

# HISTORY OF ILLUSTRATION

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BLOOMSBURY

# HISTORY OF ILLUSTRATION

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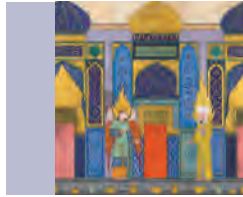
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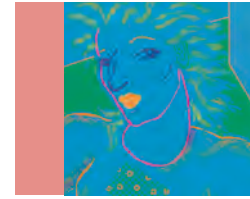
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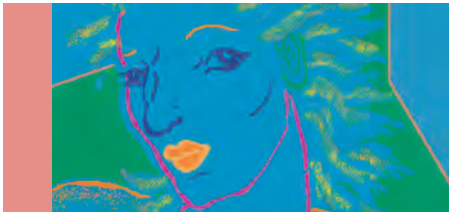
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# Preface

*History of Illustration* provides a global overview of illustration practices from before the development of written language to the digital age. As the first textbook on the topic, it fills significant gaps in the history of art and visual culture, and in the education of illustrators. Created by a team of educators, scholars, curators, and professional illustrators, each chapter has been written, edited, and reviewed by numerous experts. It is by no means encyclopedic in its presentation of works, artists, or even movements. Rather, *History of Illustration* is a survey that introduces the student to a variety of international illustration traditions, theories of the visual, and reference material that provide a foundation for further research and study.

## Audience

The writing is aimed at undergraduate illustration students who have just begun taking classes in art or design history. It is also intended for art, design, and media students wishing to expand their understanding of visual culture studies. Definitions for specialist terms, print technologies, art movements, and so on are therefore given in the text and in a glossary. The book also addresses the globalized environment by juxtaposing culturally specific illustration practices never before considered together, and it introduces critical theories to provide analytic entry points for understanding a wide range of illustrations in new ways. Additional teaching resources such as sample exam questions are supplied online for busy instructors who may not be illustration specialists themselves. Practitioners, curators, and fans will also find value in this book's attention to the big issues of the field, brought to light through contextualized examples of illustration art.

## Organization and Features

The Introduction grounds the purpose of the book and the study of historical illustration in more detail, and provides a concise, practical illustration research method that accounts for illustration's particular properties as a vehicle for communication. Editors of the textbook have successfully used this pedagogical method with second-through fourth-year students writing research papers.

Loosely organized by both chronology and subject specialization, the book is then divided into sections that group chapters by era or scope. Part One (Chapters 1–8) gathers together illustration traditions by geographic regions, exploring the origins of art in caves, on narrative objects, in manuscripts and early printing, as well as in more contemporary practices in regions of Japan, China, India, Latin America, and Africa. Part Two (Chapters 9–12) delves into the expansion of European print culture, and Part Three (Chapters 13–17) covers mainly the nineteenth century and the advent of automated mass media production in the United States and England. Parts Four (Chapters 18–23) and Five (Chapters

24–29) largely follow these topics into the twentieth and twenty-first centuries in the United States, delving into new genres of illustration characterized by successive waves of technological advances.

Within this informal chronology, various specialized chapters cover longer periods of time to keep the history of a given subgenre intact. These include chapters on fashion illustration (17), children's books (16 and 25), comics (23 and 26), and medical and scientific illustration (9, 10, and 28). This accommodates the needs of schools that have a particular subfield focus in their curriculum.

In addition to the chronologies of subjects and of general print history and artists, *Theme Boxes* in each chapter offer succinct presentations of printing technology, cultural phenomena, and critical theory relevant to illustration. The discussions of critical theory address conceptual content (such as semiotics, gender, race, nationalism, and so on) that supersede any particular era or art practice. So while *Theme Boxes* are necessarily situated within a given chapter, they are intended to provide ways of considering material in all chapters.

*History of Illustration* encourages further study and research. To this end, most chapters include a short list of *Further Reading* to provide more in-depth coverage of select topics within the chapter. Bibliographic entries are also provided, with further appendices available in the online resources. Together, these features comprise a comprehensive resource for the nascent field of Illustration Studies, not assembled anywhere before.

## Approach and Learning Outcomes

Emphasis throughout the book is on the social, historical, technical, and theoretical contextualization of the 870 images presented within—so that students will come to regard illustrations and the study of illustration history as inherently interdisciplinary. This number represents but a tiny fraction of the illustration that exists in the world, selected as exemplars reflective of the illustrative *zeitgeist* of a certain time or place. Readers are encouraged to consider each illustration as an artifact through which to gain understanding of the object and its reciprocal relationship to culture.

To understand the meaning of an image, one must ask why it was created, for whom and by whom, and what purposes (anticipated or not) it served. Accordingly, references are made throughout to sociopolitical events, technological advances, aesthetic conventions, audience experiences, and the dynamics of studios, workshops, presentation sites, and publishing environments in which each example originated. This line of questioning is supported and informed by the short essays on critical theory and history of reproduction technologies given in the textbook's *Theme Boxes*.

While the textbook samples illustration from around the world, for practical reasons of scale and portability,

this textbook does not touch on *all* forms of illustration. Likewise, while writers from around the globe have been engaged, the book is North American in emphasis and does not lay claim to a truly global perspective. After reading the textbook, however, the student will be able to understand many of the major forms of visual and pictorial communication from five continents and many centuries, and be familiar with common approaches for contextualizing and analyzing illustration in terms of form, subject matter, and sociocultural factors.

Most of all, the student will gain a sense of belonging to a tradition and a field with ancient roots and inestimable social impact—one that aims to improve cultural life through expression of imagination and knowledge, through celebration of genre and tradition, or through challenging authority and complacency.

## Acknowledgments

There is a reason that this book never existed before: the history of illustration is inextricably linked to the history of humankind, and that is simply too vast for any one person to write. Because of the scope, and because it is important to keep the exploration open by including expertise from many different perspectives, it was decided that a team approach was necessary. Despite five years of hard work, this history of illustration is just a snapshot of a moving target: research is ongoing, and the theorization and historiography of the field are only nascent.

Yet the book is a milestone. Written, edited, and reviewed collaboratively by more than fifty volunteers from around the world, this book represents a community of communities that we named The History of Illustration Project (HIP). Made up of practitioners, collectors, curators, educators, and academic scholars in multiple disciplines, this meta-community did not exist beforehand because, although each contributor or group sometimes interacted with others, most have operated within discrete discourses and professional or social circles. It is one of the best achievements of *History of Illustration* that it has bridged many gaps and gathered together interdisciplinary experts in making, documenting, and critically analyzing illustration. In its gestation there was an awakening of sorts, as contributors became aware of the impressive scope and number of illustration historians and enthusiasts in the world. Out of the sometimes painful but always enlightening process have come new ideas, networks, and respect for the myriad ways of answering these questions: *What is illustration? What does this picture mean? How do we gauge its merit? Why does it exist? Why does it matter?*

We are grateful for Rebecca Barden, Priscilla McGeehon, and others at Bloomsbury, who did not discourage our audacious plan; the enormity of what has been accomplished by sheer goodwill and determination is impressive and unlikely to be repeated. Busy scholars

### Instructor Resources

- An **Instructor's Guide** provides suggestions for planning the course, using the text in the classroom, supplemental assignments, and lecture notes.
- A **Test Bank** includes sample test questions (multiple choice, true or false, fill in the blank, and critical essays) for each chapter.
- **PowerPoint**® presentations include images from the book and provide a framework for lecture and discussion.

Instructor's Resources may be accessed by subscription at <http://www.bloomsbury.com/us/academic/fairchild/books/instructor-resources/>.

sacrificed time away from more prestigious publishing to donate their expertise. Eminent historians and experts gritted their teeth and did not abandon us as we reviewed and edited their work through numerous drafts. We amassed nearly nine hundred images, staying within our modest budget through the generosity of our community, and without a doubt, it was everybody's willingness to pitch in—like an old-fashioned barn raising—that made this book possible. Perhaps most of all, we need to thank David Apatoff, who contributed not just an image or two, and his own illustration history knowledge and connections, but the legal expertise we needed to negotiate our publishing contract and to navigate the finer points of copyright matters.

There were no grants used in the making of this book. We express our gratitude, however, to patron of the graphic arts Yosef Wosk of Vancouver, British Columbia, for assistance with some travel and office expenses. We also wish to thank the institutions that employed the editors (who toiled evenings, weekends, and holidays between 2012 and 2017): The Rhode Island School of Design provided one year's sabbatical that enabled Susan Doyle to focus attention on the book and provided for research assistants Yu Pei and Cathy G. Johnson; Maryland Institute College of Art provided for Whitney Sherman's graduate research assistant Ashley Yazdani, while Sherman's position at MICA supported her role in making this book from 2012 to 2017. Through other employment, the Cahén Foundation indirectly supported Jaleen Grove's work from 2013 to 2016; while the D. B. Dowd Modern Graphic History Library at Washington University awarded her a postdoctoral position that enabled her work during the book's completion from 2016 to 2017. Both Rhode Island School of Design and the D. B. Dowd Modern Graphic History Library at Washington University supplied many images for this book as well.

Many people who did not ultimately write for us played absolutely pivotal parts in the earliest planning stages and deserve recognition. In 2012, the New York Society of Illustrators assisted Jaleen Grove and Whitney Sherman in launching the survey that began the entire process. Because of the survey, James Gurney initiated a conversation with a fateful group email “call to arms” that went out in January 2013, and Charley Parker started a WordPress site for initial discussion.

Our initial steering meeting was graciously hosted at The Norman Rockwell Museum by Laurie Norton Moffat, museum director; Stephanie Haboush Plunkett, deputy director and chief curator; and Joyce K. Schiller, director of the Rockwell Center for American Visual Studies. It was there that H. Nichols B. Clark, Sheena Calvert, Douglas B. Dowd, Susan Doyle, Kev Ferrara, Jaleen Grove, Mary Holahan, Robert T. Horvath, Barry Klugerman, Tom La Padula, Robert Lovejoy, Desdemona McCannon, Stewart McKissick, Stephanie Plunkett, Ann Posega, Roger Reed, Joyce K. Schiller, John Schoonover, Louise Schoonover Smith, and Carol and Murray Tinkelman hashed out the purpose and approach of the book, and twelve of them went on to help write it. Dowd, Professor of American Visual Studies at Washington University in St. Louis, took a leadership role at that important meeting by organizing our incipient discussions into actionable ideas on a blackboard. Rick Schneider generously volunteered for the web-portal companion effort to be developed with the Norman Rockwell Center—where it debuted at a second HIP meeting in 2014 (<http://www.illustrationhistory.org/>).

To our great regret, Schiller and both the Tinkelmans passed away before the completion of this book. The latter were vital to the project’s development with their insightful and at times piquant challenges to us to do the field justice.

Many people also gave input other ways, including Ann Albritton, Bryan Gee, Adrian Holme, Angela Miller, Martha H. Kennedy, Jeff Menges, Jody Pratt, Guin Thompson, Jim Vadeboncoeur, Sun Yiqin, Pui Pui Yau, Shreyas R. Krishnan, and to Bryn Freeman for her work on the Timeline.

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A great many people graciously agreed to review what were sometimes woefully raw drafts. Peer review is very difficult to give and to take, but it absolutely ensured standards were maintained. We would like to acknowledge Rowland O. Abiodun, William Barker, Georgia Barnhill, Sheila Blair, Laura Brandon, James Brocklehurst, Alison Byrnes, Marie Stephanie Delamare, Margaret Jackson, Paul Karasik, Judy Larson, Julia K. Murray, Adam Osgood, Elizabeth Parke, Emily Peters, Jane Allen Petrick, Daniel Powers, Chuck Pyle, Hannah Sigur, Carol Ventura, and the many anonymous market reviewers.

Several print and illustration art dealers, bloggers, and collectors came to our rescue with artwork, tearsheets, and unpublished knowledge, asking no remuneration. Collectors, bloggers, and dealers are essential to illustration

history: it is they who archive and preserve original works, and ferret out often-forgotten ephemera. It is they who painstakingly and lovingly catalog it all, and who recall the tiniest anecdotal details that turn out to be significant. And it is they who share everything so generously, engaging broader audiences with their enthusiasm. In this category, we thank John Adcock, Elizabeth Marecki Alberding and Richard Kelly at The Kelly Collection of American Illustration Art, David Apatoff, David Mason Rare Books, Thomas Haller Buchanan, Doug Ellis, Grapefruit Moon, Chester Gryski, George Hagenauer, Heritage Auctions, Illustration House, Robert A. Levenson, Leif Peng, Wayne Morgan, Norman E. Platnick/Enchantment Ink, Jack Raglan, The Ronin Gallery, Shhboom Gallery, Fred Taraba, and Jason Vanderhill.

Special collections everywhere bent rules to locate materials, and staff at libraries and institutions went out of their way to support our work. They include Skye Lacerte and Andrea Degener at the D.B. Dowd Modern Graphic History Library; Leslie McGrath at the Osborne Collection of Early Children’s Books, Toronto Public Library; Don McLeod at the Thomas Fisher Rare Book Library, University of Toronto; University of Guelph Library; Claudia Covert and Ariel Bordeaux at the Special Collections of Fleet Library at Rhode Island School of Design; Kathy Cowan, senior reference librarian, Maryland Institute College of Art; Daniel J. McKee, Division of Rare and Manuscript Collections, Cornell University Library; Japanese Studies librarian, Ryuta Komaki, Washington University at St. Louis Library; and Anne Kinney at University of Virginia. A special debt is owed to the Museum of the Rhode Island School of Design for their generosity in opening their collection to us, and to Emily Peters in particular for her guidance on European prints and contribution on block books; thanks also to Jan Howard, Britany Salsbury, and Sionan Guenther for their patience in research and documentation. Additionally, we acknowledge Harve Stein, whose highly detailed 1948 outline for a course on the history of illustration is housed both in the archives of the New York Society of Illustrators and the Rhode Island School of Design, where it has been referred to by three generations of teachers.

Artists and illustrators themselves, or their descendants, provided scans that otherwise would have been prohibitively expensive. There are too many to list here, but each is gratefully acknowledged in the captions.

Finally, we would like to acknowledge our families, who lived with the “Monster Book” almost as much as we did. Our loved ones supported us so we could deliver a book near and dear to our hearts and our passion.

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 Art Development Editor: Edie Weinberg  
 Cover Illustrator: Brian Rea  
 Production Manager: Claire Cooper

And to the editors for their contributions to the design and project management of this unique collaborative effort.

# About the Contributors

## Ashbrook

Susan Ashbrook is Associate Professor, College of Art and Design, Lesley University (BA University of Wisconsin/Madison, PhD Boston University). Her interest in illustration stems in part from a childhood love of the books illustrated by Beatrix Potter, Arthur Rackham and A.A. Milne. Investigations into the legacy of the Pre-Raphaelite illustrators in Arts & Crafts book design led to her doctoral dissertation, “The British Private Press Movement, 1890 to 1914.” She finds the intersection of the ideologies of craft and social justice advocated by theorists and practitioners of the Arts & Crafts Movement compelling. Ashbrook is now pursuing the next chapter of wood-engraved illustration in the 20th Century, focusing especially on Anglo-American artist/writer Clare Leighton, as well as keepsake book decorations by women artists at the turn of the 19th/20th centuries. At Lesley University she enjoys teaching courses in 19th and 20th century European and American art.

## Bravo

Monica Bravo (Ph.D., Brown University, 2016) is a Lecturer in the History of Art Department and Program in Ethnicity, Race, and Migration at Yale University. She specializes in the history of photography and the modern art of the Americas. Her dissertation and current book project examines exchanges between US modernist photographers and modern Mexican artists working in painting, poetry, music, and photography, resulting in the development of a Greater American modernism in the interwar period. Her research has been supported by fellowships from the Center for Advanced Study in the Visual Arts (CASVA), the Center for Creative Photography, the Georgia O’Keeffe Research Center, and the Huntington Library and Art Collections.

## Brinkerhoff

Robert Brinkerhoff is a Professor of Illustration at Rhode Island School of Design, where, after nine years as Illustration Department Head, he became Dean of Fine Arts in 2017. His teaching explores the intersection of illustration, design, writing, semiotics, social justice and narrative theory, and his client list includes major corporations and institutions of higher learning such as MIT, Brown University and Brandeis University, and regional and national magazines. Since 2011 he has been the illustrator for *VUE*, published quarterly by the Annenberg Institute for School Reform at Brown University. From 2007–2009 he served as Chief Critic for RISD’s European Honors Program in Rome and was a Faculty Mentor for the Salama Foundation’s Emerging Artists Fellowship in the UAE. In service to the illustration profession he was Education Chair for ICON7: The Illustration Conference,

and ICON8’s Vice-President from 2010–2014. In 2015 RISD hosted the Illustration Research Symposium: Illustrator as Public Intellectual under his co-leadership and organization.

## Buszek

Maria Elena Buszek is a scholar, critic, curator, and Associate Professor of Art History at the University of Colorado Denver, where she teaches courses on modern and contemporary art. Her recent publications include the books *Pin-Up Grrrls: Feminism, Sexuality, Popular Culture* (Duke University Press Books, 2006) and *Extra/Ordinary: Craft and Contemporary Art* (Duke, 2011). She has also contributed writing to numerous international anthologies, exhibition catalogues and scholarly journals: most recently, essays in *Dorothy Iannone: Censorship and the Irrepressible Drive Toward Divinity*; *Mark Mothersbaugh: Myopia*; and *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*.

## Calvert

Dr. Sheena Calvert is an artist/designer/writer. She has an active interest in the intersections between a wide range of disciplines, including illustration, graphic design and fine art, and is particularly concerned with exploring the implications of technology and philosophy on their practice. As a typographer and book designer she questions the materiality of language (text/speech) and its implications for how we form knowledge. Her theory and practice-based research entitled “materialanguage” explores these concerns. She ran a design studio, Parlour, in New York, working for a range of non-profit and cultural sector clients; and now works in London under the name .918 press. Teaching at both the Royal College of Art and the University of the Arts, London (Camberwell College of Art and Central St. Martins), Calvert is concerned with how to bring theory and practice into closer alignment and promotes cross-disciplinary thinking through interrogating certain “primary” questions such as “what is an image?” “what is language?” and “what is color?”

## Campbell

Bolaji Campbell is Professor of the Arts of Africa and the African Diaspora in the Department of History of Art and Visual Culture at RISD. Campbell holds a PhD in Art History from the University of Wisconsin-Madison as well as a MFA in Painting and a BA in Fine Arts from the Obafemi Awolowo University (formerly University of Ife), Nigeria. He has published numerous essays in learned journals and as chapters in books; his most recent work is entitled *Painting for the Gods: Art and Aesthetics of Yoruba Religious Murals* (Africa World Press, 2008).



**Carter**

Alice A. Carter is co-founder of San Jose State University's Animation/Illustration program, former Co-Director of Education at the Walt Disney Family Museum, and currently President of the Board of Trustees at the Norman Rockwell Museum. She earned her BFA at the University of the Arts and her Master's Degree at Stanford University. Honors include San Jose State's Outstanding Professor Award, a Fulbright Fellowship in Cairo, Egypt, the New York Society of Illustrators Distinguished Educator in the Arts award, and the Umhoefer Prize for Achievement in the Humanities. Carter's illustrations have been exhibited widely, and her clients have included LucasFilm Ltd., *Rolling Stone* magazine, *The New York Times*, and ABC Television. Carter is the author of *The Art of National Geographic: One Hundred Years of Illustration*; *The Red Rose Girls: An Uncommon Story of Art and Love*; *The Essential Thomas Eakins*; and *Cecilia Beaux: A Modern Painter in The Gilded Age*.

**Clark**

H. Nichols B. Clark is the Founding Director and Chief Curator Emeritus of The Eric Carle Museum of Picture Book Art and currently Founding Director of The Ashley Bryan Center. Previously, he was Chair of Education at the High Museum of Art in Atlanta. After holding posts at the National Gallery of Art and Phillips Exeter Academy, he served as Curator of American Art at the Chrysler Museum of Art in Norfolk, Virginia. While at the Chrysler, he was co-curator of *Myth, Magic, and Mystery: One Hundred Years of American Children's Book Illustration* which resulted in the book of the same title. His other publications include two books on American art and sculpture, and numerous catalog essays and articles. Clark received his BA cum laude from Harvard University and his MA (1975) and PhD (1982) in Art History from the University of Delaware.

**Cook**

Dr. Peta Cook is a Senior Lecturer in Sociology at the University of Tasmania, Australia. Her research investigates meaning-making and the lived experiences of aging, health and illness, and medical science and technology. This has included examining what counts as knowledge, truth and fact, and why. Cook is internationally known for her social research on xenotransplantation (animal-to-human transplants), and has presented this research at the World Health Organization (Geneva, Switzerland). Most recently, Cook has been analyzing the issues that face older people in contemporary Australian society, spanning from how cancer in older people is treated to how aging is perceived and experienced by older people.

**Desai**

Binita Desai is currently a Professor at the Dhirubhai Ambani Institute of Information and Communication Technology, Gandhinagar, Gujarat. She is a practicing professional in the areas of Graphic Design and Animation and has been teaching students of design and information technology since 2002. She graduated from

the Maharaja Sayajirao University, Faculty of Fine Arts, Baroda, Gujarat, in 1985. She subsequently received her animation training at the National Institute of Design from 1980–85. She has worked as a design professional and taught at the National Institute of Design until 1997.

**Dowd**

Douglas B. Dowd is a professor of art and American culture studies at Washington University in St. Louis. He serves as the faculty director of the Modern Graphic History Library (MGHL) at the university, which was endowed and renamed in his honor in 2016. The D. B. Dowd MGHL is devoted primarily to the culture of the illustrated periodical. He has curated exhibitions in the history of illustration for the Museum of the City of New York, the Norman Rockwell Museum, and the Kemper Museum of Art. He co-edited *Strips, Toons and Bluesies* with Todd Hignite for Princeton Architectural Press in 2006. An illustrator and essayist, he publishes the illustrated journal *Spartan Holiday*. His fine books and prints are in the permanent collections of the National Gallery of Art, the Fogg Museum at Harvard, and the New York Public Library. He blogs on graphic culture at his site, dbdowd.com.

**Doyle**

Associate Professor at Rhode Island School of Design, Susan Doyle is the chairman of the Illustration Department and a former critic in the RISD European Honors Program in Rome, Italy. Doyle has an MFA in Painting and Printmaking and a BFA in Illustration, and spent the first decade of her career as an award-winning art director and a creative director before focusing her energy on teaching and a studio practice in painting and lithography. She has been engrossed in the study of illustration history since 2007 and teaches a survey course on the subject at RISD.

**Ferrara**

Kev Ferrara is an illustrator, author, and commercial artist living in upstate New York. His research concerns the parallel histories of aesthetic philosophy and artistic composition and the relationship between 19th century developments in Romantic Symbolism and the Golden Age of American Illustration—in particular, Howard Pyle's Brandywine tradition of image making. His recent graphic novel *The Dead Rider: Crown of Souls*, published through Dark Horse Comics and Random House Books, was selected for inclusion in *Spectrum 22* for the year's best science fiction and fantasy.

**Gibbons**

Carey Gibbons recently completed a PhD from the Courtauld Institute of Art in London. Her dissertation focuses on the illustrations of Arthur Hughes and Frederick Sandys, two artists associated with the Pre-Raphaelites. She discusses their illustrations together in order to explore different approaches to identity, subjectivity, and bodily representation from 1860–1910. Her approach crosses disciplines, engaging with

illustrations in relation to their accompanying texts and Victorian science, religion, and gender constructions. She is now continuing her research on Victorian illustration but is also expanding her focus beyond the 19th century, examining the lithographs of Prentiss Taylor and Art Deco fashion illustration.

### Goodman

Loren Goodman, PhD, is the author of *Famous Americans*, selected by W.S. Merwin for the 2002 Yale Series of Younger Poets; *Suppository Writing* (2008); and *New Products* (2010). He is an Associate Professor of Creative Writing and English Literature at Yonsei University/Underwood International College in Seoul, Korea, where he teaches courses on manga and illuminated text, and serves as the UIC Creative Writing Director. He continues to study and write about the influence of Tetsuya Chiba's and Ikki Kashiwara's manga *Ashita no Joe* (1968) on the world of contemporary Japanese boxing.

### Grove

Jaleen Grove has published monographs on the illustrators Oscar Cahén (2015) and Walter Haskell Hinton (2010), as well as several scholarly articles on aspects of popular visual culture and communication. As Postdoctoral Fellow in Popular Print at Washington University in St. Louis, Grove is conducting research on 19th and 20th century illustrators' networks and communities. After completing a BFA (Emily Carr, 1999), and an MA thesis in Communication and Culture (Ryerson, 2006) that examined the status of illustrators within the art world, Grove completed a PhD dissertation (Stony Brook, 2014) on the impact of Canadian illustrators on American and Canadian national identity. She has taught at OCAD University, Wilfrid Laurier University, Stony Brook University, and Parsons School of Design; and she serves as an Associate Editor of the *Journal of Illustration*. A full-time artist and graphic designer before embarking upon her academic career, Grove maintains a studio practice alongside her research and writing.

### Holahan

Mary F. Holahan is the Curator of Illustration and Curator of the Outlooks Exhibition Series at the Delaware Art Museum in Wilmington, Delaware. She received her PhD in Art History from the University of Delaware; her dissertation was on Irish illustrator and book-cover designer Althea Gyles. Dr. Holahan has worked in the museum field since 1978, as Registrar, Special Assistant to the Director, and Curator of Collections and Exhibitions at the Delaware Art Museum. In 2010, she assumed the Museum's newly-designed position of Curator of Illustration and oversees its historic illustration collection, on view in six galleries. She has written for various Delaware Art Museum publications. Most recently, she curated and wrote the principal catalogue essay "So Beautifully Illustrated": Katharine Richardson Wireman and the Art of Illustration" (2012).

### Holm

Dr. Pernille Holm is a Danish visual artist and educator based in London and Kent, United Kingdom. She graduated in 1994 from Goldsmiths College with a BA in Fine Art and Art History. Subsequently, she completed an MA degree in Visual Culture at Middlesex University and an MA degree in Printmaking at Wimbledon School of Art. In 2006, she finished a practice-based PhD in Fine Art at Goldsmiths College. Dedicated to art education, she has devoted a large part of her career to lecturing in art and design. As a professional artist, she has exhibited widely across Britain and in Europe.

### Hoogslag

Nanette Hoogslag is an internationally practicing illustrator, designer, academic researcher and course leader of the BA (Hons) course Illustration and Animation at the Anglia Ruskin University in Cambridge, UK. Her work and approach come from a deep understanding of communication and visual media practices, investigating these traditions in the light of current digital transformation and digital cultures. This approach translates into fundamental research considering the nature and quality of illustration and practice-based research exploring the relation between real-time data and visual narrative. Next to her ongoing illustration practice, Hoogslag initiates and curates public projects and has published papers for various established illustration and design publications and journals. She studied graphic design at the Gerrit Rietveld Academie in Amsterdam, and completed her MA and PhD in Illustration at the Royal College of Art in London.

### Hudson

Graham Hudson is secretary and a founding member of the Ephemera Society (UK) and a member of the Ephemera Society of America. Before retirement he was a member of the Chartered Society of Designers and a senior lecturer teaching graphic design at the Kent Institute of Art & Design. Published works on aspects of ephemeral printing include *The Design and Printing of Ephemera in Britain and America, 1720–1920* (British Library and Oak Knoll Press, 2008) and contributions to the *Journal of the Printing Historical Society*, *Art Libraries Journal*, *Journal of the Writing Equipment Society*, and *Industrial Archaeology*, as well as numerous articles in *The Ephemera*.

### Jainschigg

Nicholas Jainschigg has been a science fiction, fantasy and horror illustrator since the early 1980s, and has illustrated over 200 book and magazine covers. His scientific illustrations and animations have been exhibited in the US and Europe. He is an associate professor at the Rhode Island School of Design.

### Juhasz

Since 1974 Victor Juhasz's award winning images have appeared in major magazines, newspapers, advertisements, and books, both national and international. His

work is included in the permanent collection of the USAF Art Program, and he has documented soldiers and Marines in the United States, Kuwait, Iraq and Afghanistan. In collaboration with the Joe Bonham Project, he has drawn the wounded at Walter Reed and McGuire Hospitals. Juhasz also illustrates children's books and serves on the Executive Board of the Society of Illustrators in NY. He has been awarded its highest honors, including the prestigious Hamilton King award for his work as an embedded artist.

#### **Kane**

Brian M. Kane has an MA in History of Art and a PhD in Arts Administration, Education and Policy from The Ohio State University. Kane was a comic book inker for Marvel Comics and Dark Horse Comics, and an art instructor. He is the author of *James Bama: American Realist* and the IPPY Award-winning, Eisner-nominated biography *Hal Foster: Prince of Illustrators*. Currently, Kane is an editor for Fantagraphics Books where his projects include the New York Times Best-Selling *Prince Valiant* reprint volumes, and Fantagraphics Studio Edition of Hal Foster's *Prince Valiant*.

#### **Kattwinkel**

Linda Joy Kattwinkel received her BFA in Communication Arts from Virginia Commonwealth University, where she attended Phil Meggs' first class on the history of graphic design. After a 13-year career as an illustrator and graphic artist, and extensive exploration of personal artwork at The Woman's Building in Los Angeles, she decided to become an attorney. As a member of Owen, Wickersham & Erickson in San Francisco, Kattwinkel's law practice focuses on copyright, trademark and arts law on behalf of designers and visual artists. She continues to create personal artwork.

#### **Kelley**

Sonja Kelley is an Assistant Professor in the Department of Art History, Theory and Criticism at the Maryland Institute College of Art (MICA) in Baltimore, MD, where she teaches classes on Asian art history. Her research focuses on Chinese art of the twentieth century. She holds a PhD in Art and Archaeology from Princeton University, and her dissertation explored the work of government-supported printmakers in Sichuan Province in the People's Republic of China from 1949 to 1966. She is also interested in the creation of "peasant prints" in China in the late 20th century and the work of women artists in China's contemporary art scene.

#### **Knox**

Page Knox is an adjunct professor in the Art History Department of Columbia University, where she received her PhD in 2012 with a focus in American Art. Her dissertation, "*Scribner's Monthly* 1870–1881: Illustrating a New American Art World," explored the significant expansion of illustration in print media during the 1870s, using *Scribner's Monthly* as a lens to examine how the

medium changed the general aesthetic in American art in the late nineteenth century. A Contractual Lecturer for the Education Department at the Metropolitan Museum of Art, Page participates in adult gallery programs and lectures in special exhibitions, and also teaches membership classes that engage with the museum's collections.

#### **La Padula**

Thomas La Padula graduated from the Parsons School of Design with a BFA, and earned his MFA from Syracuse University. For over thirty-eight years, La Padula has illustrated for national and international magazines, advertising agencies and publishing houses. He is on the faculty at Pratt Institute, where he is the illustration coordinator, teaching classes in both reflective and digital illustration.

#### **Lambrecht**

Winnie Lambrecht received her PhD in anthropology from the University of California, Berkeley, with a specialty in sub-Saharan African and non-Western arts and architecture, with a focus on visual anthropology. Her ongoing interests lie at the intersection of visual and literary arts (visual literacy), and the African diaspora. Lambrecht is a documentary filmmaker and has produced films in the US, Armenia, Tanzania and Mexico. She served as the director of the Folk/Traditional & Community Arts Program at the RI State Council on the Arts; and has curated special exhibitions and cultural projects (including for the Smithsonian Institute) and served as the director for a number of international cultural exchange projects in France, Mexico and Québec. Lambrecht is a contributing editor to *Parabola Magazine* and teaches at the Rhode Island School of Design. She continues to produce documentary films and play music.

#### **Lobban**

Dr. Richard A. Lobban Jr. earned his PhD at Northwestern and is Professor Emeritus of Anthropology and African Studies at Rhode Island College. Having taught at many national and international universities, he is now Adjunct Professor of African Studies, Naval War College. He serves as the Executive Director of the Sudan Studies Association and as a Subject Matter Expert (SME); as well as an Expert Witness in asylum cases for African refugees. As an archeologist he is excavating a Meroitic era temple in the eastern Sudan; and is an active beekeeper and a devoted collector of historical maps of Africa.

#### **Lovejoy**

R. W. Lovejoy is an instructor in graphic design at American University and has taught history of illustration and history of political art and persuasive imagery for Ringling College of Art and Design. He has an MA in Art History from the University of South Florida and a PhD in History from the University of Manchester, UK.

**Martin, Jr**

Francis Martin, Jr. received his PhD in Art History from UCLA, where he was awarded a Rockefeller Grant for his studies. He is currently a lecturer at the University of Central Florida. Dr. Martin has written numerous articles and catalog essays, including for *Facing History: The Black Image in American Art 1710–1940*, which accompanied a traveling exhibition organized by The Corcoran Gallery of Art (Washington, D.C.); a book review of Hugh Honour's *The Image of the Black in Western Art* for the Winterthur Portfolio (Summer/Autumn 1990); and "E.W. Kemble: To Ignore is to Deny" in the *Journal of Popular Culture* (2004), for which he received the prestigious Russel B. Nye award. He continues to write and publish.

**Mazierski**

David M. Mazierski is a medical illustrator and Associate Professor in the Biomedical Communications graduate program at the University of Toronto. He credits his early interest in medical art to the anatomical transparency pages seen in 1960s encyclopedias, the film *Fantastic Voyage*, and his father's first aid manuals. A high school art teacher guided him towards the combination of science and illustration, which led to a BSc in Art as Applied to Medicine from the University of Toronto in 1982. His first job was to illustrate an atlas of camel anatomy produced at the Ben-Gurion University of the Negev, Israel. In 2008 he completed a Master's Degree in Ecology and Evolutionary Biology. He currently teaches courses in anatomical illustration, digital media production, and the history of scientific and medical illustration.

**Morgan**

Wayne Morgan is an art curator interested in popular and democratic forms, who initially studied fine art to improve his chances at a design school pursuing illustration. He was captured by fine art and curation, but retains his interest in visual narrative. Curating over 200 exhibitions for the Dunlop Art Gallery and others, he has investigated the edges of folk art, comics, illustration, pinball, and democratic access efforts. A fan of The Eight, the artist/illustrators from Philadelphia, Morgan is the recognized expert on Palmer Cox, as well as the illustrators associated with "Northerns", novels of the early twentieth century featuring the Royal Canadian Mounted Police.

**Nishimura**

Margot McIlwain Nishimura is the Deputy Director for Collections, Programs and Public Engagement at the Newport Restoration Foundation, in Newport, Rhode Island. She has a PhD in Medieval Art from the Institute of Fine Arts at New York University and spent many years teaching the history of illuminated manuscripts—at the University of Cape Town, Smith College, Mount Holyoke, Brown University, and the Rhode Island School of Design. Her research and publications have focused on English Gothic Psalters, marginalia in all medieval media, a 10th-century Frankish Gospel Book, and the Grey Collection of illuminated manuscripts in the National

Library of South Africa. She is the author of *Images in the Margins* in the J. Paul Getty Museum's "Medieval Imagination" Series (Los Angeles: Getty Publications, 2009).

**Parmal**

Pamela Parmal began work at the Museum of Fine Arts, Boston, in 1999 and was appointed Chair of the David and Roberta Logie Department of Textile and Fashion Arts in 2014. She has curated a number of exhibitions including *Fashion Show: Paris Collections 2006* in November 2006–March 2007; *The Embroideries of Colonial Boston* in 2012; and she co-curated *#techstyle*, March–July 2016. She is now collaborating on an exhibition on 18th century art told through the vehicle of Casanova's memoirs, for which she has written an essay on Casanova and dress. Parmal received a Master's Degree from the Fashion Institute of Technology in New York City. The University of Wisconsin granted her BAs in Art History and French. Before taking her position at the MFA/Boston, she was Associate Curator for the Museum of Art, Rhode Island School of Design.

**Plunkett**

Stephanie Haboush Plunkett is the Deputy Director and Chief Curator of the Norman Rockwell Museum in Stockbridge, MA where her many curatorial projects include: *Rockwell and Realism in an Abstract World*; *The Unknown Hopper: Edward Hopper as Illustrator*; *Ice Age to the Digital Age: The 3D Animation Art of Blue Sky Studios*; *Witness: The Art of Jerry Pinkney*; *Ephemeral Beauty: Al Parker and the American Women's Magazine: 1940–1960*; *Building Books: The Art of David Macaulay*, and *The Art of The New Yorker: Eighty Years in the Vanguard*. She is author of two American Library Association Notable children's books and *Learning from the Masters: The Famous Artists School* (2017). She has an MFA from the School of Visual Arts and has taught at the Maryland Institute College of Art (MICA). Plunkett previously held curatorial positions at the Brooklyn Museum, the Brooklyn Children's Museum, and the Heckscher Museum of Art.

**Purcell**

JoAnn Purcell is the Program Coordinator of the Illustration Diploma at Seneca College, Toronto, where she also teaches drawing, painting, color theory, and art and illustration history. She was instrumental in the creation of the award winning Animation Arts Centre and was the Program Coordinator in the early years. She has years of hands-on experience as a visual artist, animator and VFX artist. JoAnn graduated from the Ontario College of Art and Design and holds an MA in Art History from York University, Toronto. She is currently pursuing her PhD in Critical Disability Studies there using comics as her medium of inquiry.

**Reed**

Roger Reed began working at his father Walt Reed's gallery Illustration House in 1981 and is now the President. He

has worked in every phase of the business, and remains involved in sales, research and writing, database design, valuation modeling, and authentication. Reed moved the gallery from Connecticut to New York City in 1987, and expanded it into an auction house in 1989. In the fall of 1997, he curated the first major museum retrospective of illustrator J. C. Leyendecker's work at the Norman Rockwell Museum. Reed has edited or contributed to several books, articles, and documentaries relating to illustration history, including *The Illustrator in America* by Walt Reed, and he is on the Permanent Collection Committee of the Society of Illustrators in New York. He lives in Westport, Connecticut.

#### **Rosenzweig**

Daphne Lange Rosenzweig, PhD, is a specialist in Asian art, consultant to American and Canadian museums, conference lecturer, and professional journal book reviewer. A Certified Appraiser of Personal Property with the International Society of Appraisers (ISA CAPP), she is President of Rosenzweig Associates, Inc., a private appraisal firm. With degrees from Mount Holyoke College and Columbia University, she was a Fulbright Fellow at the National Palace Museum in Taiwan. Her publications focus on Japanese prints, Chinese jades, Buddhist art, and Chinese and Korean painting. She is a full-time art historian at the Ringling College of Art and Design, teaching courses in Japanese prints, Chinese, Japanese, Buddhist, and Islamic art and culture, as well as in modern architecture.

#### **Sabnani**

Nina Sabnani is an artist and storyteller who uses film, illustration and writing to tell her stories. Graduating from the Faculty of Fine Arts, Vadodara she received an MA in film from Syracuse University, NY, which she pursued as a Fulbright Fellow. Her doctoral work led her to explore the dynamics between words and images in storytelling. Sabnani's work in film and illustrated books seeks to bring together animation and ethnography. She is currently Professor at the Industrial Design Centre, IIT Bombay. Her award winning films *Mukand and Riaz*, *Tanko Bole Chhe (The Stitches Speak)*, and *Hum Chitra Banate Hain (We Make Images)* have been made into illustrated books and translated in several Indian languages.

#### **Saska**

Hope Saska is Curator of Collections and Exhibitions at the CU Art Museum, University of Colorado Boulder. A specialist in works on paper, Saska holds a PhD in History of Art and Architecture from Brown University with a dissertation on graphic satire and caricature from 18th century England. After completion of her dissertation she served as Andrew W. Mellon Curatorial Fellow at the Detroit Institute of Art in Prints, Drawings and Photographs. As Samuel H. Kress Curatorial Fellow at The Lewis Walpole Library and while a graduate student at Brown, she contributed to digital humanities projects exploring 18th Century art and culture.

#### **Schick**

Irvin Cemil Schick holds a PhD from the Massachusetts Institute of Technology and has taught at Harvard University, MIT, and İstanbul Şehir University. He is the author of *The Erotic Margin: Sexuality and Spatiality in Alteritist Discourse*; *The Fair Circassian: Adventures of an Orientalist Motif* (in Turkish); and *Writing the Body, Society, and the Universe: On Islam, Gender, and Culture* (in Turkish). He is the editor of *The M. Uğur Derman 65th Birthday Festschrift*; and *European Female Captives and their Muslim Masters: Narratives of Captivity in 'Turkish' Lands* (in Turkish); and is a co-editor of *Turkey in Transition: New Perspectives*; *Women in the Ottoman Balkans: Gender, Culture and History*; *Calligraphy and Architecture in the Muslim World*; and *The Principal Figures of Turkish Architecture* (in Turkish). His research interests include the arts of the book; gender, sexuality, spatiality, and the body; and animals and the environment, all in the context of Islam and particularly Turkey.

#### **Schiller**

Researcher and art historian Joyce K. Schiller was the first curator at the Rockwell Center for American Visual Studies and is credited with helping to establish its curatorial base. Her exhibits include "Witness: The Art of Jerry Pinkney," "R.O. Blechman: The Inquiring Line," and "It's a Dog's Life: Norman Rockwell Paints Man's Best Friend." Schiller held a PhD from Washington University in St. Louis and served as a museum curator, lecturer, and educator at the St. Louis Art Museum, Reynolda House Museum of American Art, and Delaware Art Museum before joining the Rockwell Center. She also taught the Critical Seminar for the MFA in Illustration Practice at MICA. Schiller passed away in 2014, during the development of the *History of Illustration* textbook.

#### **Sherman**

Founding Director of the MFA in Illustration Practice, and co-founder of the MA in Illustration at MICA the Maryland Institute College of Art (MICA), Whitney Sherman examines illustration through education, exhibition and her studio practice of print illustration, and surface design for Pbody Dsign. She is also Co-Director of Dolphin Press & Print at MICA, where she received the Excellence in Teaching award. A former creative director, art director and designer, her illustration work is recognized by *American Illustration*, Society of Illustrators NY, *Communication Arts* and *Print Regional Design* annuals. She created the central artwork for the USPS Breast Cancer Research stamp, the first US semi-postal issue; and authored *Playing with Sketches*, to date translated into four languages. Sherman has given workshops and lectures in China, Mexico and the US. She served as the President of ICON5, and has exhibited internationally. Her work can be seen at whitneysherman.com, pbody sign.com, and on the Norman Rockwell Museum site illustrationhistory.org.

**Stanfield-Mazzi**

Maya Stanfield-Mazzi received her PhD from the University of California, Los Angeles and is Associate Professor of Art History at the University of Florida. She specializes in art of Pre-Columbian and colonial Latin America. Her book *Object and Apparition: Envisioning the Christian Divine in the Colonial Andes* (University of Arizona Press, 2013) addresses the ways in which images of Christ and the Virgin Mary helped Christianity take root in the Andes. She shows that ex-voto paintings, which illustrate miracles associated with important local statues of Christ and Mary, were key to fostering Christian devotion.

**Syme**

Alison Syme received her PhD in Art History from Harvard University in 2005 and is currently Associate Professor of Modern Art at the University of Toronto. Her work focuses primarily on art and visual culture of the later 19th and earlier 20th Centuries in Britain, France, and the United States, though she also occasionally publishes on contemporary art. Her first book, *A Touch of Blossom: John Singer Sargent and the Queer Flora of Fin-de-Siècle Art* (Penn State University Press, 2010), was shortlisted for the Modernist Studies Association Book Prize in 2011. She is currently writing a book on the Victorian painter Edward Burne-Jones, the research for which is funded by the Social Sciences and Humanities Research Council of Canada.

**Wall**

Shelley Wall AOCAD MSc, BMC, PhD, is a medical illustrator and an Assistant Professor in the Biomedical Communications graduate program (BMC), Institute of Medical Science, Faculty of Medicine, University of

Toronto; and in the Department of Biology, University of Toronto Mississauga. Before joining the BMC faculty, she worked as a biomedical multimedia developer at the Hospital for Sick Children (Toronto), creating illustrations and animations for pediatric patient education. Her areas of research and teaching include visual narrative strategies, the history of medical and bioscientific illustration, and the socio-cultural dimensions of medical visualization.

**Wood**

Frances Wood was a curator of the British Library's Chinese collections for more than 30 years. From the 1980s onward, she embraced collaborative work with Chinese and Japanese scholars that ultimately led to the founding of the International Dunhuang Project—a groundbreaking initiative to digitize and share images of manuscripts, paintings and other artifacts originally from archaeological sites in Dunhuang and elsewhere along the Silk Road. A graduate of Cambridge University, Wood's many titles include *Chinese Illustration* (British Library, 1985); *The Silk Road: Two Thousand Years in the Heart of Asia* (University of California Press, 2002); *China's First Emperor and His Terracotta Warriors* (St. Martin's Press, 2008); and *The Diamond Sutra: The Story of the World's Earliest Dated Printed Book* (with Mark Barnard) (British Library, 2010).

**Yazdani**

Ashley Yazdani is an illustrator and educator. She received her MFA in Illustration Practice from the Maryland Institute College of Art (MICA), and her BFA in Illustration from California College of the Arts. Her artwork often explores themes of environmentalism, and addresses the relationship between humans and nature. She has taught illustration at both MICA and Towson University, and is working on her first picture book, slated for publication in 2019.

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