B I B L I O G R A P H Y


C H E C K L I S T

All objects are in the collection of the Hood Museum of Art.

William Bradley, American, 1868–1962
When Hearts Are Trump by Tom Hall, 1894, lithograph; PS.953.133
The Chap Book (“Pegasus”), 1895, lithograph; PS.973.30

William Carqueville, American, 1871–1904
Lippincott’s for January, 1895, lithograph; PS.967.211

Frank Hazenplug, American, 1873–1908
The Chap Book (“The Black Lady”), 1895, lithograph; PS.167.213

Maxfield Parrish, American, 1870–1966
Scribner’s Number Fiction August 1897, 1897, lithograph; PS.967.133

Ethel Reed, American, 1876–before 1920
In Childhood’s Country by Louise Chandler, 1896, lithograph; PS.972.170

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H O O D
M U S E U M   O F   A R T

www.hoodmuseum.dartmouth.edu

Designed by Christina Nadeau, DPM
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In the late decades of the nineteenth century, in urban areas throughout America, small posters with striking imagery, bold coloring, and strong compositional elements started popping up in shops, windows, newsstands, and bookstores. These posters, many of which advertised magazines and books, attracted audiences with their aesthetic vibrancy. Previously, advertisements had been more strictly informative, outlining the contents of specific publications or listing the benefits and details of products. These were the unsigned works of craftsmen who cared more about pleasing their clients than aesthetic expression. Not surprisingly, then, the unconventional nature of the new wave of posters, singular in conception and creative in composition, was met with great enthusiasm.

This was a new and untested medium. In an age when the constant bombardment of images in books, magazines, and newspapers was to be expected, it is no wonder that the poster has become little more than white noise. Since its inception, the poster has changed in shape, content, and style, adapting to the visual, aesthetic, and technological milieu of the period. The poster has become part of our urban landscape and a catalogue of our visual aesthetics. While we may find it odd to consider the poster as high art, this Space for Dialogue invites you to allow for the possibility. Advertising with Style specifically explores the artistry and stylistic influences that were part of the American “Poster Craze” of the 1890s, a phase that changed the way Americans looked at posters and established the artistic standards borne by the medium today.

On your way to work today, you probably passed a dozen or two. On your lunch break, you saw a handful more. On your way home, when you stepped into the grocery store, there they were again. But did you remember seeing them? In an age when the constant bombardment of images in books, magazines, and newspapers was to be expected, it is no wonder that the poster has become little more than white noise. Since its inception, the poster has changed in shape, content, and style, adapting to the visual, aesthetic, and technological milieu of the period. The poster has become part of our urban landscape and a catalogue of our visual aesthetics. While we may find it odd to consider the poster as high art, this Space for Dialogue invites you to allow for the possibility. Advertising with Style specifically explores the artistry and stylistic influences that were part of the American “Poster Craze” of the 1890s, a phase that changed the way Americans looked at posters and established the artistic standards borne by the medium today.

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