give these books another look and to make the attempt to appreciate them on their own terms. The Atlantic Souvenir for , , and Goodrich and his backers to be merged with The Token of Boston [figure 1]. It must stand for the many hundreds of literary annuals that were published as gift books in the United States during the antebellum years. Elaborately printed and bound, illustrated by inserted engravings, the best of them represent the potential for a new aesthetic for printing made possible by new, industrial methods of book production. Dainty and small, printed on machine-made paper with a small modern typeface, they stand in stark contrast to the large paper, wide margins, and excessive leading that one finds in the work of Bodoni or Baskerville so sought after by collectors only a generation earlier. The Atlantic Souvenir for It was also a patriotic endeavor: Over the course of its publication, the Atlantic Souvenir printed contributions, many appearing anonymously, by William Cullen Bryant, Lydia Maria Child, Washington Irving, James Kirke Paulding, and Catharine Maria Sedgwick, many of the authors recognized today as playing a role in establishing a distinctive American literary culture. Henry Charles Carey and Isaac Lea, publishers of the Atlantic Souvenir, were the son and son-in-law, respectively, of the important pioneering Philadelphia publisher Mathew Carey, who himself had only recently retired from the firm. Carey was to play an important, perhaps less widely recognized, role in the emergence of the trade publishing system in America. Only months before the first in the series of the Atlantic Souvenir was issued, the younger Carey had organized the first American book trade sale. These were auction sales, strictly limited to members of the book trade, that served not merely as a way of distributing publications to the emerging and expanding national market, but also played a vital role in managing financial relations and regulating behavior within the

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trade, especially in the antebellum years when the trade system was becoming established. Also during these years, the Carey firm initiated the practice of printing new works, such as the novels of James Fennimore Cooper, directly from stereotype plates from the very first, another feature that became a characteristic of American publishing during the industrial era. Starting out as printers rather than publishers, they made a specialty of producing inexpensive American reprints of British works, especially novels, and one does not usually associate the firm with distinguished typography. Nevertheless, certain of their publications deserve notice. Adams, more than fourteen hundred of which are from original designs, by J. It was a decided success and, in , it is reported that 25, copies had been sold. In order to allow so many copies to be produced, Adams worked with the Harpers to perfect the electrotyping process for reproducing the many embellishments and ornaments to good effect. Courtesy of the American Antiquarian Society, Worcester, MA, ID Another publishing firm that emerged during these early years of the industrial era also issued some remarkable books. Daniel Appleton began in business in Haverhill then Boston with a wholesale dry goods store, but after moving to New York in and entering a partnership with his brother-in-law, Jonathan Leavitt, he added bookselling to his business. This was certainly a gift book, but quite distinct from the literary annuals discussed earlierâ€”indeed, I know of no other American book quite like it. One final publisher from this period, George Palmer Putnam, was instrumental shaping the emerging national book trade system of the United States during the antebellum years. Both efforts were premature. Homes of American Authors New York: I would like to point to several. Each sketch is accompanied by an inserted facsimile of a manuscript by the author and many by an inserted steel engraved portrait or view of the residence. Just as many are illustrated on text pages by wood engraved sketches, printed in colors from multiple blocks, usually of landscapes. In some copies, as here, these are printed on tissue, then tipped into the volume, in others printed directly on the printed sheets with text. The overall effect, I think, is quite charming. A companion volume, The Homes of American Statesmen , stands as the first American book illustrated by a photograph, a salt print of the Hancock house in Boston mounted as frontispiece. Alvord tells it own story to the adept and to the amateur. The binding, by Mr. Matthews, will by appreciated by discriminating lovers of choice books. Alvord, the printer of this work, was responsible for another remarkable book, which had been published in New York by W. This style of gift bookâ€”a single poem reprinted with wood-engraved illustrations that are printed with the textâ€”is quite different from that of the literary annuals that I began with. As we shall see, it came to predominate as the fashionable style for gift books in the years following the Civil War, just as the taste for those literary annuals faded. The ability to integrate illustration and text and, in many cases, reproduce them in a single pressrun seems to be a particular skill that was developed by American printing firms and a distinctive feature of American gift books published during those years. He was Henry Oscar Houghton, who at the time was more widely known as the proprietor of the Riverside Press of Cambridge, Massachusetts. Alvord on the copyright pageâ€”but the Riverside Press was widely recognized for the high quality of its output even during these years, although today we tend to remember it for the excellence of its work from later years. Both Daniel Berkeley Updike and Bruce Rogers worked at Riverside early in their careers, and their influence on the design of books produced there during the s and early decades of the twentieth century is well documented. Poetry of the Bells, ed. Poetry of the Bells of was a collection edited by Samuel Batchelder, Jr. The overall effect of the typography I, at least, find delightful. Some enterprising scholar should undertake a full study of the firm and its output. I start with several books published in , the same year that G. It is a puzzle why so many examples of American fine printing appeared during the final years of the Civil Warâ€”the outcome of the war could hardly have been assured at that point, but the book trade must have been thriving. Ticknor and Fields, In point of view of mechanical execution, it is one of the most sumptuous volumes ever issued from the American press. In a short notice published the following month, they report: It is, in all of its departments, one of the most exquisite specimens of book-making, which we have ever had the pleasure of handling. Paper, type, illustrations, and binding are perfect, and the entire volume is a triumph of American artistic skill. Clark, Daleth or the Homestead of the Nations Boston: The inserted chromolithographic plates produced by the

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Boston firm of J. Bufford are a special feature. Alfred Tennyson, Enoch Arden Boston: Alvord right before the Civil War [figure 11]. The cloth binding is also substantial, with beveled boards and all edges gilt. There are many fine examples that I could choose, but I will limit myself to only a couple from that decade. These were the early years of the photo-mechanical reproduction of images, and James R. Osgood, who had in had become the leading partner in the firm that had once been Ticknor and Fields, had formed a separate company, the Chemical Engraving Company to exploit this development. Advertised by James R. Waud, among othersâ€”and were engraved by A. From the collection of the author With this limited sampling of some of what have struck me as some of the finest books produced by American printers and publishers during the early decades of the industrial era, I bring this survey to a close. There are others well worth considering that occur to me. Like the Harper illuminated Bible, it was published by subscription, but with a wide variety of firms listed in the imprint, and appeared first in monthly parts between and but then in four bound volumes [figure 14]. There are also the many of works published or printed by Joel Munsell in Albany, New York, during these years. Norton in [figure 16]. But you will have your own favorites that I have overlooked, and I look forward to learning of them. And there are surely others that remain to be recognized. But I trust that we can all agree that many of these works are worth noticing, preserving, and treasuring. An Exhibition Charlottesville, VA: Rare Book School, Typography and Literary Interpretation, ed. U of Massachusetts PR, , pp. Knopf, , p. U of Pennsylvania PR, , pp. Carey and Lea of Philadelphia: A Study in the History of the Booktrade Philadelphia: U of Pennsylvania PR, For a discussion of H. Print, Culture, and Society in the New Nation, â€”, ed. U of North Carolina PR, , pp. Representative American Publisher University Park: Pennsylvania State U PR, Ballou, The Building of the House: Houghton Mifflin, , pp.

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Chapter 3 : Winslow Homer - The Bathe At Newport Harper's Weekly New York A Journal of Civilization

A pairing of late 19th century hand-colored wood engravings published in Harper's Weekly. The first print was drawn by R.F. Zogbaum and is captioned below the image, reading, "The Annual Football Match Between Cadets of the Naval Academy and Those of West Point." The other work was drawn by J. Davidson and is titled "A Game of Football".

Print Magazine Mid century Prints: I would first like to distinguish between original mid century prints where, for example, an artist has cut directly into a piece of wood or lino themselves and vintage posters. The 20th century was the century of reproduced images, colour and slogans and the scope of printed material is vast and endlessly exciting. In the s, colour lithography by high quality printers, such as the Curwen Press, was deservedly popular. However, some of the most interesting work produced in the early to mid century was in wood engraving, where artists appropriated a medium only recently rendered archaic as a form of commercial reproduction. What interests me about mid century prints is their collaborative nature – artists, studios, printers, galleries and collectors. The best mid century prints are invariably produced by artists who are both thinking and making in their chosen medium, rather than using it as a sort of highly profitable diffusion line. Which mid century print artists do you rate highly? The same consistency applies to his great friend Edward Bawden, although due to his long and productive life, there is, happily, much more for us to seek out! Francis Carr, Bedford cafe, Sicilian Avenue, screenprint, , image courtesy Neil Jennings Are there any particular mid century print artists whose work is becoming increasingly popular? There are three mid century print artists who seem to me to be chronically under-appreciated by the market, and this represents an opportunity for collectors: Barnett Freedman was probably the most brilliant British lithographer of the 20th century. Most of his output was as an illustrator. His lithographs for Contemporary Lithographs, an initiative to provide original prints for schools, and for the Lyons teashops are superb. Barbara Jones was a mural and exhibition designer, writer, illustrator, painter and printmaker. She was a major contributor to the Recording Britain project during the Second World War, a collection of watercolours commissioned to record the landscape of Britain at that time. She is the subject of an excellent monograph by Ruth Artmonsky. Francis Carr was a pioneer of screen-printing as an artistic medium. He was a significant artist and teacher who died last year aged 93; his work unfairly neglected. How easy is it to find mid century prints today and do you have any tips for a new collector? There is a lot out there to find! I started as a collector and then became a dealer this is quite common in the Art and Antiques world. The best advice I can give from my experience is to get out, look at lots of things and talk to people! Public collections, dealers, galleries, fairs – the resources out there are vast. A vital and relatively inexpensive resource is the wealth of good reference books: The new book on Eric Ravilious by Alan Powers is a brilliant read and very well illustrated. Posters are most usually unsigned. Experimental trial proofs, printed before the edition, can be both more interesting and very good value. As a general rule, try to see the work before you buy it, particularly if it is on sale at an auction or gallery and not a vast distance away. If asked, I advise people against purchasing art primarily as an investment. I do this as art is relatively illiquid. For example, if you own a share in a company, you can sell it almost immediately – it might be worth more or less than you paid for it, but you can realise the value of it – however, a work of art might take months or years to sell. However I am keen to demonstrate that the items I offer for sale have an intrinsic value. Have you observed any buying trends in relation to mid century prints over the last few years? I have been dealing in 20th century prints for over 10 years. There is also an increasing trend for people to hang fewer, but bigger, things in their homes; great for the poster market but not so good for my stock of little black and white engravings! I have also seen a marked increase in interest in the Festival of Britain, the Coronation and of work produced during the Second World War; not so much images of warfare but of the Home Front. He can be contacted via email here.

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Chapter 4 : Engraving Wood Medium (up to 36in.) Art Prints for sale | eBay

I have heard that there was a series of articles in Harper's Weekly sometime in the s that described the process of printing the magazine. I am particularly interested in how the wood engravings made their way from sketch to printed page.

Wednesday, June 24, Prints from 19th century illustrated newspapers. One of the most common type of nineteenth-century print, however, is the wood engraved image from the illustrated newspapers that were published from the s to the end of the century. These prints were issued in the tens of thousands and are fairly common in print shops, flea markets, bookshops, and at auctions. The fact that they were issued in newspapers and their relative lack of scarcity means that they are often dismissed by print collectors, but they are in fact wonderful antique prints the worth of which is obvious when one judges them for what they are, not for what they are not. Newspapers illustrated with wood engravings became hugely popular beginning around the middle of the nineteenth century. The advent of these journals followed a number of developments which made it practical to produce a newspaper filled with illustrations. First, wood engraving was a relief process, so the images could be printed from the same presses, and even on the same page as typeface. Secondly, procedures were developed which made it quick and easy to go from a manuscript drawing to a print, and then steel facing allowed for the production of thousands of images from the engraved woodblocks. Many other illustrated newspapers appeared in different countries and an article in *The Graphic* London , December 6, , depicted the mast heads of twenty-three illustrated newspapers from around the world. The success of these newspapers lay in their illustrations. These images were wide-ranging in their coverage of events, places, things and persons of interest to the readers, and they were extremely timely in their appearance, often being issued within two weeks of when the images were first drawn. Readers found it new and exciting to be able to have, within days and at an affordable price, a first-hand view of a disaster from across the country, to gaze on an image of a just constructed bridge, or to see contemporary pictures of far-away cities or countries. The prints produced in the nineteenth-century illustrated newspapers were comprehensive in subject and ubiquitous, with the most successful weeklies having press runs of well over , for each issue. This is a real mistake. The quality of the engraving is generally very good and many of the drawings were by skilled artists. For some important American artists, illustrated newspapers gave them a start on their careers and many of their important images were published in this format. Artists such as Theodor R. Darley, Charles Graham, A. Frost, and Frederic Remington all produced fine images which were intended to be produced as illustrations for newspapers. Another figure who produced an important body of illustrated newspaper prints was Winslow Homer. He then went on to produce a series of classic images of American life in the s and s. Beyond the artistic quality of the prints that appeared in these newspapers, they are also important because they often are the most accurate and current images done of their subjects, and in some cases these are the only contemporary images of the people, buildings, and events depicted. There were often separately issued prints of the most famous individuals, the most spectacular disasters, the most substantial new structures, the most significant political events, and the most populous cities, but there were thousands of people, events, structures, towns and cities for which illustrated newspaper prints were the only contemporary images ever done. One area of particular interest to me are images of sports such as baseball, football, cricket, polo, rowing, and tennis in the earliest days of their development. With very few exceptions, there are no separately issued prints of these sports from before about the turn of the century. However, illustrated newspapers were filled with such images. Our understanding of nineteenth century America would be far poorer without the existence of the prints from illustrated newspapers. Though in the past often dismissed by scholars, they are now being appreciated for their documentary importance and more and more print references on particular topics such as my recent publication, *Panorama of Pittsburgh* , on nineteenth-century views of Pittsburgh are taking these prints into account. Also, whatever subject from this period one is interested in, there is likely to

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be at least a few reasonably priced images one can find. These are thus images that print collectors should be aware of and they can be wonderful and affordable prints to add to ones collection. Two excellent sources of information on these newspapers are Frank L.

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Chapter 5 : Images of Blacks in Harper's Weekly

The wood-engravings were then electrotyped, after which the magazine's own printing department would make proofs. These new proofs were compared to the engraver's proofs on Japan and were used in preparing overlays for production printing.

February 13, Leave a comment Interpretive Wood-Engraving: Brandt reveals a wonderful history of the lost art of interpretive wood-engraving. It provides a history of the Society of American Wood-Engravers and profiles many leading personalities of American wood-engraving. Take a look at this excerpt from the book that reveals the skill and craftsmanship required of wood-engraving. American pressmen, led by New York printer Theodore DeVinne, overcame the difficulties of printing these beautiful and delicate illustrations by a remarkable combination of judgment, ingenuity, and diligence. They invented many improvements in presses, paper, and ink. The difficulties of printing first-rate wood-engravings arose from several causes. First, it was necessary to apply greatly different amounts of pressure to different parts of the engravings. Second, edition sizes of these popular magazines had increased to more than a hundred thousand per monthly issue. And, finally adequate presses, paper, and ink did not exist. Everything about the printing had to be brought up to higher standards. Fortunately, the main ingredients necessary—determination and skill—were present in good measure. Further, Americans did not feel limited by traditions and customs. Several preliminary steps were necessary: Then, using the improvements invented by Americans in presses, paper, and ink, American pressmen made high-quality impressions in quantity. Proofing As the engraver worked, he would—“from time to time—“put ink on a part or all of a block, lay paper over it, and rub it with a burnisher, spoon, or finger to see what his work might look like when printed. This procedure helped the engraver visualize the product of his patient labors, which would be printed in reverse. Adding to the difficulty, he worked on a wood block, which was cut with white lines rather than black lines as were etchings or metal engravings, and thus lacked contact with which to see the engraved design. When they were satisfied with a block, many prominent engravers would have the final proofs made by John J. Bauer of New York City. Bauer ran a professional proofing shop and made proofs with hand presses on tissue-thin Japanese paper. It was thin but strong, and so light in weight that a breath would lift it. Japan tissue was often mounted on stiffer paper, usually by tacking the corners with a tiny bit of adhesive, such as gum Arabic. Bauer made as many such proofs as the engraver ordered. These proofs, many of them signed in pencil, might go to collectors or museums or to other engravers. Kingsley complained that so many of these proofs were picked up by fellow engravers that sometimes there were hardly any proofs left for the engraver himself. These Japan proofs cost the wood-engraver one dollar per proof for printing and were used to present a finished illustration to the art director of the intended magazine. The high-quality illustrations in *The Aldine* were also from electrotypes. The electrotypist poured melted beeswax into a shallow pan and, before it fully solidified, would add a uniform layer of graphite known as black lead. He also put graphite onto the surface of the block and the type. The chase would then be pressed with great force against the graphite-coated beeswax so as to leave a precise impression on the wax. The graphite, acting as a lubricant, facilitated separation of the block and type from the wax, yet its more important role was to provide an electrically conductive surface, and sometimes more graphite would be added to the surface of the wax after it had been removed from the chase. The electrotypist then put the wax impression into a bath of copper sulfate in acid, and attached appropriate electrodes, one to the graphite-coated wax and the other to a plate of copper. An electrical current deposited copper atoms from the copper plate onto the graphite-coated wax replica, and after a few hours, the result was a thin copper shell that was a precise atom-by-atom replica of the type and the wood-engraving. Steam or hot water was used to remove the wax from the thin copper shell, which would then be reinforced with type metal—“usually an alloy of lead, antimony, and tin—“so as to make it strong enough for printing. Because the type alloy would not bond to the copper, a layer of tinfoil was melted onto the copper shell; the melted type metal was then bonded

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to the tin. The copper replica of the wood-engraving thus reinforced could withstand the pressures exerted by the printing press. DeVinne said that such an electrotype could produce as many as one hundred thousand impressions. Bowker estimated that five hundred thousand could be printed without diminishing the quality of the image. Overlays and Making Ready The printing of type was a relatively straightforward process. Pieces of type were of a uniform height, and an even overall pressure would produce a high-quality impression. But printing the wood-engraved illustrations was not so straightforward. Different areas of an image might need to receive quite different amounts of pressure to be well printed. This is how Theodore DeVinne explained it: If the surface of the stamped marked D were inked, the moderate pressure of ten pounds would transfer these thin lines to paper. C, having more lines, and offering more resistance, would call for a pressure of twenty pounds or more to insure a good print. B is still blacker, and resists much more, requiring say fifty pounds to force it fairly. A, which is entirely black, could not be smoothly printed with a pressure of less than one hundred pounds—perhaps more. Thin pieces of paper could be pasted to the cylinder sheet in order to increase the pressure exerted on the paper as it passed between the cylinder and the inked electrotype. These pieces of paper had to be cut to size and affixed in exactly the right place in order to achieve the desired effect. The blacker an image area was, the more thicknesses of paper were required, with six begin the functional maximum; more delicate areas of an image would require fewer or none at all. If they were being printed as a single illustration, the press operator would cut a rectangle of paper that would fit across all four squares; then a smaller rectangle to fit across squares B, C, and D; a yet smaller rectangle for just squares B and C; and a square of paper for square B. He would paste these layers of paper together and then affix them to the cylinder sheet so that, when the cylinder rotated, the added layers of paper would align precisely above their respective blocks. Then he would carefully make cut-outs and paste them together on top of one another, creating a shallow relief in paper, which, when properly attached to the cylinder sheet, produced greater pressure on darker areas and lesser pressure on lighter areas. Making an overlay for a complex image required a painstaking and tedious procedure, first to construct the overlay and then to place it in exactly the right position on the cylinder sheet of the press. After the overlay was attached to the cylinder sheet, the electrotype would be inked and a proof pulled; the proof would indicate to the pressman whether the overlay was satisfactory or whether it needed more or fewer layers of paper in any given area. Can you imagine going through that process more than once? [Click here to view more on Interpretive Wood-Engraving.](#)

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Chapter 6 : Wood Engravings and Collage (III)

The combination of this new wood engraving method and mechanized printing drove a rapid expansion of illustrations in the 19th century. Further, advances in stereotype let wood-engravings be reproduced onto metal, where they could be mass-produced for sale to printers. By the mid century, many wood engravings rivaled copperplate engravings.

The last post in this series discussed how lines and dots in wood engraving create the illusion of light and shade in three dimensions, and presented some sample illustrations. This post will explore how wood engravings became the preferred mode of image publication in the nineteenth century. Why did wood engravings become popular? Partly because they made high-quality, illustrated newspapers, magazines, and books easily and inexpensively available for the first time. Prior to the invention of wood engraving, publishers had to accept a trade-off: Both processes were expensive and applied only to books; newspapers and magazines had to settle for low-quality woodcuts or no illustrations at all. There were two reasons for this state of affairs: Additionally, the surfaces of such plates needed to be wiped thoroughly clean of all excess ink leaving ink only in the etched or engraved lines below the plate surfaces before they could be printed. Woodcuts could be printed on the same page with type, but looked rough and crude because the grain of the wood blocks made cutting them difficult to control. Artists historically have used a fine-grained hardwood, like pearwood, for making woodcuts. If the wood is very hard, cutting along the grain will be easier than cutting across it. Cutting cross grain causes the knife or gouge to be harder to control, possibly resulting in rough-edged cuts. The first European woodcuts were often very crude as a result of being made on side-grain wood blocks. Two innovations ended the printing trade-off: Before the nineteenth century, printing presses worked by exerting downward pressure on the paper and the inked type, and were relatively slow. Rotary presses allowed newspapers and books to be produced with greater speed and sharper detail than they could be on vertical presses. The woodcut illustrations then available lagged behind the quality of the letterpress, and metal etching and engraving plates could not print on rotary presses then available. He used engraving gouges to cut images into the end-grain of a hardwood block. The end-grain is at right angles to the side-grain, and is in effect like no grain at all. Imagine holding a hairbrush bristles-up: This allowed finely detailed illustrations to be printed within a page of type for the first time. When wood engravings and type were combined in rotary printing presses, high-quality but inexpensive illustrated publications became a reality. Later on, wood engravings made it possible to reproduce photographs in publications for the first time. The engraving block was covered with photosensitive emulsion, exposed to light under a glass photo negative, and the positive photo image developed and fixed on the block surface like a photograph on paper. The wood engraver would then engrave away all the white portions of the photographic image, carve variably spaced dots and lines to reproduce several shades of gray, and leave areas of solid black mostly untouched. During that time, hundreds of thousands – perhaps millions – of different subjects were rendered as wood engravings and printed in thousands of books and periodicals. Fortunately, a great number of these survive today, and the engravings they contain have been reproduced in a variety of new publications; among the best of these are the many collections of engravings compiled by Jim Harter links to his books can be found in the box to the right of this post.

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Chapter 7 : Two "Harper's Weekly" Hand-Colored Wood Engravings : EBTH

SCRIBNER'S MAGAZINE. Remembered chiefly for its comprehensive art criticism, beautiful illustrations, detailed cultural and social studies, and diverse literary offerings, Scribner's Magazine quickly became a respected quality monthly in the late s, joining the work of the other prominent family house magazines of the period, including Harper's New Monthly Magazine, the Century Magazine.

Of the scene which features a junk dealer apprising a potential purchase from an African American housewife, the magazine comments that the artist "is always very happy in his delineation of negro character and the incidents of negro life in the Southern States. He never attempts to idealize his characters, all his figures being caught from real life, as any one may see hwo has been in the South. The illustration on this page is a sketch from an actual scene. In , the British Empire established the Gold Coast as one of its colonies. Here, native African crewmen are depicted on a Bristih ship making an expedition to enforce colonial rule. Four vignettes within article illustrate: In eight sketches, the artist illustrates daily life around the city, primarily showcasing its black residents at work and leisure. In a series of vignettes, Moser captures the activity surrounding the buying and selling of cotton at the rail yards in small-town Mississippi, largely powered by the labor of African-American sharecroppers. As enfranchised white men gather to talk politics, three African Americans occupy the edges of the country store. In the back, a bearded black man looks up from his task at the grain barrels. Nearly hidden in shadow, he is separated from the conversants. At the counter, two ill-clad black children look at books -- in theory, they will have opportunities for education that their parents and grandparents never had. Significantly, the man helping them at the counter leans on a crutch, probably an amputee veteran of the Confederate army. Nast, in the New York Exhibition. Wood engraving by William Luson Thomas. As an illustrator, Nast achieved artistic renown during the Civil War, and later as the creator of our conception of Santa Claus. The older ones bow, and grin, and scrape, and throw themselves into all sorts of the most ludicrous attitudes. The younger ones dance and frisk about in high glee," adding "[t]hese poor creatures are about all the friends we have in this region. They most willingly give all the information they have. Here the blacks are rendered much less stereotypically, as to both mien and behavior, while the disdain of the Southern ladies of the house toward the Federals carries from the earlier work to the later. The image is altered and expanded in order to show captured rebels, a distance altered from hills to a river, an elaborately uniformed Zouave having the most prominent placement, and a black child presenting a nosegay of flowers to the Union drummer boy. The eye steals away between them to the fields and river meadows beyond, covered with busy little parties of foragers and troops and slaves, and full of characteristic incident and landscape. Even the universal military bustle is evidently temporary. The languor and luxuriance of Southern nature is hardly disturbed, and seems with placid disdain to await the departure of the intruders. With such famous cartoonists as Thomas Nast, the magazine was poised both to reflect and to shape national opinion of current affairs. The New Orleans Convention or Massacre. Which is the More Illegal. Hoping for the Democratic nomination for president, Chase faced opposition from other Democrats, who felt that Republican support for African American civil rights would lead to interracial marriage. To scare supporters away from the Republican party, Democrats would often pose the question, "Would you marry your daughter to a Nigger? His more blatant anti-Irish sentiment appears here, as well, in the particularly homely visage of the "bride," who represents supporters of the Democratic party always drawn by Nast as poor, Irish buffoons. More than anything, this cartoon represents the vast web of ethnic prejudices in nineteenth century American society and the problems that arose when politicians tried to disentangle themselves from it. Here, he uses his usual caricature of an Irish Democrat, seated among swine and yet complaning of the stench of Republican freed slaves. In a second image, Democratic politicians cater to caricatured black voters, offering balls and parties complete with white debutantes. More than anything else, Nast puts forth a biting criticism of the Democratic party; Irish and African-American stereotypes are only tools in his political expression. Shorn of

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his suffrage by a white Delilah, a black Samson is surrounded by southern Democrats waving banners of the Ku Klux Klan and calling for a re-instatement of slavery. Like a virtuous schoolmarm, the allegorical figure Columbia stands at the lectern with a willow switch, ready to back up her admonitions. A pair of images on a single page celebrating the passage of the Civil Rights Bill and acknowledging its cultural limitations. Between the two images is a statement from General Benjamin F. Butler regarding the nature of the bill, in which he explains that "the Civil Rights Bill only confirms these rights of all citizens to the colored man in consideration of the prejudice against him and an attempt in certain parts of the country to interfere with the exercise of those common-law rights, and has enacted a penalty as a means of enforcing the right in his behalf in consideration of his helpless and dependent condition. The second image acknowledges that some saloons still refused to serve African-Americans, and points out that perhaps there are some places a reasonable man of any race would prefer not to frequent. Is This protecting Life, Liberty, or Property? Is this the equal protection of the law? As post-bellum healing continued for the fractured United States, achieving uniform railroad gauge marked great progress. Commercially very separate before the Civil War, the North and South were covered with tracks from different railroad lines. To overcome the cumbersome transitions between different gauges, rail lines began to update tracks, accomplishing standard gauge in This print celebrates the event as a harbinger of national unity, an indication of hopes for continued cooperation between former enemies. Interestingly, Nast depicts certain holdovers from earlier times: In the crowd, a black man cheers. Though he shows proper respect for the auspicious event, Nast also raises questions of true progress in the status of freed slaves in the Southern states. Contrasting the cheering figure in the back to the subservient man in the front, Nast also seems to ask if the new transportation lines will open channels by which Southern black populations might find opportunity in the North. Clearly, according to the artist, there are still great differences between regions. To white subscribers, the satires were humorous. To modern viewers, they reveal the racism with which America has always struggled, perhaps never so keenly as during Reconstruction. Illustrators who contributed to this series were Sol Eytinge, Jr.

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Chapter 8 : Scribner's Magazine | calendrierdelascience.com

The lost art of interpretive wood-engraving --Rising above "this lamentable condition" --The brief life of the Society of American Wood-Engravers --Scribner's vs. Harper's competition spurs excellence --Printing high-quality wood-engravings for Harper's and the Century magazines --The role of the Grolier Club --Achieving goals: the portfolio.

Such news engravings were composed of multiple component blocks, combined to form a single image, so as to divide the work among a number of engravers. In 15th- and 16th-century Europe, woodcuts were a common technique in printmaking and printing, yet their use as an artistic medium began to decline in the 17th century. They were still made for basic printing press work such as newspapers or almanacs. These required simple blocks that printed in relief with the text rather than the elaborate intaglio forms in book illustrations and artistic printmaking at the time, in which type and illustrations were printed with separate plates and techniques. The beginnings of modern wood engraving techniques developed at the end of the 18th and beginning of the 19th century, with the works of Englishman Thomas Bewick. Bewick generally engraved harder woods, such as boxwood, rather than the woods used in woodcuts, and he engraved the ends of blocks instead of the side. Alexander Anderson introduced the technique to the United States. Nonetheless, it became the most common use of wood engraving. Frank Leslie, a British-born engraver who had headed the engraving department of the Illustrated London News, immigrated to the United States in 1847, where he developed a means to divide the labor for making wood engravings. A single design was divided into a grid, and each engraver worked on a square. The blocks were then assembled into a single image. By the mid-19th century, electrotyping was developed, which could reproduce a wood engraving on metal. Until then, artists working for engraving had to paint or draw directly on the surface of the block and the original artwork was actually destroyed by the engraver. In 1839, however, the engraver Thomas Bolton invented a process for transferring a photograph onto the block. At about the same time, French engravers developed a modified technique partly a return to that of Bewick in which cross-hatching one set of parallel lines crossing another at an angle was almost entirely eliminated. Instead, all tonal gradations were rendered by white lines of varying thickness and closeness, sometimes broken into dots for the darkest areas. This is exemplified in illustrations in The Strand Magazine during the 1890s. With the new century, improvements in the half-tone process rendered this kind of reproductive engraving obsolete. In a less sophisticated form, it survived in advertisements and trade catalogues until about 1920. With this change, wood engraving was left free to develop as a creative form in its own right, a movement prefigured in the late 19th century by such artists as Joseph Crawhall II and the Beggarstaff Brothers. Timothy Cole was a traditional wood engraver, executing copies from museum paintings on commission from magazines such as The Century Magazine. Technique[edit] This original wood block by Thomas Bewick is made to type height so it could be used in a letterpress. The block shown from above. Notice the circular area marking damaged and repaired wood on the left next to the figure of a man. A print made from the block. The repaired circular area is visible on the right between the man and the dog. Wood engraving blocks are typically made of boxwood or other hardwoods such as lemonwood or cherry. They are expensive to purchase because end-grain wood must be a section through the trunk or large bough of a tree. Some modern wood engravers use substitutes made of PVC or resin, mounted on MDF, which produce similarly detailed results of a slightly different character. The block is manipulated on a "sandbag" a sand-filled circular leather cushion. This helps the engraver produce curved or undulating lines with minimal manipulation of the cutting tool. Wood engravers use a range of specialized tools. Various sizes of V-shaped graver are used for hatching. Other, more flexible, tools include the spitsticker, for fine undulating lines; the round scorper for curved textures; and the flat scorper for clearing larger areas. Wood engraving is generally a black-and-white technique. However, a handful of wood engravers also work in colour, using three or four blocks of primary colours in a way parallel to the four-colour process in modern printing. To do this, the printmaker must register the blocks make sure they print in exactly the same place on the page. Recently,

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engravers have begun to use lasers to engrave wood. Notable wood engravers[edit].

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Chapter 9 : Images - SATIRE, ETHICS & FREE SPEECH

A high quality ink jet printer uses finer, pigment based inks formulated to resist fading or altering in color over time. t A rubber stamp produced a print in much the same way that and engraver does.

Sample analyses History of Periodical Illustration Nineteenth-century illustrated newspapers published and republished thousands of illustrations, from the sensational to the mundane, the portrait to the panorama, which newly saturated the reading public with visual experiences, and effectively made the illustrated newspaper the progenitor of mass media. This section briefly describes the history of how newspapers and periodicals created and printed images, from the emergence of woodblock engraving to halftone photo-processes. The newspapers investigated in this project -- including The Penny Illustrated Paper , The Illustrated Police News , and The Graphic -- all used a technique called end-grain woodblock engraving. Ironically, when the industrial revolution came to the periodical press, it would have to abandon metal for wood to print illustrations at scale. Woodblock engraving was significantly developed by a British engraver, Thomas Bewick, at the end of the eighteenth-century. It uses squared sections of the trunk of the boxwood tree, so hard and densely grained that it allows two significant advantages for printing illustrations. First, lines engraved on the endgrain of boxwood think cross section can be much finer than previous woodblock techniques, which gouged out wood on the plank side. Second, these engravings can withstand hundreds of thousands of impressions in a press, far outlasting copper and even steel. Engraved woodblocks could also be set alongside type in a press bed locked together in a form , thus allowing text and image to be printed together. Wood-engraved illustration was thus ideally suited for the economies of scale of periodicals as they rapidly expanded in the early nineteenth century. Perhaps the most famous periodical to adopt wood-engraved illustrations was The Illustrated London News The ILN became a huge success, spurring competition from other illustrated periodicals, each of which sought to capture or expand the market. The Graphic was launched as a direct competitor to the ILN, attempting to further ennoble wood-engraved illustrations as a form of graphic art, while also accepting contributions in other mediums from artists and the public Thomas. The Illustrated Police News was a sensational Sunday paper, reporting crime news with somewhat lower-grade images but which are often more visually complex, blending multiple styles and textual elements in their illustrations. Wood-engraved illustrations went through several steps on their way to appearing in print. A typical illustration might start with a sketch or photograph, taken by an artist-reporter at a news event, or even a written description which adapts an idea whether it was actually seen or not to visual form. Initial sketches were transferred to the wood surface by artist-engravers or, in later years, by exposing photographs directly onto them. Because boxwood is not a large tree, several squared blocks were often locked together for larger illustrations. These blocks could then be separated and distributed to several hand engravers at once who coordinated their efforts to carve out the negative space of the image. Thus, while many periodicals represented their illustrations as visual facts, they were subject to a chain of interpretation, adaptation, and image adjustment all along their production path. Detail of an illustration showing engraved lines and the join of multiple blocks. Illustrated London News, March 3, Nineteenth-century wood engravings may not induce modern audiences into such rapturous celebration as the ILN, but they offered an experience of reprographic fidelity which the Victorians received in terms which anticipate photography. Of course, wood-engraved illustrations and photography are not so distinct. As Gary Beegan demonstrates, these techniques were often used together, and photography was often used as source material for engravings. Photography in forms including daguerreotypes was already invented when wood-engraved periodicals became popular. Halftone printing exposes a photograph onto a sensitized metal plate through a screen of tiny dots. Halftone print of a photograph of a lion in The Graphic, September 5, Next Image analytics processes For mass-market periodicals, photo-reproduction processes took over from wood engraving by the s. Again, these processes were never so distinct, but wood engraving was soon abandoned by the periodical press, for better or worse.

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For further histories and descriptions, see Korda, Sinnema, Barnhurst and Nerone, and Brake and Demoor in the project bibliography. Humanities and Social Sciences.