

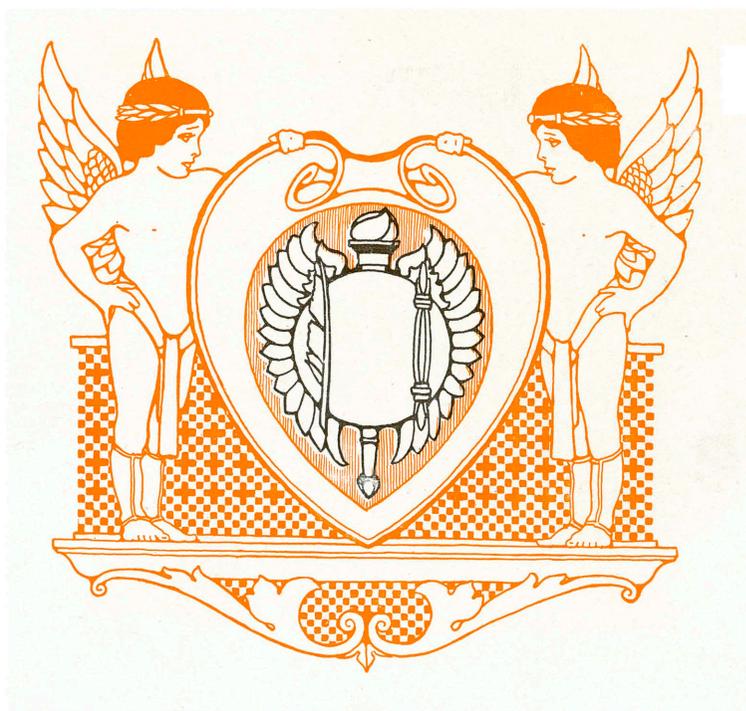
CHARLES  
DANA  
GIBSON





CHARLES DANA  
GIBSON

A STUDY OF THE MAN &  
SOME RECENT EXAMPLES OF  
HIS BEST WORK



P. F. COLLIER & SON  
NEW YORK MCMV

NO. 139  
G. 3 C 4  
Vol.  
copy 2

THE LIBRARY OF  
CONGRESS.  
Two Copies Received  
MAY 1 1905  
Copyright Entry  
May 1, 1905  
CLASS. & X.C. No. 115693  
COPY A.



WERTRUDE KASEBEER

COPYRIGHT 1905 BY COLLIER'S

CHARLES DANA GIBSON  
IN HIS STUDIO

*All drawings in this book have been copyrighted by  
Collier's Weekly and P. F. Collier & Son*

1117

21



COPYRIGHT 1905  
BY COLLIER'S





HOUGH Charles Dana Gibson has been famous and successful for a dozen years, and is still a young man, it is not to be supposed that he escaped the usual course in the School of Hard Knocks which falls to most men who are worth their salt in the artistic profession. The important facts in his career may be briefly stated, as they were taken from the artist's lips by the writer of this article. The first of American draughtsmen was born near Boston, at Roxbury, Mass., in 1867. His family is of good American stock, the male members having generally combined physical strength with marked intellectual traits. Gibson himself, standing over six feet and of powerful frame, is a typical specimen of his race. "I often feel," he said with a smile, "that it is absurd for a big fellow like me to play at work with a little pencil."

Mr. Gibson's father settled at Flushing, Long Island, when the future artist was but three weeks old, and so he grew up to all intents and purposes a New York boy. Mr. Gibson whimsically denies that he was ever what is called a "youthful prodigy," or that at an early age he displayed a remarkable precocity for art. "At any rate," he said to the present writer, "I have never seen any barn-doors decorated with my colored crayons, and if I made sketches in those days, my parents probably destroyed them out of regard for my feelings in years to come. But I did begin to make pictures, or attempts at pictures, when I was still a boy, and when I was seventeen I joined the classes of the Art Students' League. Such is the confidence of youth, that by the time I was nineteen I thought I 'knew it all'—perhaps a little more—and so I took a studio here in New York and began to turn out drawings."

Art is proverbially a stern mistress. Many a man has served a harder apprenticeship than did Gibson, but his probation was sufficiently trying, as has been hinted already, and he proved by frequent reverses the old, old truth that there is no royal road to success. Two years of study with the New York Students' League and a brief course later at Julien's atelier in Paris—that was the sum of Gibson's artistic education so far as it was picked up in the professional schools.

But life was teaching the ambitious young artist as no drawing-master, no copying from models, could teach him. He was learning with eager eyes, in the thick of the hustling crowds, the varied scenes of New York. No doubt his early setbacks went to strengthen his equipment. His instructors in the technique of art had failed to identify him as a genius or



in any way to remark his native capacity. One surmises that he has not, in consequence, a very high opinion of the encouragement and inspiration to be derived from the conventional artistic training.

“When I got out of the art school,” he says, “I could draw no better, to all appearances, than when I went in—at any rate, my work wasn’t a bit more salable. But I made up a portfolio of all sorts of things I had done in the school—awfully bad, no doubt, the greater part of them were—and started out to see what I could do. I visited every publishing house, photo-engraving establishment, and lithographer in the city of New York. They were all very polite; they even became pleasantly familiar with me, and some of them really wished to help me, but none of them wanted my work. I would take a bundle of drawings to a publishing house—not skipping the biggest places—and give them to the boy without my name and address, saying I would call in a day or two. Sometimes I would go back for them—oftener I left the drawings altogether, in a desperate hope, I suppose, that they might be used if I ceased worrying about them.”

The first success came when “Life” accepted a drawing, and the art editor invited young Gibson to submit other specimens of his work. The story is told that the ardent young man at once offered a dozen drawings, which were not unkindly declined. There were rebuffs and disappointments still to be encountered, but the worst was past, and a market had been opened for him by that first picture in “Life.” Within a year his pen-and-ink sketches were in general demand. “Scribner’s” gave him a commission to illustrate “The Luck of the Bogans,” a story by Sarah Orne Jewett; and almost immediately his distinctive style began to make itself felt. Next the “Century” recognized the young artist, and then “Harper’s” took him up, very soon afterward making a contract with him by which he was to draw for no other monthly publication during a year.

The hard time of probation was over for Gibson. His feet were at last planted in the paths of success. Publishers were now competing for his work. It should be remembered that at this time he had not reached his twenty-fifth year.

Once upon a time, in the early heyday of the Gibson Girl’s popularity, that keen critic, Mr. Israel Zangwill, wrote: “Mr. Gibson merits the pride with which his countrymen speak of him. He has created the ‘American Girl,’ and a charming creature she is, though modeled on an Irish girl, they will tell you in the Latin Quarter.”



*"Yes, or No?"*





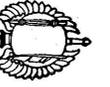






COPYRIGHT 1906 BY COLLIER'S

*His Fortune: "You are going on a long journey!"*









The Gibson Girl includes these seven distinct types: The Beauty; the Boy-girl; the Flirt; the Sentimental; the Convinced; the Ambitious; and the Well-balanced. The last-named is the artist's favorite, for it is she who comes nearest to the ideal of young American womanhood. The Well-balanced Girl is all harmony, she is loved by many men, she refuses many offers of marriage and still retains the friendship of the men. She is a happy combination of the six other types of the Gibson Girl—beginning with the professional Beauty, who is tall, well-built, knows how to dress, full uniform, age eighteen to twenty. The next type, the Boy-girl, is a "good-made frocks, smokes will help you out of a talks with disconcerting she chooses, is a bit of a the excitement of nearly away horse than the atten-Gibson's Sentimental Girl fancies she loves a certain other who perhaps wears man think she adores him earnest, when she suddenly discovers she loves him not. The Convinced Gibson Girl sets herself a certain course to pursue and follows it up without taking a single side-step. The Ambitious type has a well-defined object in life and is constantly at work trying to attain it by making her entire life subservient to it.



COPYRIGHT 1905  
BY COLLIER'S

Beauty, who is tall, well-is always on parade in to twenty. The next type, fellow" sort, wears tailor-cigarettes, plays billiards, scrape as well as into one, audacity about anything "sport," and enjoys more losing her life on a run-tions of a love-sick man. is extremely romantic, man until she meets an-better boots, makes each until he takes her in



A famous English writer once wrote a whimsical essay to prove that instead of Art imitating Nature, as most people conceive the process, the reverse of this actually takes place. The writer pointed out how women generally assimilate any recognized artistic type of beauty, Nature thus conforming to the prescription of Art. The fallacy is ingenious enough, and the vogue of the Gibson Girl might be cited as confirmatory evidence. It seems to be generally admitted that Mr. Gibson's famous and beautiful type has many sisters among the reigning beauties of the land. Whether Mr. Gibson has herein assisted Art to impose its rule upon Nature, according to the ingenious English writer, is a question which the present writer need not attempt to settle. The fact remains that we saw her first in the pictures of Gibson, and then we began to see her—or did we only fancy this?—in the circles of wealth and fashion.



It is an ill-kept secret among Mr. Gibson's friends that he is somewhat inclined to resent the predominance which the critics accord to the Gibson Girl in any consideration of his work. And yet, looking back over the artist's busy and brilliant career—he has not passed his thirty-eighth year—it must be recorded that his creation of this charming type, now universally identified as the Gibson Girl, was the chief factor in his first important success. The Gibson Girl became the rage upon the publication in New York, in the fall of 1894, of the first collection of the artist's drawings. The book was received with unexampled favor by the public, and the critics acknowledged it to be of marked significance in the history of American art. The vogue of the Gibson Girl has continued to the present hour, when her creator is, to say the truth, a little tired of it, and would like to be considered for another kind of artistic performance.

For it is upon his cartoon work, his portrayals of the many and varying aspects of American life and manners, that Mr. Gibson's fame and success as an artist really rest. No other illustrator seems to have so fully the power of making his picture tell a story without words; and, whether rollicking in delicious humor or pointing a moral with earnest purpose, his every drawing commands and holds attention.

It may be safely said that Mr. Gibson's work, in this capacity to tell its own story, surpasses the work of the late George Du Maurier. Mr. Du Maurier relied to a great extent upon the witty text by which his drawings were accompanied. The Gibson cartoon really needs no words, although in conventional form a title is affixed to his pictures as they appear. And every day his work becomes surer and truer.

Mr. Gibson has lived a long time in the heart of New York, where he has been easy to photograph and write about, and for many years his drawings and books have been seen of all men. If the mental image which the great public has of him could be projected on a screen, it would no doubt fill the souls of his friends with laughter. It would be something like this: A man of extreme height and slenderness, clad as the lilies of the field, in the latest London clothes, devoting his mornings to outdoor recreation in immaculate flannels, his afternoons to receptions where he is the adored of many admirers in beautiful gowns, which he studies carefully for effects in his next drawings, and his evenings to dinners and dances, with late suppers to end the arduous day. This is probably pretty nearly the Gibson of the matinee girl, and the college undergraduate who plasters his rooms with Gibson pictures. They would not recognize the broad-shouldered, loose-jointed, husky-looking man in a blue serge suit



COPYRIGHT 1936  
BY COLLIERS

*"The Eternal Question"*













who swings into Thirty-first Street every morning at 9.30, with the look of energy and determination which betokens a hard day's work.

And Mr. Gibson does it; day after day, as regular as clockwork, he is in his studio and works with pertinacity and skill. A Gibson drawing does not grow of itself. It is hammered out till the artist himself realizes something of his conception. He draws from real people, and his choice of a model for a given character is made with great care and discernment. A street Arab his friends from whom one minor figure in a ball matches are attended express "Two Strikes

Natural talent, keen and inclination for com- things needed to explain ing his head turned by simply more industrious do better work than ever.

of what he wants to do, medium can be used. He a thorough artist in spirit, pose. There is nothing artificial about him. His abounding humor would drive him to derisive laughter at himself if he attempted a pose of any kind. With every temptation to act the successful artist, he remains just a good fellow. Manly, straightforward men of talent in all professions are his friends because he is that kind of a man himself. There never was an artist with a healthier mind—clean, honest, appreciative. With that permanent equipment it is no wonder that he has gone ahead in his art, and is bound to continue to grow. Life with its amusing contrasts and vicissitudes never grows stale to a nature like his. But a man's fame frequently stands in the way of his widest recognition. This has been often said about humorists. The fact that Mark Twain is a great humorist has prevented the full recognition of his wonderful skill as a serious literary artist. There are chapters in his books which have not a gleam of humor in them, but which as serious descriptive writing are almost unequalled in American prose. It has been often noted that a speaker in Congress who gets a reputation as a wit will seldom be listened to in elaborate, statesmanlike efforts.

If one may venture on that dangerous thing, a literary analogy, it



COPYRIGHT 1905  
BY COLLIER'S





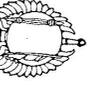
would be that Gibson is the Thackeray of black-and-white drawing and Phil May is the Dickens. This means, of course, that Mr. Gibson is more of a satirist than a humorist. While he draws real faces of real people, he puts them in positions which suggest the contrasts and ironies of life. This removes him from the category of merely clever draughtsmen into that field of social satire and philosophical observation where the great artists in black and white from Hogarth to the present have always exhibited their genius; emphatically that Mr. Gibson has never used his satire to make fun of what is worthy and ideal, but that it has been directed against sham, hypocrisy, and self-deceit. If he has, to an appreciable extent, formed the taste of young men and young women in dress, he has favor of what is straight, honorable, genuine, and gentle in conduct.



Of his technical side the present writer can not speak with the authority of an artist, but he knows that men of artistic accomplishment, who judge a drawing with full knowledge of how it is done, have increasing admiration for Mr. Gibson's skill in the manipulation of pure line. They know that there is no more exacting medium of expression than pure line. As it is drawn it stands, and there are none of the accidental effects of colors blending into each other which sometimes surprise the painter himself and are beyond his best ability. When the line which you draw is to be reproduced autographically on a plate, you can not "fake" it, to use the slang of the studio. It is hard-and-fast and irrevocable. Whatever else may be said of Gibson's drawings, they are at any rate honest, not softened by half-tone plates, or given the glamour of color reproduction—although he has recently shown that he can draw most effectively in pastel. He draws from life as best he knows how, and the line which depicts life as he sees it is reproduced exactly as he drew it, so that the art critic, if he disapproves of Gibson, has the exact document from which to judge him. You can not read any ulterior purpose into these veracious drawings. There is no smudge of color or breadth of crayon line into which you can put your own idea of the drawing. There is no room whatever to doubt exactly what he meant to express; whether he always accomplishes it technically, the practical artist can best judge.



*“Two Strikes and the Bases Full!”*





FEB 23 1946





This marvelous skill and simplicity in the use of line is shown to its best advantage in the faces which Gibson draws. The way in which he expresses emotion and varied feelings, some of them the most fleeting, by a few simple strokes of the pen, is the admiration of all good craftsmen. Whether it is a gleam of humor, a touch of despair, a bit of coquetry, or the direst tragedy—a few firm lines tell the whole story, and tell it subtly, but unmistakably. No artist can express the varied emotions and the depth of emotion which Gibson being a man with a grasp therefore entirely natural side of Mr. Gibson is dis-given literary reality to and Her Friends,” and actors, with their circles the same sort of currency characters created by a Pipp has been drama-Thomas. That is the few artists have accom-and so did Du Maurier is in these things, as has of a satirist as Thackeray; and while satire is his prevailing weapon in a literary way, there are frequent touches of the best kind of sentiment, which never degenerates into sentimentality. One of the drawings which is here reproduced, of a very old man whose grandson is telling his fortune, and announces, “You are going on a long journey,” is a bit of the inevitable pathos of youth and old age. These are the qualities that give Mr. Gibson the widest appreciation among those who understand what is best in literature and art.



COPYRIGHT 1905  
BY COLLIER'S

Those of us who follow his work, as it appears, with something more than the interest of the casual reader, note his steady development and the broadening of his viewpoint. Instead of repeating himself, Mr. Gibson has grown in his appreciation of the ironies of life in *all* classes. He does not produce types so much as individuals. The student of types is apt to gather into one portrait the eccentricities of a dozen faces belonging to the species. The result is an unmistakable type, but it is not always a possible individual, and right here is the border line between caricature and portraiture. The careful observer of Mr. Gibson's work will easily be convinced that his men and women are real portraits, and one hundred



years from now the industrious student of antiquities will be able to say, "Here, at least, are men and women of every class as they actually lived in America at the end of the nineteenth and beginning of the twentieth century."



We have become so accustomed to them that it is difficult to realize what a tremendous impression has been made by his long series of black-and-white drawings. We find the Gibson Girl burnt on leather, printed on plates, stenciled on in silk handkerchiefs, vaudeville shows, and given of shirtwaist, a pompa-

The result of all this and women he depicts, young, impressionable, less, are accustomed to conversation—if they ever Gibson draws one girl and them around in divers talk, but it is another in-which a very big fame finest achievement. Now,



COPYRIGHT 1906  
BY COLLIER'S

people who follow art, and whose opinions are worth something, know that Mr. Gibson's achievement has far outrun his early fame. The nine volumes in which he has collected his drawings show a wonderful progress, not only in his craftsmanship as an artist, but in his grasp of the important things in the life of this country.

Mr. Gibson has drawn not a few types, but a great many individuals; not the social butterflies alone, but the significant people in all grades of life; not only beautiful women in gorgeous raiment, but all types of women in all classes. As those who follow his work know, this has been increasingly true in the past two years. Some of them will recall that marvelous study of commercial New York entitled "Some Ticker Faces," in which the speculative craze is wonderfully depicted in the half-dozen faces, ranging from extreme youth to avaricious old age. Some will have in mind that recent cartoon "Going To Work," where a score or more of typical working men and women are pictured most vividly, and individualized to a remarkable degree. Then there is "The Villain Dies," a view of the gallery in the last act of a melodrama, where every face is not only technically a clever study, but humanly is expressive and self-revealing.

And so we might go on, through the long list of drawings, mentioning the ones that particularly recurred to the memory. He has drawn about him a great audience, and has kept pace with it in growth; so that the viewpoint never became commonplace and the story never waxed old.

Perhaps we can not do better in closing than add this letter of Mr. Gibson's—for it enables us to get one step nearer to the man himself:



September 18, 1904

*My dear Collier:*

*Your request that I should say something on behalf of line drawing and the many ways you suggest for me to say it sounds so easy that I find myself "almost persuaded." I don't like your suggestion of a "dictated paragraph," and your threat to "send some one up here to interview" me is dreadful.*

*Your "letter to a young artist" sounds fatherly, but it is the least painful way out of it, and, as beginners do write asking questions; a longer letter printed in this way might after all be better than the short notes I have been sending them.*

*So this is my excuse. And let it be distinctly understood that this advice is only intended for those young people who have asked for it.*

*To begin with, I recommend pen and ink for beginners, for by using line their shortcomings are easily seen and located. In other mediums a beginner is apt to be noncommittal and deal in broad pale smudges somewhere inside of which he hopes the right drawing may be.*

*It is far better for him to do his drawing in a definite way, for the louder it calls out for correction the better off he is.*

*Of all modes of pictorial expression the line drawing is the most direct. And with pen and ink there is less fear of the beginner wasting valuable time fumbling over a hopeless drawing in search of some accidental effect, for paper will only stand a moderate amount of scratching before it turns back into pulp. All beginners should make a great number of drawings. This teaches economy of line, which makes the detection of errors a very easy matter.*

*The beginner's future depends entirely upon his ability and willingness to see his own faults. If he is successful in this it is a pretty sure sign that with patience he will have the power to correct them. To draw correctly should be a beginner's first concern. Time is needed, and if none of it is wasted style will be acquired quite unconsciously.*

*Beginners are worried needlessly over the quality of paper and ink to be used. It is only necessary that one should be white and the other black.*

*For some reason all beginners draw very much alike. Those who work the hardest are the first to get away from this sameness. First of all a start must be made before any guiding is possible. Nearly all children draw more or less; consequently there are a great number of parents fearing that if they withhold their encouragement a career may be destroyed. It is more likely to be the other way about, for it is entirely a matter to be worked out by the beginner himself. And too much help is bad for the self-reliance without which there is no chance. And now I believe I have answered most of the questions that I have been asked. What I prescribe I take myself in the hope that it is right.*

*Sincerely yours,*

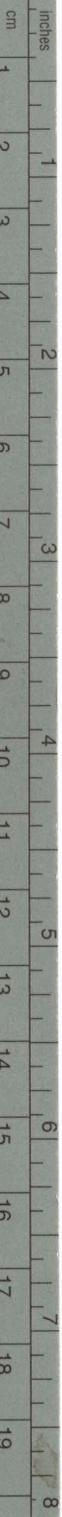
C. D. GIBSON.

MAY 1 1905

*Designed and Arranged  
by William Patten*

1 COPY DEL. TO CAT. DIV.

MAY 1 1905



# Kodak Color Control Patches

© Kodak, 2007 TM: Kodak

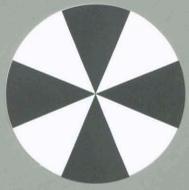


# Kodak Gray Scale

**A** 1 2 3 4 5 6 **M** 8 9 10 11 12 13 14 15 **B** 17 18 19



© Kodak, 2007 TM: Kodak



Target FC-1C

Certifi Media Inc.

