I. Illustrative Traditions from Around the World

01 CHAPTER ONE
Image and Meaning, Prehistory–1500 CE
by Robert Brinkerhoff and Margot McIlwain Nishimura

17 CHAPTER TWO
Illustration in Early European Printed Matter, 1400–1660
by Susan Doyle

37 CHAPTER THREE
A Pluralistic View of Indian Images: Second Century BCE–1990s
by Binita Desai and Nina Sabnani

54 CHAPTER FOUR
Illustrative Traditions in the Muslim Context, 1200–1900
by Irvin Cemil Schick

71 CHAPTER FIVE
Chinese Illustration, 100 CE–1900
by Sonja Kelley and Frances Wood

85 CHAPTER SIX
Prints and Books in Japan’s Floating World, 1600–1900
by Daphne Lange Rosenzweig
with contributions by Susan Doyle

103 CHAPTER SEVEN
Illustration in Latin America, Pre-Columbian Era–1950
by Maya Stanfield-Mazzi with contributions by R.W. Lovejoy

120 CHAPTER EIGHT
Illustration in the African Context, Prehistory–Early 2000s
by Boleaji Campbell

II. Images as Knowledge, Ideas as Power

138 CHAPTER NINE
Observation and Representation: Natural Science Illustration, 1450–1900
by Shelley Wall and David M. Mazierski

154 CHAPTER TEN
Visualizing Bodies: Anatomical and Medical Illustration from the Renaissance to the Nineteenth Century, 1420–1860
by Shelley Wall

170 CHAPTER ELEVEN
Dangerous Pictures: Social Commentary in Europe, 1720–1860
by R.W. Lovejoy

184 CHAPTER TWELVE
From Reason to Romanticism in European Print, 1619–1820
by Hope Saska, with contributions by Susan Doyle
### Brief Contents

#### III. The Advent of Mass Media

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>198</td>
<td>Chapter Thirteen: Illustration on British and North American Printed Ephemera, 1800–1910</td>
<td>Graham Hudson</td>
</tr>
<tr>
<td>215</td>
<td>Chapter Fourteen: Illustration in Graphic Journalism and Magazine Fiction in Europe and North America, 1830–1900</td>
<td>Brian M. Kane and Page Knox</td>
</tr>
<tr>
<td>232</td>
<td>Chapter Fifteen: Beautifying Books and Popularizing Posters in Europe and America, 1855–1910</td>
<td>Susan Ashbrook and Alison Syme</td>
</tr>
<tr>
<td>248</td>
<td>Chapter Sixteen: British Fantasy and Children’s Book Illustration, 1650–1920</td>
<td>Alice A. Carter</td>
</tr>
<tr>
<td>266</td>
<td>Chapter Seventeen: Six Centuries of Fashion Illustration, 1540–Early 2000s</td>
<td>Pamela Parmal</td>
</tr>
</tbody>
</table>

#### IV. Diverging Paths in Twentieth Century American and European Illustration

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>308</td>
<td>Chapter Nineteen: Avant-Garde Illustration, 1900–1950</td>
<td>Jaleen Grove</td>
</tr>
<tr>
<td>322</td>
<td>Chapter Twenty: Diverse American Illustration Trends, 1915–1940</td>
<td>Roger Reed, with contributions by Jaleen Grove</td>
</tr>
<tr>
<td>338</td>
<td>Chapter Twenty-One: Wartime Imagery and Propaganda, 1890–1950</td>
<td>Thomas La Padula</td>
</tr>
<tr>
<td>358</td>
<td>Chapter Twenty-Two: Alternate Realities in Pulps and Popular Fiction, 1490–Early 2000s</td>
<td>Nicholas Egan Jainschigg, with contributions by R.W. Lovejoy</td>
</tr>
<tr>
<td>376</td>
<td>Chapter Twenty-Three: Overview of Comics and Graphic Narratives, 1830–2012</td>
<td>Brian M. Kane, with contributions by Loren Goodman and Michelle Nolan, et al.</td>
</tr>
</tbody>
</table>

#### V. The Evolution of Illustration in an Electronic Age

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>396</td>
<td>Chapter Twenty-Four: The Shifting Postwar Marketplace: Illustration in the United States and Canada, 1940–1970</td>
<td>Stephanie Haboush Plunkett with contributions by Jaleen Grove</td>
</tr>
<tr>
<td>413</td>
<td>Chapter Twenty-Five: Children’s Book Illustration, 1920–2000</td>
<td>H. Nicholas B. Clark with contributions by Whitney Sherman</td>
</tr>
<tr>
<td>450</td>
<td>Chapter Twenty-Seven: Print Illustration in the Postmodern World, 1970–Early 2000s</td>
<td>Whitney Sherman</td>
</tr>
<tr>
<td>464</td>
<td>Chapter Twenty-Eight: Medical Illustration after Gray’s Anatomy: 1859–Early 2000s</td>
<td>David M. Mazierski</td>
</tr>
<tr>
<td>484</td>
<td>Chapter Twenty-Nine: Digital Forms</td>
<td>Nanette Hoogslag and Whitney Sherman with contributions by Brian M. Kane</td>
</tr>
</tbody>
</table>

501 About the Contributors  
508 Bibliography  
527 Glossary  
542 Index
### Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>xiv</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>xv</td>
</tr>
<tr>
<td>Introduction</td>
<td>xvii</td>
</tr>
<tr>
<td>Timeline</td>
<td>xx</td>
</tr>
</tbody>
</table>

## I. Illustrative Traditions from Around the World

### CHAPTER ONE

**Image and Meaning, Prehistory–1500 CE**

**by Robert Brinkerhoff and Margot McIlwain Nishimura**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is Illustration?</td>
<td>2</td>
</tr>
<tr>
<td>Pictorial Narrative in Upper Paleolithic Art</td>
<td>3</td>
</tr>
<tr>
<td>Ritual in the Book of the Dead</td>
<td>4</td>
</tr>
<tr>
<td>Theme Box 1: Giving Illustrators a Voice by D. B. Dowd</td>
<td>6</td>
</tr>
<tr>
<td>Metaphor in the Tomb of the Diver</td>
<td>6</td>
</tr>
<tr>
<td>Archetypes in the Villa of the Mysteries</td>
<td>7</td>
</tr>
<tr>
<td>Propaganda in the Bayeux Tapestry</td>
<td>8</td>
</tr>
<tr>
<td>Theme Box 2: Plato: Allegory of the Cave by Sheena Calvert</td>
<td>9</td>
</tr>
<tr>
<td>Dogma in the Last Judgment Tympanum</td>
<td>9</td>
</tr>
<tr>
<td>Illuminated Manuscripts</td>
<td>10</td>
</tr>
<tr>
<td>The Craft of a Manuscript</td>
<td>11</td>
</tr>
<tr>
<td>Common Formal Attributes of Manuscripts</td>
<td>11</td>
</tr>
<tr>
<td>Historiated Initials</td>
<td>12</td>
</tr>
<tr>
<td>The Shift to Urban and Secular Manuscript Production</td>
<td>12</td>
</tr>
<tr>
<td>Theme Box 3: Word and Image by Jaleen Grove</td>
<td>15</td>
</tr>
<tr>
<td>Conclusion</td>
<td>16</td>
</tr>
</tbody>
</table>

### CHAPTER TWO

**Illustration in Early European Printed Matter, 1400–1660**

**by Susan Doyle**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printmaking: A Democratizing Cultural Phenomenon</td>
<td>18</td>
</tr>
<tr>
<td>Xylography: Woodcuts and Relief Printing Processes</td>
<td>18</td>
</tr>
<tr>
<td>Theme Box 4: Xylography by Susan Doyle</td>
<td>19</td>
</tr>
<tr>
<td>Early Printed Books: The Transition from Scribal Copying</td>
<td>19</td>
</tr>
<tr>
<td>Incunabula</td>
<td>20</td>
</tr>
<tr>
<td>Gutenberg and the Invention of Moveable Type</td>
<td>21</td>
</tr>
<tr>
<td>The Nuremberg Chronicle</td>
<td>22</td>
</tr>
<tr>
<td>Theme Box 5: Gutenberg and Moveable Type by Susan Doyle</td>
<td>23</td>
</tr>
<tr>
<td>Incunabula Illustration in Southern Europe</td>
<td>25</td>
</tr>
<tr>
<td>Artistic Publishing</td>
<td>26</td>
</tr>
<tr>
<td>Broadsides and Popular Printing</td>
<td>27</td>
</tr>
<tr>
<td>Intaglio Processes</td>
<td>27</td>
</tr>
<tr>
<td>Engraving in Northern Europe</td>
<td>28</td>
</tr>
<tr>
<td>Theme Box 6: Intaglio Printing by Susan Doyle</td>
<td>29</td>
</tr>
<tr>
<td>Early Southern European Engravers</td>
<td>30</td>
</tr>
<tr>
<td>The Reproductive Engraver and the Expansion of the Print Trade</td>
<td>31</td>
</tr>
<tr>
<td>Rubens</td>
<td>32</td>
</tr>
<tr>
<td>Etching and Further Developments in Printmaking</td>
<td>33</td>
</tr>
<tr>
<td>Theme Box 7: Saussure and Peirce: Semiotics by Sheena Calvert</td>
<td>35</td>
</tr>
<tr>
<td>Images, Protections, and Defining the Meaning of “Original”</td>
<td>36</td>
</tr>
<tr>
<td>Conclusion</td>
<td>37</td>
</tr>
</tbody>
</table>

### CHAPTER THREE

**A Pluralistic View of Indian Images: Second Century BCE–1990s**

**by Binita Desai and Nina Sabnani**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice and Image</td>
<td>39</td>
</tr>
<tr>
<td>Story Scrolls</td>
<td>40</td>
</tr>
<tr>
<td>Puppets and Portable Shrin</td>
<td>42</td>
</tr>
<tr>
<td>Image and Text</td>
<td>43</td>
</tr>
<tr>
<td>The Content of Manuscripts</td>
<td>44</td>
</tr>
<tr>
<td>Mughal Influence and Courtly Production</td>
<td>45</td>
</tr>
<tr>
<td>Colonialism and Objectification</td>
<td>46</td>
</tr>
<tr>
<td>The East India Company</td>
<td>47</td>
</tr>
</tbody>
</table>

### CHAPTER FOUR

**Illustrative Traditions in the Muslim Context, 1200–1900 CE**

**by Irvin Cemil Schick**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Islam and the Prohibition of Images</td>
<td>55</td>
</tr>
<tr>
<td>Ruling States Referred to in Chapter 4</td>
<td>55</td>
</tr>
<tr>
<td>Technical Aspects and Patronage</td>
<td>56</td>
</tr>
<tr>
<td>Theme Box 9: The Taxonomy and Legitimation of the Hadith by Irvin Cemil Schick</td>
<td>58</td>
</tr>
<tr>
<td>Naturalism versus Abstraction</td>
<td>58</td>
</tr>
<tr>
<td>Representing the Unrepresentable</td>
<td>59</td>
</tr>
<tr>
<td>Ornamentation versus Illustration</td>
<td>60</td>
</tr>
<tr>
<td>Subject Matter in Illustrated Books</td>
<td>61</td>
</tr>
<tr>
<td>Landscapes as Compositional Elements</td>
<td>61</td>
</tr>
<tr>
<td>Legitimating the Ruling Monarch</td>
<td>62</td>
</tr>
<tr>
<td>Animals as Subjects</td>
<td>65</td>
</tr>
<tr>
<td>Knowledge Illustrated</td>
<td>65</td>
</tr>
<tr>
<td>A Broadening of the Illustration Market</td>
<td>68</td>
</tr>
<tr>
<td>Theme Box 10: Orientalism by Irvin Cemil Schick</td>
<td>69</td>
</tr>
<tr>
<td>The Advent of Lithographic Printing</td>
<td>69</td>
</tr>
<tr>
<td>Conclusion</td>
<td>70</td>
</tr>
</tbody>
</table>

### CHAPTER FIVE

**Chinese Illustration, 100 CE–1900**

**by Sonja Kelley and Frances Wood**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative versus Mimetic Images</td>
<td>72</td>
</tr>
<tr>
<td>Relief Illustrations and Wall Paintings</td>
<td>72</td>
</tr>
<tr>
<td>Dynasties Referred to in Chapter 5</td>
<td>72</td>
</tr>
<tr>
<td>Devotional Buddhist Cave Paintings</td>
<td>72</td>
</tr>
<tr>
<td>Painted Scrolls</td>
<td>74</td>
</tr>
<tr>
<td>Text and Illustration</td>
<td>76</td>
</tr>
<tr>
<td>The Earliest Illustrated Books and Printed Images</td>
<td>76</td>
</tr>
<tr>
<td>Illustration and the Growing Book Trade</td>
<td>77</td>
</tr>
<tr>
<td>Religious Texts</td>
<td>78</td>
</tr>
</tbody>
</table>
CHAPTER SIX
Prints and Books in Japan’s Floating World, 1600–1900
by Daphne Lange Rosenzweig
with contributions by Susan Doyle

CHAPTER SEVEN
Illustration in Latin America, Pre-Columbian Era–1950
by Maya Stanfield-Mazzi with contributions by R.W. Lovejoy

CHAPTER EIGHT
Illustration in the African Context, Prehistory–Early 2000s
by Bolaji Campbell

CHAPTER NINE
Observation and Representation: Natural Science Illustration, 1450–1900
by Shelley Wall and David M. Mazierski

CHAPTER TEN
Visualizing Bodies: Anatomical and Medical Illustration from the Renaissance to the Nineteenth Century, 1420–1860
by Shelley Wall
### Chapter Sixteen

**British Fantasy and Children’s Book Illustration, 1650–1920**

by Alice A. Carter

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>249</td>
<td>The Eighteenth and Nineteenth Centuries</td>
</tr>
<tr>
<td>249</td>
<td>Folk Tales and Fairy Tales</td>
</tr>
<tr>
<td>250</td>
<td>George Cruikshank</td>
</tr>
<tr>
<td>251</td>
<td>John Tenniel</td>
</tr>
<tr>
<td>253</td>
<td>Edward Lear</td>
</tr>
<tr>
<td>254</td>
<td>Theme Box 34: Jenkins: Media Convergence by Jaleen Grove and Wayne Morgan</td>
</tr>
<tr>
<td>255</td>
<td>Walter Crane</td>
</tr>
<tr>
<td>256</td>
<td>Randolph Caldecott</td>
</tr>
<tr>
<td>258</td>
<td>Kate Greenaway</td>
</tr>
<tr>
<td>259</td>
<td>The Twentieth Century</td>
</tr>
<tr>
<td>259</td>
<td>Beatrix Potter</td>
</tr>
<tr>
<td>260</td>
<td>Gift-Book Illustrators</td>
</tr>
<tr>
<td>260</td>
<td>Arthur Rackham</td>
</tr>
<tr>
<td>262</td>
<td>Edmund Dulac and Kay Nielsen</td>
</tr>
<tr>
<td>263</td>
<td>The Impact of World War I on Gift-Book Publishing</td>
</tr>
<tr>
<td>264</td>
<td>Theme Box 35: Women in Illustration by Pernille Holm</td>
</tr>
<tr>
<td>264</td>
<td>Conclusion</td>
</tr>
</tbody>
</table>

### Chapter Seventeen

**Six Centuries of Fashion Illustration, 1540–early 2000s**

by Pamela Parmal

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>267</td>
<td>Costume Illustration, 1540–1800</td>
</tr>
<tr>
<td>268</td>
<td>Le Mercure galant</td>
</tr>
<tr>
<td>269</td>
<td>French Costume Plates of the Late Seventeenth and Early Eighteenth Centuries</td>
</tr>
<tr>
<td>270</td>
<td>The Fashion Plate</td>
</tr>
<tr>
<td>270</td>
<td>Gallerie des modes et costume</td>
</tr>
<tr>
<td>270</td>
<td>Fashion Caricatures</td>
</tr>
<tr>
<td>272</td>
<td>Nineteenth-Century Fashion Plate</td>
</tr>
<tr>
<td>274</td>
<td>Expansion in the Mid-Century</td>
</tr>
<tr>
<td>274</td>
<td>The Couture</td>
</tr>
<tr>
<td>276</td>
<td>Theme Box 36: The Camera by Monica Bravo</td>
</tr>
<tr>
<td>276</td>
<td>Editorial Fashion Illustration</td>
</tr>
<tr>
<td>277</td>
<td>Paul Poiret and the Development of the Art Deco Fashion Plate</td>
</tr>
<tr>
<td>278</td>
<td>Fashion Magazines and Illustration in the Twentieth Century</td>
</tr>
<tr>
<td>281</td>
<td>The Revival of Fashion Illustration</td>
</tr>
<tr>
<td>282</td>
<td>Fashion Illustration in the Twenty-First Century</td>
</tr>
<tr>
<td>283</td>
<td>Conclusion</td>
</tr>
</tbody>
</table>

### Chapter Eighteen

**American Narratives: Periodical Illustration, 1840–1930**

by Mary F. Holahan with contributions by Alice A. Carter, Jaleen Grove, and Joyce K. Schiller

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>285</td>
<td>Mass Media: Shaping and Reflecting Culture</td>
</tr>
<tr>
<td>286</td>
<td>Visual Storytelling: Convergence of Taste and Technology</td>
</tr>
<tr>
<td>287</td>
<td>Leading Illustrated Magazines, 1865–1900</td>
</tr>
<tr>
<td>287</td>
<td>Harper &amp; Brothers Publishing</td>
</tr>
<tr>
<td>288</td>
<td>Theme Box 37: Half-tone and Rotogravure by Mary F. Holahan and Jaleen Grove</td>
</tr>
<tr>
<td>289</td>
<td>Scribner’s Monthly</td>
</tr>
<tr>
<td>290</td>
<td>Theme Box 38: E.W. Kemble: The Comic Black Mask by Francis Martin, Jr.</td>
</tr>
<tr>
<td>292</td>
<td>Scribner’s Monthly Becomes The Century</td>
</tr>
<tr>
<td>292</td>
<td>The Peak of Realism in American Illustration</td>
</tr>
<tr>
<td>293</td>
<td>Howard Pyle and the Brandywine School of Illustrators</td>
</tr>
<tr>
<td>294</td>
<td>Theme Box 39: Education by Jaleen Grove, Roger Reed, and Mary F. Holahan, with contributions by Brian M. Kane</td>
</tr>
<tr>
<td>298</td>
<td>Illustrators’ Perspectives: A Range of Human Interest Subjects</td>
</tr>
<tr>
<td>298</td>
<td>Race and Class</td>
</tr>
<tr>
<td>299</td>
<td>The New Woman</td>
</tr>
<tr>
<td>300</td>
<td>The West</td>
</tr>
<tr>
<td>300</td>
<td>Escapism: Travel and Romance</td>
</tr>
<tr>
<td>300</td>
<td>Shakespeare</td>
</tr>
<tr>
<td>300</td>
<td>Women’s Magazines and Women Illustrators</td>
</tr>
<tr>
<td>300</td>
<td>Godey’s Lady’s Book</td>
</tr>
<tr>
<td>301</td>
<td>Ladies’ Home Journal</td>
</tr>
<tr>
<td>301</td>
<td>The Red Rose Girls</td>
</tr>
<tr>
<td>302</td>
<td>St. Nicholas, an Illustrated Children’s Periodical</td>
</tr>
<tr>
<td>303</td>
<td>Magazine Posters and Covers</td>
</tr>
<tr>
<td>304</td>
<td>Canadian Illustrators</td>
</tr>
<tr>
<td>306</td>
<td>Conclusion</td>
</tr>
</tbody>
</table>

### Chapter Nineteen

**Avant-garde Illustration, 1900–1950**

by Jaleen Grove

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>309</td>
<td>The Emergence of Modernism</td>
</tr>
<tr>
<td>310</td>
<td>Livres d’Artistes</td>
</tr>
<tr>
<td>312</td>
<td>Expressionism</td>
</tr>
<tr>
<td>312</td>
<td>Futurism</td>
</tr>
<tr>
<td>314</td>
<td>Dada</td>
</tr>
<tr>
<td>315</td>
<td>Suprematism</td>
</tr>
<tr>
<td>315</td>
<td>Primitivism</td>
</tr>
<tr>
<td>316</td>
<td>Surrealism</td>
</tr>
<tr>
<td>316</td>
<td>Constructivism</td>
</tr>
<tr>
<td>316</td>
<td>Bauhaus and International Style</td>
</tr>
<tr>
<td>318</td>
<td>Political Satire</td>
</tr>
<tr>
<td>319</td>
<td>Theme Box 40: Greenberg: Avant-Garde and Kitsch by Jaleen Grove</td>
</tr>
<tr>
<td>320</td>
<td>The Avant-Garde and Advertising</td>
</tr>
<tr>
<td>320</td>
<td>Global Repercussions</td>
</tr>
<tr>
<td>320</td>
<td>Conclusion</td>
</tr>
</tbody>
</table>
CHAPTER TWENTY
Diverse American Illustration Trends, 1915–1940
by Roger Reed with contributions by Jaleen Grove

323 Illustrator as Star
324 Women Illustrators
325 Stylistic Diversity and Specialty Magazine Markets
326 The Reportorial Sketch and the Ashcan School
327 Harlem Renaissance
328 Smart Magazines
329 Clear-line
330 Art Deco
331 Modern
332 Caricature
333 The Calligraphic Line
334 Reaction to Modernism: Regionalism
335 Murals and Prints: Art or Illustration?
336 Advertising
337 Calendars
338 Theme Box 41: Women Consumers of Pin-Ups by Maria Elena Buszek
339 Pin-ups
340 Conclusion

CHAPTER TWENTY ONE
Wartime Imagery and Propaganda, 1890–1950
by Thomas La Padula

339 Reportage and War Artists
340 Objectivity and Bias
341 The Art of World War I
342 Theme Box 42: Yellow Journalism by Thomas La Padula
343 Reportage in World War II
344 American War Artists
345 Nongovernment Sponsors of War Art in the United States
346 U.S. Military Publications
347 War Art of the British Commonwealth
348 Official War Art of Nazi Germany
349 Japanese Reportage
350 Propaganda
351 World War I Propaganda
352 World War II Propaganda
353 The Art of Dissent: Otto Dix, Li Hua, and Rockwell Kent
354 Art in Captivity
355 Conclusion

CHAPTER TWENTY TWO
Alternate Realities in Pulps and Popular Fiction, 1490–Early 2000s
by Nicholas Egon Jainschigg with contributions by R.W. Lovejoy

359 Nineteenth-Century Precedents and Themes
360 Romanticism
361 Penny Bloods and Penny Dreadfuls
362 Literary Illustration
363 Dime Novels and Story Papers
364 Twentieth-Century Pulps
365 Twentieth-Century Fantasy and Horror
366 Books, Advertising, and Periodicals
367 Theme Box 43: Adorno: Subjectivity, Objectivity, and the Culture Industries by Sheena Calvert
368 Weird Tales: A Horror and Fantasy Pulp
369 Twentieth-Century Science Fiction and Fan Culture
370 Origins and Fans
371 Science Fiction Pulps
372 New Directions in Sci-Fi and Fantasy from the 1950s to the 1970s
373 Paperback Books
374 European Influences
375 Fantasy Illustration in Analog Gaming
376 1990s to the Present
377 Conclusion

CHAPTER TWENTY THREE
Overview of Comics and Graphic Narratives, 1830–2012
by Brian M. Kane with contributions by Loren Goodman and Michelle Nolan, et al.

377 A Visual Storytelling Art Form Is Born: The Industrial Age of Comics, 1831–1896
378 The Early Newspaper Comic Strips 1896–1945
379 Syndicated Licensing
382 The Modern Comic Strips, 1945–2001
383 Female Audiences and Creators
384 Peanuts
385 The Comics Code Authority and Censorship in America
388 Important Changes in Comic Book Marketing and Sales
389 The Language of Manga
391 The Graphic Novel
392 The Digital Age of Comics, 2001–Present
393 Webcomics
394 Conclusion
V. The Evolution of Illustration in an Electronic Age

CHAPTER TWENTY FOUR
The Shifting Postwar Marketplace: Illustration in the United States and Canada, 1940–1970
by Stephanie Haboush Plunkett with contributions by Jaleen Grove

397 Influence of Film and Photography
398 Narrative Realism, Nationalism, and American Values at Mid-Century
400 Depictions of Middle-Class Families and Women
400 Teaching the Narrative Tradition: The Famous Artists School
402 Impact of Television
403 Theme Box 46: McLuhan: Media Theory by Sheena Calvert
404 Influence of Modern Art
406 The Studio System
406 Sundblom Studios
407 Charles E. Cooper Studios
408 Push Pin Studios
409 End of the Studios
410 The Conceptual Shift in Editorial Illustration
412 Conclusion

CHAPTER TWENTY SIX
by R.W. Lovejoy

432 Alternative Press
433 Psychedelic Posters
434 Appropriation of Art Sources
434 Print and the Black Panther Party
436 Theme Box 48: Butler: Gender and Queer Studies by Pernille Holm
438 Undergound Comix
438 Creative Variety in Comix
443 Feminist Perspectives
444 Gay and Lesbian Comix
445 Censorship and Decline of Comix
446 Theme Box 49: Freedom of Speech and Censorship in Cartoons by Jaleen Grove
448 Comix in the ’80s and Beyond
449 Conclusion

CHAPTER TWENTY SEVEN
Print Illustration in the Postmodern World, 1970–Early 2000s
by Whitney Sherman

451 Operating in Separate Spheres
451 Critical Reconsideration of Illustration in the Postmodern Era
451 Stylistic Diversification after 1970
452 Theme Box 50: Derrida: Deconstruction and Floating Signifiers by Sheena Calvert and JoAnn Purcell
454 Editorial Illustration after 1970
455 The Op-Ed Page and Op-Art
456 The Progressive
456 The New Yorker
457 Rolling Stone
458 Crucial Marketplace Changes, 1975–1990
458 The Fax and the Courier
458 The Annual
459 Theme Box 51: Illustrator as Witness: Contemporary Visual Journalism by Victor Juhasz and Whitney Sherman
460 Stylistic Diversity in the Contemporary Context
460 Lowbrow, Pop Surrealism, and Illustration Brut
462 Gallery Trends and Illustration
462 Digital Revolution
463 Conclusion

CHAPTER TWENTY EIGHT
Medical Illustration after Gray’s Anatomy: 1859–early 2000s
by David M. Mazierski

465 The European Tradition in Anatomical Illustration after Henry Gray
466 Medical Illustration in North America: Formal Training and Professionalization
468 Founding of the Association of Medical Illustrators
468 Medical Illustration in Canada: Grant’s Atlas and a Conceptual Re-framing of the Anatomy Atlas
CHAPTER TWENTY NINE

Digital Forms
by Nanette Hoogslag and Whitney Sherman with contributions by Brian M. Kane

485 New Media
486 The Structure of New Media
486 Movement
486 Interaction and Multimedia
487 Theme Box 55: Manovich: The Language of New Media by Nanette Hoogslag
488 Networked Connections
489 Memes
489 New Forms
489 Picture Book Apps
490 Theme Box 56: Copyright: An Abbreviated History by Linda Joy Kattwinkel

493 Illustration for Games
494 Games as Illustration
495 New Media in the Evolving Marketplace: The Illustrator as Author and Entrepreneur
495 Digitization: On-demand Printing and Online Publishing
496 Theme Box 57: Information Sharing: An Online Community Grows by Whitney Sherman
497 Digital Art and Art Objects
497 Illustrator as Entrepreneur
498 Theme Box 58: Why Does Critical Theory Matter for Illustration? by Sheena Calvert and Jaleen Grove
499 Conclusion

501 About the Contributors
508 Bibliography
527 Glossary
542 Index
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 picture, to gain understanding of the object and its reciprocal relationship to culture.

**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.

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/fairchildbooks/instructor-resources/.

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 McGeethon, 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

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 research assistants Yu Pei and Cathy G. Johnson; Maryland Institute College of Art provided for research assistants Jaleen Grove and Cathy G. Johnson; 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 research assistants Yu Pei and Cathy G. Johnson; Maryland Institute College of Art provided for research assistants Jaleen Grove and Cathy G. Johnson; and 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 Horton 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 Albrighton, Bryan Gee, Adrian Holme, Angela Miller, Martha H. Kennedy, Jeff Menges, Jody Pratt, Guin Thompson, Jim Vadeboncoeur, Sun Yigin, Pui Pui Yau, Shreyas R. Krishnan, and to Bryn Freeman for her work on the Timeline.

We give thanks also to comics consultants Brian Walker, Jim Steranko, Roger Stern, Rick Magyar, Klaus Janson, Tom Brevoort, Trina Robbins, and Brittany Tullis. Special thanks to Randy Duncan, Matthew J. Smith, and Paul Levitz for granting access to their unpublished manuscript, The Power of Comics: History, Form and Culture, 2nd edition, for Chapter 23.

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 Grysik, George Hagensauer, Heritage Auctions, Illustration House, Robert A. Levenson, Leif Peng, Wayne Morgan, Norman E. Platnick/Enchantment Ink, Jack Raglan, The Ronin Gallery, Shibboom 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 descend- ants, 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. The Publisher wishes to gratefully acknowledge and thank the editorial team involved in the publication of this book:

Acquisitions Editor: Amanda Breccia
Development Editor: Corey Kahn
Assistant Editor: Kiley Kudrna
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 Beatrice 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 Umhoofer 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
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

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 York 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 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 Ephemeria Society (UK) and a member of the Ephemeria 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 Ephemeria 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 Ephemerist.

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
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 Fantastico 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 Casanovas 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, 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 Istanbul 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 Phody Design. 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 annu-
als. 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, phodydesign.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.
Index

3-D modeling, 394, 463

Abbey, Edwin Austin, 229, 302, 323, 324
Abbott, Elenore Plaisted, 293
Academic, 233
Académie Julian, 272
Academic, 233
Abuna-e, 93

African context
African Americans, depictions of, 398–400
Africa, mapping, 126–27, 284
Affect, 194
Aestheticism, 239–42
Aesthetes, 315
Adobe Photoshop, 462
Adobe Illustrator, 462
Àdìre Eléko, 90–92
Adinkra, 90–92
Adobe Photoshop, 462
Adobe Illustrator, 462
Adobe Photoshop, 462
Adorno, Theodor W., 346–47, 498
Adams, Neal, 385
Adinkra cloths, sub-Saharan Africa, 133–34
Àdìre Eléko, indigo dyed textiles, 136–37
Àdìre Eléko, 136–37
yakusha-e, 93
Albinus, Siegfried, 162, 166, 168
Ahmed III (Ottoman Sultan), 63
Agitprop, 349
Allah, 100
Amelia Frances Howard-Gibbon Illustrator’s Award, 428
American Dream, 397, 398
American girls, 246–47
American illustration electronic, 398–400 periodical, early twentieth century, 298–304
American Institute of Graphic Arts (AIGA), 451
American Scene, 330
Amphora, 6
Anthropomorphic, 2
Antoinette, Marie, 270
Appendix, 100
App, 488
Apple iPad, 488
Apple Macintosh, 462
Apple iPad, 488
Animal, 6
Animal, 55–56. See also Medical illustration
Baroque, 158, 159
color of flesh, 162
eighteenth-century obstetrical atlases, 163–64
Gray’s, 168–69
images of pathology, 168
images of surgery, 167–68
measured ideal, 161–62
publishing controversy, 160
realism, 160
real vs. ideal, 166–67
Renaissance, 156–58
Vesalius, 156–58
Ancien Régime, 272
Anderson, Benedict, 498
Anderson, Darrel, 463
Andrews, Bill, 471
Animals, Muslim art subjects, 65
Animated GIF (Graphics Interchange Format), 486
Anno, Mitsumasa, 418, 419
Annual (contemporary), 458
Annuals (19th century), 224
Anthropomorphic, 2
Antoinette, Marie, 270
Aubon, 99–100
App, 488
Apple iPad, 488
Apple Macintosh, 462
Apsaras, 73
Aquatint, 195, 197
Arabesque, 240
Architectonic, 9
Arellano, Manuel, 110, 111
Arenal, Luis, 117
Arisman, Marshall, 455, 458
Armitage, Frank, 473–74
Armory Show, 309
Armstrong, Rolf, 332, 334, 336, 337
Arnould, Nicolas, 269
Art Deco, 297–77
Art for art’s sake, 239
Art for commerce, 263–4
Artistic printing, 25
Artistic publishing, 25
Art Nouveau, 239, 277
Art Nouveau, 244, 303
Arts and crafts book, 236–39
Arts and Crafts Movement, 236, 239, 277
Art Students League, 294, 296
Artybashoff, Boris, 328, 404
Ashcan School, 231, 297, 309, 325
Assembly-line process, wood engraving, 219
Association of Medical Illustrators, 468
Astrid Lindgren Memorial Award, 429
Atget, Eugène, 242
Atherton, John, 401
Atles, 465
Attributes, 20
Attwell, Mabel Lucie, 264
Audubon, John James, 149, 150–51
Augmented reality, 492
Aura, 206
Automated presses, 200
Automatism, 316
Avant-garde, 309
Bauhaus and international style, 316–18
Constructivism, 316
Dada, 314
emergence of modernism, 309–10
Futurism, 312–14
global repercussions, 320
influence of modern art, 404–6
kitsch and, 319
fleurs dartistre, 310–12
political satire and, 318, 320
primitivism, 315
Suprematism, 315
Surrealism, 316
Avatars, 374
Awards, children’s books, 428–29
Aylward, William J., 342
Bacon, Francis, 145, 455
Baker, Clarence Matthew “Matt,” 382, 390, 391
Ballad sheets, 199
Ballantyne, Joyce, 335
Bâmbóyé of Òdó Òwà, 125
Bamidele, George, 128
Banderoles, 20
Barber Stephens, Alice, 304
Barbier, Georges, 278, 279
Barclay, McClelland, 333
Baren, 100
Barks, Carl, 381
Baroque anatomy, 158, 159
Barroňuñevò, Antonio, 113
Barr, Leon, 341
Barthes, Roland, 34, 239, 277, 368, 498
Bartram, William, 149
Baudrillard, 312–14
Bas-relief, narratives in, 123–24
Bastien, Alfred Theodore Joseph, 340
Batchelder Award, 428
Battala print, India, 50
Baudelaire, Charles, 34, 272, 274
Bauer, Ferdinand Lucas, 150
Bauer, Franz Andreas, 150
Bauhaus, International Style and, 316–18
Baumbhofer, Walter, 363, 364, 365
Baxter, George, 208
Baxter process, 208
Bayeux Tapestry, 7–9, 15
Bayley, Frederick: William Naylor, “Alphabet,” 218
Baynes, Pauline, 367

Children's book illustration (continued)

Postmodern influences, 427, 430
reaching the masses, 420
regionalism, identity, and adversity,
414–16
towards inclusivity in U.S. publishing,
423–26
twentieth century, 259

China, 72
color printing, 82–83
continuity and change, 83–84
copying and republication, 82
developmental Buddhist cave paintings, 72–74
dynasties, 72
earliest illustrated books and printed
images, 76–77
illustrated narratives in Ming books, 80–81
illustration and growing book trade,
77–78
lithography, 83–84
movable type, 83–84
narrative vs. mimetic images, 72
printed scrolls, 74–76
popular works, 79–80
relief illustrations, 72
religious texts, 78
secular texts, 78–79
self-improvement texts, 81–82
text and illustration, 76
wall paintings, 72

Chinese Horse, 3
Chirotypographic books, 19
Chitrakar, 38
Chitra-nirupan, 38
Chitrakiri, 40
Chocolate Drops, The (Kemble), 290–91
Christie, R. Gregory, 453, 454
Christi, Howard Chandler, 324
Chromologyography, 209, 210
Chromotography, 208, 209, 214, 289, 360
Chronophotography, 276
Chubb, Dorothy Foster, 468, 469
Chwast, Seymour, 408, 409
Civil Rights Act of 1964, 432
Civil Rights Movement, 451
Civil Rights Act of 1964, 432
Clayton Brothers, 461, 462
Classification systems, 146–47
Clayton, Thomas M., 328
Clare, E. Gregory, 146
Clayton, Thomas M., 328
Clifford, George, 146
Clifton, John, 330
Coben, Alan E., 453, 454
Cock, Hieronymous, 32
Codex, 9–10, 19, 46, 98
Codex Ascartian, 107
Codex Borgia, 107
Codex Florentine, 108–9
Coiter, Volcher, 144
Colbert, Jean-Baptiste, 268
Cole, Timothy, 289
Colin, Anais, 273
Colin, Hélène, 273, 274
Colin, Isabelle, 273

Colin, Laure, 273
Colin Mears Award, 428
Collectivization, 350
Colón, Raúl, 426
See also Latin America
Christian influences in narrative and
informational images, 109–11
illustrative taxonomies, 111–13
manuscripts and maps, 107–9
Colonialism, objectification and,
46–51
Colonna, Francesco, 24
Color, ephemera in, 207–12
Color printing, 208–12
China, 82–83
Colwell, Guy, 442, 443
Combe, George, 173
Comenius, Jan Amos, 249
Comic juxtaposition, 178
Comics. See also Comix
books in India, 52–53
Bronze Age (1973–1986) of, 386–87
Comics Code Authority, 383–84
Digital Age (2001–present) of, 393–94
early newspaper strips (1896–1945),
377–80
female audiences and creators, 382–83
Golden Age (1938–1956) of, 381
graphic novel, 390–93
Industrial Age (1831–1896) of, 377
language of manga, 387–49
MAD magazine, 216, 384, 456
marketing and sales, 386–87
Modern Age (1986–2001) of, 389–90
modern strips (1945–2001), 381–84
Peanuts, 383
Platinum Age (1897–1938) of, 380–81
rebirth of industry, 384–85
Silver Age (1956–1973) of, 384–85
syndicated licensing, 379–80
webcomics, 394
Comics Code Authority, 383–84, 385, 438
Comics Magazine Association of America
(CMAA), 384
Comix
in ‘80s and beyond, 448–49
censorship and decline of, 445, 448
creative variety in, 438–43
gay and lesbian, 444
underground, 438
Commedia dell’arte, 185
Commercio, arte for, 203–4
Commodore Amiga, 462
Company Painting, 35
Concanen, Alfred, 212–13
Concept art, 375
Conceptual illustration, 328, 411, 454
Concertina style, 78, 210
Conceptivism, 316
Continuous tone, 286
Cook, Henry, 160
Cook, Pēta S., 480–81

Coombes, Thomas, 200
Cooper, Heather, 454
Cooper Union School of Design for
Women, 296
Copernicus, Nicolaus, 144
Copyright, 35, 36, 100, 128, 160, 172, 253–55,
377–79, 394, 489, 490–91, 500
Corelli, Marie, 214
Coretta Scott King Award, 428
Cornwell, Dean, 300
Correspondence courses, 297–98
Correspondents, 220
Cortés, Hernán, 107
Corto, Carrington, 26
Cory, Fanny Young, 379
Costa, Cristovão da, 46
Costumbrismo, 114
Costume illustration (1540–1800), 267–72
fashion caricatures, 270–72
fashion plate, 270
French costume plates, 269–70
Gallerie des modes et costumes (plates), 270
Le Mercure galant (magazine), 268
Counterculture
alternative press, 432–33
appropriation of art sources, 434
in comics, 438–43, 444, 445, 448–49
feminist perspectives, 443–44
print and Black Panther Party, 434–35
psychedelic posters, 433–34
Counterpoint, 13
Couture, 274–75
Covarrubias, Miguel, 329
Cowper, William, 160, 161
Cox, Palmer, 254, 255
Craig, Johnny, 383
Crandall, Bradshaw, 324
Crane, Walter, 238, 239, 255–56, 257, 262,
311, 361
Cream of Wheat, illustration, 4–5
Crewd, 8
Critical theory, illustration, 498–99
Crowdfunding, 499
Cruikshank, George, 172, 176–77, 178, 183,
250–51, 264
Cruikshank, Isaac, 176–77
Crumb, Robert, 290, 291, 439, 440, 445, 448
Cruse, Howard, 444, 445
Cubism, 309
Cull, Peter George, 470, 471
Cultural appropriation, 128
Cultural capital, 88
Cultural hybridity, 128
Cultural nationalism, 305
Culture
mass media shaping and reflecting, 285–86
medical art in popular, 472–74

Culture industry, 346–47
Cunningham, Robert M., 451, 453
Curry, John Steuart, 330
Curtis, Cyrus H. K., 341
Curtis, Louise Knapp, 301
Cut, 199
Cyborgs, 480–81
Cyliner dies, 205

Dada, 314, 411
Dáda Áróróógún, 122, 125
Da Gama, Vasco, 46
Daguerre, Louis, 276
Daguerreotypes, 276
eApprentices, 276
D'Andrea, Bernard, 408
Dalvez, 411
Dalmatian Brothers, 219, 233–34, 253
D'Andrea, Bernard, 408
Darktown Comics (Worth), 290
Microscopy, nineteenth-century, 152
Microsoft Windows 1.0, 462
Middle-class families and women, depictions of in electronic illustration, 400
Middle Kingdom, 3
Mir, 90
Milhasco, Eugène, 455
Millais, John Everett, 214, 234
Miller, Frank, 388, 389
Miller, J. Abbott, 34
Miller, J. Howard, 353
Miller, Muriel McLachie, 468
Mimesis, 72
Mimetic images, China, 72
Ming dynasty, 72, 78, 82, 84
Miniatures, 14, 60
Mini-comic, 448
Mirak, Aqa, 64
Mitite-e, 90
Mitchell, Charles D., 230
Mitchell, Lucy Sprague, 415
Mitchell, W. J. T., 388
Mizuno, Junko, 389
Mnemonic devices, 40
Modern art, influence, 404–6
Modern design schools, India, 51–52
Moderne, 328
Modern era. See also Latin America
Africa, 129–31
independence as theme, 113–14
Latin America, 113–18
newspapers, 129–30
Modern illustration, Vierge, Gillot, and, 222–26
Modernism emergence of, 309–10
reaction to, 330–31
Moldof, Kirk, 474–75
Molecular visualization, 479, 482
Molleindustria, 494
Mori, 90
Monet, Claude, 223, 224, 274
Monroe, Marilyn, 34
Moonbot Studios, 492
Moore, C. L., 370
Moran, Thomas, 217
Moreno, Pepe, 394
Morgan, Wallace, 326, 327, 342
Morgan, Wayne, 254–55
Morin, Edmond, 220, 221
Morusobu, Hishikawa, 98, 99
Morris, William, 236, 239, 262, 288, 310, 311, 360, 361
Mortellaro, Tony, 386
Moscoso, Victor, 433–34
Moser, Alice Adelaide, 336
Moully, Françoise, 448, 457
Mouse, Stanley, 433, 435
Movable type
China, 83–84
invention of, 20–21, 22
Moxon, Edward, 234–35
Mozert, Zee, 332, 334, 336, 337
Mucha, Alphonse, 244, 245
Muck, Otto, 366, 367
Mughal influence, India, 45–46
Mulvey, Laura, 148, 436
Munster, Sebastian, 126
Murad III (Ottoman Sultan), 62
Mural II, 302, 330, 355
in caves and tombs, 3, 6–7, 38, 73, 77, 131
Mexican revolutionary ideals in, 117–18
Murphy, Charles F., 384
Murray, Doug, 394
Murray, John, 224
Musavi, Huseyin, 64
Mushu-e, 89
Music in the home, 212–13
Muslim context advent of lithographic printing, 69–70
animals as subjects, 65
broadening of illustration market, 68–69
Islam and prohibition of images, 55–56
knowledge illustrated, 65–68
landscapes, 61–62
legitimating the ruling monarch, 62–64
naturalism vs. abstraction, 58
oration vs. illustration, 60–61
Prophet Muhammad, 59–60, 62, 446
representing the unrepresentable, 58–60
ruling states, 55
subject matter in illustrated books, 61–70
taxonomy and legitimation of hadith, 56
technical aspects and patronage, 56–57
Mutis, José Celestino, 110
Mutoscope cards, 336
Myrick, Leland, 392
Nakazawa, Keiji, 389
Nanteul, Robert, 186, 187
Napoleon Bonaparte, 176
Napoleon III (Emperor), 274
Narrative realism, 285, 398–400
Narratives, Edo-Bini plaques, 123–24
Nash, Paul, 340
Nast, Condé, 278
Nast, Thomas, 227–29
Naush, Mattačič, 61
National Institute of Design (NID), 51
Nationalism, 48, 398–400
Natural history, inventory of world, 142–44
Naturalism, Muslim art, 58
Natural philosophy, 139
Natural science beginnings of botanical botany, 140–41
classification systems, 146–47
illustrating new environments, 147, 149–50
illustration standards, 146–47
inventory of world, 142–44
Leonardo da Vinci and Albrecht Dürer, 139–40
modern zoology and veterinary medicine, 142
nineteenth-century, 150–52
nineteenth-century microscopy, 152
observation, representation, and human anatomy, 142
optical technologies, 144–45
questioning authority, 140–41
Natya Shastra, 40
Nazi Germany propaganda, 350–51
war art of, 344–45
Negotiated meaning, 113
Nehru, Jawaharlal, 51
Neoclassic, 187–88
influence of, 162–63, 167, 277
Onwyn, Thomas, 204
On-The-Verge Emerging Voices Awards, 429
On-demand printing and online publishing, 494, 495, 497
OncoMouse, 480
Old Kingdom, 3
Okubi-e, 90
Okamoto, Kisen, 100
Old Kingdom, 3
Oleographs, 50
Olòwé of Ìsì Èkùkì, 124, 125
Onaboro, Aina, 129
OncoMouse, 480
On-demand printing and online publishing, 494, 495, 497
O'Neill, Rose, 249, 254, 264
Online community, 496
Online publishing, 495, 497
Onmugata, 92
On-The-Verge Emerging Voices Awards, 429
Onwym, Thomas, 204
Op-Art, 455–56
Op-Ed page, 455–56
Opón ifù, ritual objects and images, 122–23
Oppositional meaning, 113
Optical technologies, revolution of, 144–45
Oriental, 68
Orientalism, 69, 327
Ornamentation in Arts and Crafts movement, 236–38
in Art Nouveau, 244
in Indian art, 40
in Islamic manuscripts, 60–61
rejection of, 318, 451
Orozco, José Clemente, 117
Orphan works, 491, 496
Orta, García da, 46
Osman, Nakkas, 59, 64
Ozim, Ray, 391
Oswald, Lee Harvey, 459
Ottes, Fred, 453
Otomo, Katshuhiko, 387
Ottaviana, Jim, 392
Outcault, Richard Felton, 254, 341, 377
Padget, Dorcas Hager, 468
Page bleeds, 328
Paint Box Era, 463
Panopticion, 165
Panter, Gary, 448
Paper, innovations in, 202
Paper, innovations in, 202
Paquin, Jeanne, 274
Paradise in libertà, 313
Parish, Maxfield, 303, 333
Participatory culture, 255
Pastel painting, 432
Patat, 49
Paterson, James, 488
Pathophysiology, 478
Patten, Irene, 334
Patten, Laurette, 334
Patterson, Russell, 323, 324, 326
Paul, Frank R., 370
Paulin, Jean-Baptiste, 216, 220
Paul, Frank R., 370
Pauling, Linus, 479
Peak, Bob, 451, 453
Peintre-graveur (painter-etcher), 31
Petite, Charles Sanders, 34, 452
Pence, George, 30
Penfield, Edward, 246, 303
Pennell, Joseph, 296, 348
Penny bloods, 359–60
Penny dreadfuls, 359–60
Perkins, Jacob, 202
Perrault, Charles, 249
Petersham, Maud, 420
Petersham, Miska, 420
Pettit, George, 334
Phaid, 42
Philip II (King), 108
Philip IV (King), 32
Philpion, Charles, 178–80, 183, 221
Photograms, 276
Photography, 276–77, 286–87, 339
as or in illustration, 97, 292, 316–17, 320, 336, 339, 356, 390, 397–98, 456–57, 462
criticism and theory of, 148, 276–77
in printing, 115–16, 240, 256, 259, 270–80, 288
Photomontage, 316
Photo-trichromatic printing, 259
Photoxylography, 208, 289
Phrenology, 173
Phrygian cap, 299
Picabia, Francis, 314
Picasso, Pablo, 196, 310, 311
Pictorial narrative, Upper Paleolithic art, 2–3
Pictorial turn, 388
Picture book apps, 489, 492–93
Picture book illustration, awards, 428–29
Picture Book of the Year Awards, 428
Pictureosque, 47
Picasso, Ernest, 342
Piggot, Charles, 200
Pingat, Émile, 274
Pinkney, Gloria Jean, 242
Pinkney, Jerry, 424, 430
Pin-ups, 334–35, 336, 337
Pinne, Giovanni Battista, 188, 190
Pissarro, Lucien, 236, 238
Pissarro, Camille, 238
Pitaru, Amit, 488
Pitt, William, 174, 176
Plakatstil, 348
Plates, mass production, 202
Platinum Age, comic books (1897–1938), 380–81
Plato, 8
Pleydewurff, Wilhelm, 22, 25
Poe, Edgar Allan, 301, 310, 366
Pouret, Paul, 277–78
Polit, Leo, 426
Political satire. See Caricature
Pollock, Jackson, 310, 311
Pollock, Griselda, 436
Pollock, Jackson, 320, 405
Polychrome, 9
Pop Art, 432
Pop Surrealism, 460
Popular culture, medical art in, 472–74
Popular works, China, 79–80
Portable shrines, India, 42
Popular works, China, 79–80
Portraits, 40, 435–54
Poster Movement, 242–47
Poster Movement, 242–47
Psychadelic, 433–35
war, 342, 345–54
Post-Impressionism, 404
Post-Impressionists, 309
Postmodern era, 451
Postmodern era, 451
crucial marketplace changes (1975–1990), 458
digital revolution, 462–63
<table>
<thead>
<tr>
<th>Term</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work-for-hire</td>
<td>323, 381, 386</td>
</tr>
<tr>
<td>Works Progress Administration (WPA)</td>
<td>355</td>
</tr>
<tr>
<td>World War I. See also Wartime imagery art of</td>
<td>340, 342</td>
</tr>
<tr>
<td>impact on gift book publishing, 263–64 propaganda, 345, 347–48</td>
<td></td>
</tr>
<tr>
<td>World War II. See also Wartime imagery propaganda, 351–54 reportage in, 342–45</td>
<td></td>
</tr>
<tr>
<td>Worms, Jules</td>
<td>220</td>
</tr>
<tr>
<td>Worth, Charles Frederick</td>
<td>274</td>
</tr>
<tr>
<td>Worth, Thomas</td>
<td>290</td>
</tr>
<tr>
<td>Wound-man</td>
<td>156</td>
</tr>
<tr>
<td>Wrenn, Thomas</td>
<td>370</td>
</tr>
<tr>
<td>Wrightson, Bernie</td>
<td>385</td>
</tr>
<tr>
<td>Wu Youru</td>
<td>84</td>
</tr>
<tr>
<td>Wyeth, N. C.</td>
<td>4, 293, 373</td>
</tr>
<tr>
<td>X-ray crystallography</td>
<td>479</td>
</tr>
<tr>
<td>Xylography</td>
<td>18–19</td>
</tr>
<tr>
<td>Yakusha-e, print of actors</td>
<td>90–92</td>
</tr>
<tr>
<td>Yamamoto, Yohji</td>
<td>282</td>
</tr>
<tr>
<td>Yampolsky, Mariana</td>
<td>118</td>
</tr>
<tr>
<td>Yazdani, Ashley Benham</td>
<td>428–29</td>
</tr>
<tr>
<td>Yellow-backs</td>
<td>255–56</td>
</tr>
<tr>
<td>Yellow Book (periodical)</td>
<td>240, 241, 246, 247, 341</td>
</tr>
<tr>
<td>Yellow journalism</td>
<td>341</td>
</tr>
<tr>
<td>Yokohama-e</td>
<td>97</td>
</tr>
<tr>
<td>Yoruba door panels</td>
<td>124–25</td>
</tr>
<tr>
<td>Edo-Bini plaques</td>
<td>123–24</td>
</tr>
<tr>
<td>indigo dyed textiles Adire Elóko</td>
<td>136–37</td>
</tr>
<tr>
<td>representation for</td>
<td>121</td>
</tr>
<tr>
<td>ritual objects and images of divination</td>
<td>122–23</td>
</tr>
<tr>
<td>Yoshitoshi, Tsukioka</td>
<td>89, 93</td>
</tr>
<tr>
<td>Young, Ed</td>
<td>425, 430</td>
</tr>
<tr>
<td>Young, Murat Bernard &quot;Chic&quot;</td>
<td>379</td>
</tr>
<tr>
<td>Yuan dynasty</td>
<td>72, 84</td>
</tr>
<tr>
<td>Yu Xiangdou</td>
<td>81</td>
</tr>
<tr>
<td>Zapata, Emiliano</td>
<td>116</td>
</tr>
<tr>
<td>Zhang Hua</td>
<td>74</td>
</tr>
<tr>
<td>Zine</td>
<td>394, 448</td>
</tr>
<tr>
<td>Zogbaum, Rufus</td>
<td>292</td>
</tr>
<tr>
<td>Zola, Émile</td>
<td>274</td>
</tr>
<tr>
<td>Zoology, birth of modern</td>
<td>142</td>
</tr>
</tbody>
</table>