Catalogue of the EXHIBITION
EXHIBITION
of reproductions
of paintings
by
Old Masters
and
Modern American Painters
and
Illustrators
1921
THE great paintings of the world represent to mankind the most direct and comprehensive expression of beauty and spiritual force known; consequently as a cultural and inspirational factor in our daily lives their value is incalculable.

Until the advent of practical photography, and especially half-tone engraving, the potent influence of pictorial art was restricted to those who could afford to purchase original paintings and drawings, and to the comparative few who could visit the public art museums. Even the early prints from wood-cuts, etchings and mezzotints were not produced either in sufficient numbers or cheaply enough to reach the rank and file. This form of art too often fell into the hands of private owners and became lost to the general public.

But from the inception of the black and white half-tone process of reduction and printing the influential value of every great work of art became tremendously enhanced. Even though the beautiful color of the masters was reduced to monochromatic terms, the dramatic message, the design, and the
tonal beauty were brought to us all. Who cannot testify to the pleasure and inspiration derived from these?

To fill the very serious need of color, the agitation to adapt the half-tone process to color printing began to show itself about twenty-five years ago. At first feeble, false, incoherent, it has moved steadily and rapidly forward to the astonishing qualities of truth and brilliancy as manifested in this exhibition of prints, which, by the way, are not specially printed engravers' proofs, but are what one might call "press proofs" run on the paper stock used in the magazines or books in which they originally appeared. It is essentially a display of practical printing.

Many of these proofs are from world-famous paintings which hang in the public art galleries and private homes of America. Millions of copies of these have reached the hands of the people for an individual expenditure too trifling to mention.

The serious-minded painter and illustrator are recognizing the craft of color printing as an allied art destined to play a very impor-
tant role in the furtherance of a cherished aim, which is to reach the largest public possible with their message of artistic beauty and dramatic expression.

It is very evident what stimulus and encouragement the results shown in this exhibition offer to the painter of pictures, the more so if he feels the deep significance of art as a vital cultural propaganda.

N. C. WYETH
WHEN the idea of presenting reproductions of the old masters in The Ladies' Home Journal was conceived, two objections were raised:

First, it would be impossible to secure adequate reproductions.

Second, the public would not respond to the pictures.

I was convinced that the difficult art of color reproduction had made such great strides in America that even under the severe pressure of the necessarily rapid printing that the editions of the magazine called for, the results would surprise in their excellence. They did. They were, in fact, regarded as almost incredible by experts here, and letters came from Europe asking as to the processes employed. The owners of the paintings, frankly skeptical of the plan when it was broached to them, were amazed at the wonderfully faithful reproduction of color, feeling and the most delicate tones and shadings. In several instances, personal copies were printed for their own records.
The response on the part of the public was exactly what any one who thinks straight and has confidence in the American public might have surmised. Never did a single "feature" give greater pleasure to its readers. The large editions were sold out, and the actual demand was never met. The public responded as it always does to the best when it is given to them in the best way.

EDWARD W. BOX
In the October, 1917, number of Scribner's Magazine there appeared as frontispiece a remarkable reproduction in color of the painting by Goya in the Frick collection entitled "The Forge." This was the first of a series of reproductions of modern paintings selected for the reason that color was to be one of the chief attractions in the series. Degas, Manet, Whistler, Renoir and Zorn were among those published, and among those unpublished but reproduced are Orpen, Segantini, Zuloaga and many others.

In order to have faithful reproductions, it was necessary to work directly from the paintings, and as the paintings could not be removed to the engraver's photographic gallery, it was necessary to go to the paintings in every case for the color separations and comparison of proofs with the originals. As the subjects were in private collections and galleries in various cities, it meant much travel and painstaking effort on the part of the engraver.

This difficult commission was successfully accomplished, as is shown by the reproductions in this exhibition.

J. H. Chapin
Art Editor Scribner's Magazine
CATALOGUE OF THE EXHIBITION

1. Abbey, A. A.  
   King Lear, Act 1, Scene 1  
   Metropolitan Museum

2. Adams, John Wolcott  
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   The Ladies' Home Journal

3. Andersen, Frederick A.  
   Illustration  
   The Ladies' Home Journal

4. Anderson, Karl  
   A Midsummer Night's Dream  
   —Mendelssohn  
   The Steinway Collection

5. Beasley, Wm. Jean  
   City Gates  
   Century Magazine

6. Beasley, Wm. Jean  
   Wild West at Madison Square  
   Garden  
   Century Magazine

7. Beha, Hilda  
   Two Portraits  
   Woman's Home Companion

8. Bent, Anna Whelan  
   A Lady of the Late Seventies  
   Century Magazine

9. Biggs, Walter  
   Illustration  
   The Ladies' Home Journal

10. Biggs, Walter  
    Illustration  
    The Ladies' Home Journal

11. Biggs, Walter  
    Illustration  
    The Ladies' Home Journal

12. Blumenschein, Ernest  
    MacDowell's Indian Suite  
    The Steinway Collection

13. Botticelli  
    Madonna  
    The Mrs. John Lowell  
    Gardner Collection

14. Brangwyn, Frank  
    Coronation  
    Collier's Weekly

15. Branner, F. S.  
    Albert, King of the Belgians  
    The Ladies' Home Journal

16. Coen  
    The Lake  
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17. Chadwick, Wm.  
    Mountain Laurel  
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18. Chambers, C. E.  
    Illustration  
    Woman's Home Companion
40. Gainsborough
   Mrs. Sheridan
   The George W. Elkins
   Collection

41. Gainsborough
   The Tontine Boats
   The Charles P. Taft
   Collection

42. Gainsborough
    Duchess of Devonshire
    The J. Pierpont Morgan
    Collection

43. Ghirlandajo, Domenico
    Giovanni Cornalbini
    The J. Pierpont Morgan
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44. Gilchrist, W. W.
    Cover
    Woman's Home Companion

45. Gles, Howard
    Illustration
    The Ladies' Home Journal

46. Gles, Howard
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47. Holbein
    Sir William Butt
    The Mrs. John Lowell
    Gardner Collection

48. Giotto
    Head of Christ
    The Mrs. John Lowell
    Gardner Collection

49. Goya
    The Forge
    The Henry C. Frick Collection

50. Guerin, Jules
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    Building, Washington, D. C.
    Scribner's Magazine

51. Hals, Frans
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    The Charles P. Taft Collection

52. Hals, Frans
    Portrait of a Young Man
    The Charles P. Taft Collection

53. Hobbema
    Landscape
    The Charles P. Taft Collection

54. Hoffmaur, Chas.
    A Wet Day in the Somme Country
    Scribner's Magazine

55. Holbein
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    The Mrs. John Lowell
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56. Holbein
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57. Homer, Winslow
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58. Hopper, J.
The Seaside Children

59. Johnson, J. C.
France
The Steuart Collection

60. Kolter, A. L.
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61. Kuniyoshi
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62. Lawrene, Ernest
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63. Lebrun, Virge
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64. Lach, George
Serigraph's Magazine

65. Macomber, L. E.
Map of Proud Estate

66. Manet, E.
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67. Martin, Henry
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68. Mauve, A.
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82. More, F. Luis, N. A.
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86. Nicholson, Hubert
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87. Oakley, Violet
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Mural
State Capitol at Harrisburg

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State Capitol at Harrisburg

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96. Oakley, Violet
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97. Offenhaus, J.
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98. Olinsky, Ivan
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169. Tapestry
Metropolitan Museum of Art, N. Y.

170. Chinese Silk Rug

171. Portrait of a Child
The Reproductions
in this Exhibition
were made by
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PHILADELPHIA & NEW YORK