American Book and Magazine Illustrators to 1920

Edited by
Steven E. Smith
Catherine A. Hastedt
Donald H. Dyal

A Bruccoli Clark Layman Book
Gale Research
Detroit, Washington, D.C., London
Elizabeth Shippen Green
(1 September 1871 – 29 May 1954)

Susan Hamburger
Pennsylvania State University

Humphrey, Mabel, The Book of the Child, illustrated by Green and Jesse Willcox Smith (New York: Stokes, 1903);
Songs of Bryn Mawr College (Philadelphia: Bryn Mawr College, 1903);
Buchanan, Thompson, The Castle Comedy (New York: Harper, 1904);
Chambers, Robert W., River-Land; a Story for Children (New York: Harper, 1904);
Donnell, Annie Hamilton, Rebecca Mary (New York: Harper, 1905);
Donnell, The Very Small Person (New York: Harper, 1906);
Peabody, Josephine Preston, The Book of the Little Post (Boston: Houghton Mifflin, 1908);
Cabant, James Branch, Chivalry, illustrated by Green, Howard Pyle, and William Hurd Lawrence (New York: Harper, 1909);
Duncan, Norman, The Suitable Child (New York: Fleming H. Revell, 1909);
Gerry, Margarita Spalding, The Flowers (New York: Harper, 1910);
Van Dyke, Henry, The Mansion (New York: Harper, 1911);
Hardy, Arthur Sherburne, Aurelie (New York: Harper, 1912);
Janvier, Thomas A., From the South of France (New York: Harper, 1912);
Le Gallienne, Richard, The Maker of Rainbows, and Other Fairy-Tales and Fables (New York: Harper, 1912);
Tomlinson, Everett T., The Boys of the Revolution, illustrated by Green, Alonzo Chappell, F. G. Cooper, and Walter Bobbett (Boston: Silver, Burdett, 1913);
Ward, Mrs. Humphry, The Coryston Family (New York: Harper, 1913);
Hardy, Arthur Sherburne, Diane and Her Friends (Boston: Houghton Mifflin, 1914);
King, Basil, The Side of the Angels (New York: Harper, 1916);

Elizabeth Shippen Green (courtesy of the American Antiquarian Society)

Burnett, Frances Hodgson, The White People (New York: Harper, 1917);
Meiklejohn, Nannine La Villa, The Coat of Many Colors; a Story of Italy (New York: Dutton, 1919);
Lamb, Charles and Mary, Tales from Shakespeare (Philadelphia: David McKay, 1922);
Waller, Mary E., A Daughter of the Rich (Boston: Little, Brown, 1924);
Willcox, Louise, The Torch, a Book of Poems for Boys, illustrated by Green and others (New York: Harper, 1924);
Singmaster, Elsie, Breed in the Bone and Other Stories (Boston: Houghton Mifflin, 1925);
Malloch, Douglas, Little Hop-Skipper (New York: Doran, 1926);
Richardson, Dorothy Hardy, and Arthur Sherburne Hardy, A May and November Correspondence (New York: Harper, 1928);
Order of the Pageant—May Day (Philadelphia: Bryn Mawr College, 1928);
Davis, William Stearns, Life in Elizabethan Days (New York: Harper, 1930);
Wiggin, Kate Douglas, Mother Carey’s Chickens (Boston: Houghton Mifflin, 1930);
Chambers, Robert W., Outdoordland, illustrated by Green and Reginald Birch (New York: D. Appleton, 1931);
Ballard, Ellis Anes, Catalogue Intimate and Descriptive of My Kipling Collection (Philadelphia: Privately printed, 1935);

PERIODICALS: Philadelphia Times, 1889—1890;
Jester, 1890;
Lancaster Life, 1890;
Harper’s Monthly, 1892—1923;
Philadelphia Public Ledger, 1893;
Sunbeams, 1894, 1897;
Ladies’ Home Journal, 1895—1927;
Confectioner’s Journal, 1897—1898;
Forward: A Weekly Illustrated Paper for Young People, 1898—1901;
St. Nicholas, 1898—1901;
Scholar’s Magazine, 1898—1900;
New York Press Sunday Magazine, 1898;
Saturday Evening Post, 1899—1931;
Woman’s Home Companion, 1899—1925;
Critic, 1900;
Sunday School Times, 1900;
Harper’s Weekly, 1901—1911;
Delineator, 1902;
Youth’s Companion, 1902;
Harper’s Bazaar, 1903;
Century, 1904;
Collier’s, 1906;
Country Life in America, 1906;
Good Housekeeping, 1906—1933;
McCall’s, 1918;
Sunset, the Pacific Monthly, 1918;
American Magazine, 1919;
Pictorial Review, 1919;
American Junior Red Cross News, 1929;
 McClure’s, 1940.


Elizabeth Shippen Green was a prolific illustrator with a keen sense of composition, decoration, use of color, and attention to historical detail whose work appeared in books and magazines for almost sixty years. Green was born on 1 September 1871 in Philadelphia, Pennsylvania. Her parents, Jasper and Elizabeth Shippen Boude Green, loved art and encouraged their daughter to pursue it as a career. Green attended Miss Mary Hough’s School and Miss Gordon’s School, where she soon exhibited artistic talent. At the age of seven Green drew flowers in her notebook and labeled the picture “From Natural Flowers, by Bessie Green, Ralston, Pennsylvania, August 15, 1879.” In 1887 Green enrolled in the Pennsylvania Academy of the Fine Arts, where she studied with Thomas Eakins, Thomas Anshutz, and Robert Vonnoh. Along with the other female art students, Green took one year of drawing, working from plaster casts of ancient Greek and Roman statues whose private parts were modestly covered by the instructor.

Eakins insisted his female students have the opportunity to draw from live models, shifting the emphasis away from casts to the human body. He initiated the most intensive study of anatomy offered in any art school at that time. Green spent two years in Eakins’s life classes perfecting her technique and surviving his demanding tuition. After graduation Green prepared to earn a living as an illustrator.

She published her first illustration, Naughty Mary Jane, at the age of eighteen in the Philadelphia Times on 1 September 1889. Green earned fifty cents for one-column and one dollar for two-column illustrations and up to three dollars for larger ones. She broadened her clientele to include the Philadelphia Public Ledger in 1893 and the department store Strawbridge and Clothier, for whose advertising department she prepared fashion drawings. Green’s bold confidence won her the advertising job; when asked if she could duplicate an example of their usual advertising design work, she unhesitatingly said yes. Ever eager to expand, she left Strawbridge and Clothier in 1895 for the Ladies’ Home Journal, where she continued her fashion illustrations, but she needed more challenges and wider contacts in publishing to become successful.

Green found what she needed in Howard Pyle’s illustration classes at the Drexel Institute. His arrival in 1894 brought a fresh perspective from a successful, working artist. In Report of the Private View of the Exhibition of Works by Howard Pyle at the Art Alli-
ance Philadelphia, January 22, 1923 (1923) Green describes Pyle's impact on her art: "It seems to me he did not so much teach me how to draw but he taught me how to interpret life. He taught me, I might say, what philosophy of life I may possess." When Green enrolled in his afternoon and evening classes, she met two other women illustrators with whom she would form lifelong friendships and working relationships—Jessie Willcox Smith and Violet Oakley.

Smith and Oakley already lived together in an apartment-studio with a third classmate, Jessie H. Dowd. When Dowd returned to her native Ohio, Green joined the others in creating a Friendship Calendar for their departing friend, adding an invented authoritative quote from Pyle: "Now, Miss Dowd, don't you see, just as soon as I touch my brush to your drawing, how much better it becomes?"

In 1897 Green sailed for a tour of London, Stratford-upon-Avon, Brussels, Paris, Antwerp, and Amsterdam. She visited historic and literary sites, art museums, and expositions, sketching much of what she saw. She incorporated the influences of Pyle and Anshutz with her European trip to enhance her skill with decoration and to reaffirm her love of the relics of antiquity. Upon her return Green left her parents' house and moved in with her new friends. With contacts through Pyle and confident that she could earn her living independent of a nine-to-five job, Green left the Ladies' Home Journal in 1898 to freelance for a variety of children's, general interest, and women's magazines, still working occasionally for the Ladies' Home Journal.

The three illustrators moved from downtown Philadelphia to Bryn Mawr for the summer of 1900, falling in love with the idea of living and working in the country. They rented the Red Rose Inn in 1902 until the owner sold it in 1905. Their patrons, Mr. and Mrs. George Woodward, subsequently rented a house and studio on their vast property in Germantown to the three women who named it Cogshill. In addition to the artists, the extended family included Green's ailing parents, whom she supported, and her close friend Henrieta Cozens, who would become the artists' gardener and household manager. The Woodwards introduced the women to architect Huger Elliott, whom they expected would be interested in the youngest, Oakley. Instead Elliott was drawn to Green. Her ready smile, quick wit, and seriousness about her work captivated him. He called her "the Greatest Illustrator of the Age" and courted her intensely. They soon began a five-year engagement. She accepted his marriage proposal on the condition that they wait until her parents died before marrying so that Elliott would not be burdened with their support. In 1911, at the age of forty, Green married Elliott.

Her marriage broke up the fourteen-year Cozens-Oakley-Green-Smith household. Muralist Edith Emerson moved into Cogshill; Smith purchased one acre from the Woodwards and built Cogshill nearby. In 1912 Green accompanied her husband to the Rhode Island School of Design and then to the Boston Museum of Fine Arts before they returned to Philadelphia in 1920. The Woodwards remodeled additional property near Cogshill and Cogshill for the Elliotts which they named Little Garth after their small garden. Green finally had ample space for her work even though she shared her studio space with Elliott. Elliott received another employment call, and the couple moved to Manhattan in July 1925 but retained Little Garth. When Elliott died in 1951, Green returned to Little Garth to be near her old friends until her death in 1954.

Early in their careers Green and Smith shared a similar illustrating style in their use of decoration
and color. They collaboratively designed and illustrated two calendars for Bryn Mawr College in 1901 and 1902 that became the basis for their acclaimed and successful book with poems by Mabel Humphrey, *The Book of the Child* (1903).

Firmly established as a professional illustrator, Green accepted a long-term contract with Harper and Brothers, for whom she would work from August 1901 until October 1924. While she freelanced for fewer periodicals during this time, Green increased the number of illustrations she provided for books aimed at children and young adults.

Contrary to Pyle’s belief that marriage ruined women artists, Green continued illustrating after her marriage and actually produced more work than before. Green was one of Pyle’s most prolific female students and the one most influenced by him. She shared his sense of composition, drawing the viewer into the scene from an unexpected area. Her use of rich colors and attention to historically accurate details characterized the medieval subjects in which she specialized. Early in Green’s career the critic Harrison S. Morris, writing in the *Book Buyer* for 1902, stated that “the instinct for line which she got from the earliest essays in pen and ink has controlled and advanced her development, and that what refreshes and renews the half-tone reproductions of her drawings, gives them unaccustomed angles of vision and unusual aspects, is this feeling for the beauty of line showing through the denser masses.”

Noted for her pen-and-ink work, Green acknowledged her debt to Pyle in the *Report of the Private View of the Exhibition of Works by Howard Pyle*:

> Mr. Pyle gave us, in addition to the fact—the wonderful fact—that drawing is so easy, three rules. These three rules, if followed out, make the painting of any picture, I think, absolutely simple. There is no question about it. The first rule of all was to realize just as hard as you possibly could the situation that you are about to depict, to make the person or persons in that picture act as they would under those circumstances, in the manner proper to the circumstances—and then the second rule was to realize just as hard as you possibly could; and when you had accomplished that the third and last rule was—to realize!

Green’s distinctive and highly regarded work bears the influence of Pyle and of Eakins. Her read-
tigious Mary Smith Prize from the Pennsylvania Academy of the Fine Arts in 1905. As one of the most successful illustrators of her time, Green's commercial appeal and prodigious creative output set a high standard for the following generation of women artists.

References:
Charlotte Herzog, "A Rose by Any Other Name;
Edward D. Nudelman, *Jessie Willcox Smith: A Bibliography* (Gretna, La.: Pelican, 1980);
S. Michael Schnessel, *Jessie Willcox Smith* (New York: Crowell, 1977);

Archives:
Elizabeth Shippen Green Elliott's papers are located in the Free Library of Philadelphia. More than one hundred of her illustrations can be found in the Elizabeth Shippen Green Elliott Collection, Cabinet of American Illustration, Division of Prints and Photographs, Library of Congress. The Delaware Art Museum owns several of her paintings.
Violet Oakley

(10 June 1874 – 25 February 1961)

Susan Hamburger
Pennsylvania State University

The Holy Experiment: A Message to the World from Pennsylvania (Philadelphia: Privately printed, 1922);
International Supplement and Key to the Holy Experiment in French, German, Italian, Spanish and Japanese (Philadelphia: Privately printed, circa 1922);
Law Triumphant: Containing the Opening of the Book of the Law and the Miracle of Geneva (Philadelphia: Privately printed, 1932);
La Présence Divine à la Société des Nations (Geneva: Kundig, 1937);
Samuel F. B. Morse: A Dramatic Outline of the Life of the Father of Telegraphy & the Founder of the National Academy of Design (Philadelphia: Coggslea Studio Publications, 1939);
Great Women of the Bible: A Series of Paintings in the Room of the Pastoral Aid Society: First Presbyterian Church, Germantown, Philadelphia (Philadelphia: Eldon, 1949);

SELECTED BOOKS ILLUSTRATED: Longfellow, Henry Wadsworth, Evangeline: A Tale of Acadie, illustrated by Oakley and Jessie Willcox Smith (Boston: Houghton, Mifflin, 1897);
Train, Elizabeth Phipps, A Marital Liability (Philadelphia: Lippincott, 1897);
Troubetzkoy, Amélie Rives, A Damsel Errant (Philadelphia: Lippincott, 1898);
King, Charles, From School to Battle-field: A Story of the War Days (Philadelphia: Lippincott, 1899);
Skinner, Charles Montgomery, Do-nothing Days (Philadelphia: Lippincott, 1899);
Skinner, With Feet to the Earth (Philadelphia & London: Lippincott, 1899);
Walford, Lucy Bethia, A Little Legacy, and Other Stories (Chicago: Herbert S. Stone, 1899).

PERIODICALS: Ladies' Home Journal, 1897–1898;
McClure's, 1898;
Harper's, 1898;
Collier's, 1898–1908;
Woman's Home Companion, 1899;
Philadelphia Press, 1901;
Everybody's, 1901–1902;
Book Buyer, 1902;
St. Nicholas, 1902;
Century, 1902–1912;
Scribner's Magazine, 1907;
Violet Oakley—a versatile portraitist, illustrator, stained-glass artisan, and muralist—earned a reputation as the first American woman artist to succeed in the predominantly male architectural field of mural decoration. She began her career as a magazine and book illustrator, and while her peak period of creating for the literary and popular periodicals lasted from 1897 to 1908, Oakley continued to contribute illustrations while working on her murals. Her strong commitment to her religion and world peace influenced her art as well as her life.

Oakley was born in Bergen Heights, New Jersey, to the artistic family of Arthur Edmund Oakley and Cornelia Swain Oakley. Both of her grandfathers, George Oakley and William Swain, belonged to the National Academy of Design, and two of her aunts studied painting in Munich with Frank Duveen. Oakley believed that her compulsion to draw was “hereditary and chronic.” In an interview with the Baltimore Sun (26 August 1922) she commented that she must have been “a monk in some earlier state of existence. . . . The abbesses and sisters were too busy nursing the sick and doing fine needleworks. I never heard of them illuminating manuscripts. I am quite sure I was a monk.”

The youngest of three children, Violet followed her sisters, Cornelia and Hester, in learning the acceptable feminine skills of poetry writing, piano playing, and sketching. While Hester attended Vassar College, Violet’s asthma prevented her from obtaining a college education. Her parents thought attending college would be too rigorous for Violet’s physical condition, but she never let the asthma impede her artistic education or career.

In 1892, at the age of eighteen, Oakley commuted to New York City to study at the Art Students League with Irving R. Wiles and Carroll Beckwith. Violet and Hester joined their parents on a European trip from 1895 to 1896, and Violet took art lessons in Paris from the symbolist painters Edmond Aman-Jean and Raphael Colin at the Académie Montparnasse and in England from Charles Lazar. From Aman-Jean she learned the art nouveau style of elegant curving lines that she used in her illustrations.

When the family returned to the United States, Violet enrolled in classes taught by Henry Thurston at the Pennsylvania Academy of the Fine Arts in Philadelphia. At the academy she studied portraiture under Cecelia Beaux and took Joseph De Camp’s life class. The family relocated from South Orange, New Jersey, to Philadelphia the same year. The father’s ill health and the family’s declining income prompted Hester and Violet to focus their artistic pursuits on the lucrative magazine-illustration field. The sisters collaborated on illustrated stories and poems that they published in McClure’s, Harper’s, and The Woman’s Home Companion. Violet sketched scenes in charcoal for Hester’s romantic fiction and poetry. Seeking the instruction of America’s foremost illustrator, Howard Pyle, Violet Oakley enrolled in his classes at the Drexel Institute for one semester. Pyle taught Oakley practical illustration and technique, illustrative treatment of historical subjects, and drawing from the costumed model. More important, he instilled in his students the need to paint thoughts and ideas, to use light and shadow, to be historically accurate in costume and setting, and to use imagination. She assimilated his belief that illustration was “teaching under an aesthetic form” and applied his techniques first to book illustration and then to stained-glass and mural decoration.

From 1897 to 1902 Oakley’s work appeared as book and magazine illustrations. She received commissions from magazines to illustrate stories and create covers with spiritual or religious themes, usually centered on a holiday such as Easter or Christmas. Pyle’s stylistic influence is readily apparent in Oakley’s large, expressive figures in a shallow space; broad, flat areas; draftsmanship; and desirer sense. For the Lenten cover of Collier’s Weekly (20 May 1899) Oakley depicted a young girl seated in front of a Gothic cathedral doorway offering a devotional candle to a woman in medieval robes. The woman’s downcast eyes and the girl’s upturned face suggest a solemn, pious moment. On the June 1902 cover of Everybody’s Magazine Oakley depicts a contemporary scene of a woman reading a letter to Henrietta Cozens, who is picking a bloom from a cascading bower of pink roses. The dichotomy between the secular and sacred images of Christmas appears in Oakley’s December 1902 cover of St. Nicholas. Two adolescents sit in front of Saint Nick leaning over an oversized illuminated book opened to facing pages of a religious scene and a secular celebration. Saint Nick appears to be instructing the children in the different meanings of Christmas.
Illustration by Violet Oakley for the January 1908 issue of Century Magazine

In the December 1902 issue of Everybody's Magazine Oakley's seven illustrations and unique caption lettering greatly enhance George M. Baxter's "The Story of Vashti," the biblical Persian queen. Framing each panel with a decorative frieze of rosettes and a winged disk at the top and the oriental block-letter caption on the bottom, Oakley's people and animals extended above the frame to give the images a three-dimensional quality. The historical accuracy of the costumes and decorative details antedate and indicate the directions she would take with her murals. Pyle recognized the similarities in the decorative styles of Oakley and another student, Jessie Wilcox Smith, and obtained a commission for the classmates to collaborate on the illustrations for Henry Wadsworth Longfellow's Evangeline: A Tale of Acadie (1897). When Oakley and Smith showed their original illustrations for Evangeline at the Pennsylvania Academy of the Fine Arts annual exhibition in January 1898, the artwork earned a favorable reception. The classmates never collaborated again but pursued their art in different directions.

Between 1897 and 1899 Oakley's work appeared in at least six books as frontispieces and interior illustrations. She contributed romantic drawings for Elizabeth Phipps Train's A Marital Liability (1897) and Civil War scenes for Charles King's From School to Battle-field: A Story of the War Days (1899). In A Marital Liability Oakley captures an emotional moment, employing intricate detailing of the room furnishings (clock on mantle, upholstery pattern on the woman's chair) to make a personal connection to the characters. Following Pyle's mental-projection
Violet Oakley

technique, she visualizes the most exciting moments in From School to Battle-Field to create dramatic scenes using various styles. In one image Oakley's softened lines and the dramatic use of light and dark suggest movement. Soldiers gathered around a mounted trooper are drawn in bold outline with an upward perspective toward the frightened horse. For these early illustrations Oakley used charcoal for black-and-white works, heavily outlining the principal forms. For color reproduction she overlaid transparent watercolor on the faintly sprayed charcoal.

Oakley's signature style, reminiscent of illuminated manuscripts, executed on a grand scale in her murals, appeared early in her book-illustration work, particularly in Amélie Rives Troubetzkoy's A Damned Errant (1898). She created three illustrations as if they were woodcuts surrounded by a scrollwork border and continuing a gothic script caption. These pieces compare favorably with the woodcuts of Edward Burne-Jones and the lettering of William Morris at the Kelmscott Press. In her later book illustrations, particularly the frontispiece of Samuel F. B. Morse: A Dramatic Outline of the Life of the Father of Tele- 
graphy & the Founder of the National Academy of Design (1939), Oakley abandoned the elaborate drawing for a simple crayon rendering of her subject, similar to her sketches of the League of Nations ambassadors.

Oakley (encouraged by Pyle) concentrated on producing stained-glass windows and murals. By 1899 Oakley produced the Epiphany Window for the Church Glass and Decorating Company in New York. She received her first major mural commission in 1900 to decorate All Angels' Church in New York City with two large murals, one glass mosaic altarpiece, and five stained-glass lancet windows. Prior to her completing the project, leading art critic Sadakichi Hartmann commented in A History of American Art (1903) that Oakley's work in All Angels' Church "promises to be well drawn, and interesting in its line, space, and color composition with a delightful parallelism and repetition of figures. The religious feeling, which is generally missing in such works, is quite pronounced in Violet Oakley's art." In all, she produced eight stained-glass windows between 1900 and 1911 for private and public buildings.

Oakley depended on narrative and/or a moral stance to convey her art. Using her experience as an illustrator, she imbued her murals with subjects from popular culture as well as from an idealistic, updated traditional background. In 1898 Oakley and Smith rented studio and living space with another Pyle student, Jessie H. Dowd. When Dowd became ill and returned home to Ohio in 1899, Oakley and Smith designed and produced a Friendship Calendar for 1900 as a going-away gift. Another art-school colleague, Elizabeth Shippen Green, replaced Dowd in the household. When the three artists needed more working space, they first moved to the Red Rose Inn in Villanova, where they were joined by Henrietta Cozens, who became their gardener and household manager. Oakley enjoyed reciting poetry as she walked across the peaceful grounds. Although a cooperative venture for the women, Oakley declared in the Philadelphia Press for 24 October 1901, "This is not going to be an artists' colony at all. We have grown tired of working in the midst of trolley cars, drays, and all the noise of heavy traffic, so we three are going out where green trees grow, where the cows roam and where the air is pure, and quietness prevails."

When a new owner purchased the inn in 1905, the artists turned to Dr. and Mrs. George Woodward, their benefactors, to secure other living-studio space in the country. The Woodwards rented to the artists part of their Germantown property, which the women named Cogselect (for Cozens, Oakley, Green, and Smith), where Oakley had a spacious area to work on her murals. To the extended household Oakley, the youngest, brought her aging mother. The three friends pooled their resources to afford a grander lifestyle than any one of them could provide on her own, maintaining this living arrangement with a multitude of relatives for fourteen years until Green married. Smith built Cogshill nearby. Oakley and Edith Emerson, a student of Oakley's at the Pennsylvania Academy of Fine Arts, continued to live at Cogselect. Emerson later turned Cogselect, on St. George's Road above Allen's Lane in the Mount Airy section of Philadelphia, into the Violet Oakley Memorial Foundation to house Oakley's artwork. After Emerson died in 1986, the foundation dispersed the contents, sold the house, and disbanded.

Religion played an important role in Oakley's personal and professional life. She converted to Christian Scientist from Episcopalian; her faith helped cure her of her debilitating asthma and allowed her to tackle the physically exhausting mural work. She believed an artist should inspire and instruct. The slender woman with blue eyes and a delicate face had tremendous stamina. Oakley's strong personality also vaulted her to the position of matriarchal head of the household.

On 21 July 1902 architect Joseph Miller Huston awarded Oakley a prestigious commission to paint eighteen murals in the Governor's Reception Room in the Pennsylvania State Capitol in Harrisburg, which she titled The Founding of the State of Lib-
Illustrations by Oakley for Andreie Rives Troubetskoy's A Damsel Errant (1898)
ery Spiritual (completed in 1906). It was the largest public commission given to a woman artist in the United States at that time.

Oakley's method of working included extensive research. After receiving Huston's commission, she left with her mother in 1903 for a six-month trip to study in Europe. She began her trip in England, where she researched seventeenth-century costumes and interiors, the life of William Penn, his philosophy of universal brotherhood, and ancient law. Oakley was determined to understand Penn's Quaker beliefs, and as Malcolm Vaughan stated in the New York Herald Tribune for 16 February 1930, to "express the religious feeling behind the founding of Pennsylvania." She wrote in "The Vision of William Penn," in Pennsylvania History for October 1953, "Thus the paintings in the Governor's Room were so planned as to deal exclusively with the founding of the state of Pennsylvania and stopped just short of recording any event within the life of the state itself—bringing Penn, in the prow of the ship Welcome, only within sight of his promised land."

In Italy, Oakley and her mother spent two months in Florence and toured Perugia, Venice, and Assisi. Oakley studied the old masters' fresco- and wall-painting techniques and discovered the Florentine Trecento (the fourteenth century in Italian literature and art), which she later incorporated into her own studio and into the Vassar College Alumnae House Living Room commission, The Great Wonder: A Vision of the Apocalypse, in 1924. Throughout her travels Oakley drew bits and pieces of landscapes, architecture, and ethnic costumes into sketchbooks for later reference. As part of her research for the Penn mural, she copied the works of the Quattrocento masters, modeling her work after Vittore Carpaccio's mural paintings. Oakley returned to Italy in 1909 to study wall painting.

Not content to work on one project at a time, Oakley juggled several commissions—books, portrait drawings and paintings, posters, illuminated manuscripts, medals, and awards—while she created the capitol murals. Oakley, unlike many of her colleagues, did not use assistants to paint her large-scale murals, preferring to complete the entire project herself. Between 1913 and 1917 Oakley also taught design and a special class in mural decoration for advanced students at the Pennsylvania Academy of the Fine Arts. During this time she met Edith Emerson, who joined the Coggsle household in 1913.

Although the mural commission paid well ($20,000 for the Governor's Reception Room), Oakley had to spread the money over four years. Near the end of the project, her finances were low, but Oakley was too proud to ask for help. Jessie Willcox Smith, noticing Oakley's need for money, gave her a check for $1,000. When Oakley began to cry, Smith, nicknamed The Mint by her friends, responded, "That's all right, Violet, I can do an Ivory soap ad anytime and make that up right away" (S. Michael Schnessel interview with Edith Emerson on 7 September 1976).

Her work on the Governor's Reception Room garnered Oakley much publicity. She won the Gold Medal of Honor from the Pennsylvania Academy of the Fine Arts in 1905 and a Medal of Honor from the Architectural League of New York in 1916, both firsts for a woman artist. Edwin Austin Abbey, commissioned to decorate the rotunda, House and Senate chambers, and the Supreme and Superior Court Room of the Pennsylvania State Capitol, died suddenly in 1911 before completing the last two rooms. While working on a mural for the Cuyahoga County Courthouse in Cleveland, Ohio, Oakley received the commission to complete the contract for the Senate chamber and Supreme and Superior Court Room in the Pennsylvania State Capitol, for which she was paid $100,000. As she stated in "The Vision of William Penn": "I was asked by the board of Commissioners to undertake that part of his contract with the State which at the time of his death he had not even begun. I was not asked, as has been mistakenly reported, to finish any of the Paintings which he had begun or planned. That was done by his own Assistant in his Studio in England." Oakley did suggest, however, that one mural, The Camp of the American Army at Valley Forge, February 1778, which Abbey had finished for the Senate chamber, be moved to the House of Representatives chamber to keep all of his work in one room.

Oakley began a sixteen-year project to create nine murals for the Senate chamber titled The Creation and Preservation of the Union (completed in 1920) and sixteen murals in the Supreme and Superior Court Room titled The Opening of the Book of Law (finished in 1927). These last sixteen, the history of citizens' legal rights designed to resemble an illuminated manuscript scroll unrolled, are mounted on wooden stretchers and do not adhere directly to the walls. In all, Oakley painted forty-three murals for the Pennsylvania State Capitol in which she expressed her desire and hope for "world peace, equal rights, and faith in the work of unification of the Peoples of the Earth." In creating additional murals, Oakley recognized the opportunity to express her deep feelings about the spiritual liberty upon which Pennsylvania was founded. She wrote in "The Vision of William Penn" that she "burned to build a great Monument, not only as its Memorial, but that it might live again." Oakley included her equal pas-
sion for world peace in the panel International Understanding and Unity in the Senate chamber, conceived in 1912 when the Paris Peace Conference discussed forming the League of Nations. The first paintings in the Senate chamber, unveiled in 1917, and the final paintings in the Supreme and Superior Court Room, unveiled ten years later, Oakley dedicated to the cause of peace.

In 1922 Oakley published the three-hundred-copy limited edition The Holy Experiment: A Message to the World from Pennsylvania, reproducing the murals from the governor's reception room and Senate chamber. The favorable publicity Oakley received for the book gratified her. In a letter dated 1 March 1924 to Stanley R. Yarnall she thanked him for his "beautiful tribute to the spirit of The Holy Experiment. What you have said comes as the greatest encouragement and at a time when I needed it most—for many different reasons" (Charles Roberts Autograph Collection, Haverford College Library). Jessie Willcox Smith nicknamed Oakley Elaborate Violet for the talent in illumination and calligraphy with which she decorated the book.

Oakley's beliefs manifested themselves in her art and in her social activism for woman suffrage, world peace, and international government. She went to Geneva, Switzerland, in June 1927, one month after completing the paintings in the Supreme and Superior Court Room, as a self-appointed ambassador when the United States was to join the League of Nations; she "wished to observe the development of International Law." Oakley stayed three years, drawing sixty portraits of the ambassadors and dignitaries. In September 1929 she attended the laying of the cornerstone for the library of the League of Nations and planned "to go to Geneva in time for the September [1936] session of the Assembly and make the presentation of her original drawings in person" (Violet Oakley letter to Harrison Streeter Hires, 8 June 1936, Hires Collection, Haverford College Library). An American committee of donors, headed by Oakley, presented the drawings to the secretary general and librarian in October 1936.

When the League of Nations adjourned, Oakley rented an Italian villa outside Florence to work on a commission to design an altarpiece for the Graphic Sketch Club's sanctuary in a former church. For The Life of Moses Oakley studied Egyptian motifs and imagery, combining them with medieval format and Christian religious symbolism. She spent 1927 to 1929 working with local craftsmen who were experienced in constructing artwork for churches.

In order to publish the privately printed books The Holy Experiment: A Message to the World from Pennsylvania (1922), Law Triumphant: Containing the Opening of the Book of the Law and the Miracle of Geneva (1933), and Samuel F. B. Morse, Oakley solicited sponsorships from subscribers to the signed, limited editions. She had a keen sense of self-promotion and sent out typed and, later, calligraphic letters to potential supporters. For her October 1950 publication of The Holy Experiment Oakley also gave a "brief reading from the text to which all the advance subscribers will be invited—and [I] will present their special copies" (Violet Oakley letter to Amy Post, 31 July 1950, Charles Roberts Autograph Collection, Haverford College Library).

The art world, taken with surrealism and abstraction, bypassed Violet Oakley's religious symbolism in the 1930s. Art critic and editor of The Art Forbes Watson in his article "In the Galleries: '33 Moderns' and Violet Oakley" harshly evaluated an exhibit of her League of Nations sketches, drawings from Florence, and reproductions from the Pennsyl-
vania State Capitol murals in juxtaposition to thirty-three moderns at the Grand Central Galleries in New York City. He thought she represented "completely the wearisome, prayerful academic art against which the brighter spirits of today stand" and her pictures reeked of "conventional lifelessness." A critic for the 8 February 1930 issue of The Art News thought the "drawings display all the conventional virtues. Her line is crisp and incisive and although the gallery of celebrities is almost appallingly large, a certain degree of character is found in most of her work." In London the previous summer the same exhibit had drawn a different reaction from a British art critic for the London Morning Post. He compared her work to Abbey's and Pyle's and found "she conveys to her mural paintings much of the spirit and technical distinction which characterized the compositions of those brilliant men. She has thought out her designs with considerable care and breadth, and they form a stirring and withal dignified commentary on Penn's conceptions of Liberty, Justice, and Union." In 1942 an exhibit at the Woodmere Gallery drew a good review in the 15 March 1942 issue of the Art Digest: "Always astonishing in its virtuosity and variety, her art has the great common denominator of an idealism that can be read into an army altar triptych defined for the battlefield a message of peace... If at times, her idealism of character robs it of personal punch, it also goes behind personality to what Miss Oakley herself believes—that there is a noble idealism in human nature."

Despite criticism from American art critics, Oakley continued to work and win awards. In 1940 she received the three-hundred-dollar Walter Lippincott Prize for the best figure in oil from the Pennsylvania Academy of the Fine Arts, and one year later she received the Emily Drayton Taylor Medal "for distinguished service in art" from the Society of Miniature Painters. Oakley began winning awards in 1904 when she won two medals at the Saint Louis Exposition—a gold for the watercolor illustrations for "The Story of Vashti" in Everybody's Magazine and a silver for the mural decoration of All Angels' Church. And in 1915 she won the medal of honor at the Pan-Pacific Exposition in San Francisco. The Pennsylvania Academy of the Fine Arts awarded Oakley several more awards: in 1922 the Philadelphia Prize for a portrait of L. Howard Henry Houston Woodward; in 1932 the Joseph Pennell Memorial Medal, by the Philadelphia Water Color Club, for distinguished work in the graphic arts; and in 1948 the Mary Smith Prize for a panel from Great Women of the Bible in the First Presbyterian Church, Germantown, Philadelphia. Oakley also received the Woodmere Prize from the Woodmere Gallery, Philadelphia, in 1947, a gold medal from the Springside School, Chestnut Hill, Philadelphia, and a gold medal in 1950 as one of the twelve "distinguished daughters of Pennsylvania." One of her most impressive awards was an honorary doctor of laws degree which she received from the Drexel Institute in 1948 for her "portrayal of that which is noblest in mankind... in her paintings where love of mankind prevails over hatred and prejudice, spiritual aspiration over material ambition, and respect for Law and Order over those base emotions which would degrade mankind and destroy civilization."

Throughout her long career Oakley exhibited her drawings, portraits, studies for her murals, and watercolors at the Pennsylvania Academy of the Fine Arts. Between 1924 and 1953 she hung eighty-eight pieces ranging from hard pastels, sanguine, red and white chalk, crayon, and charcoal to watercolor in juried shows at the academy. In 1973 the academy mounted an exhibit of "The Pennsylvania Academy and its Women," including an early charcoal-and-pencil drawing, June, purchased from Oakley in 1993 for the academy's permanent collection. Later additions to the permanent collection include Oakley's oils on canvas Tragic Muse (1912) and Henry Howard Houston Woodward (1921).

Even though murals went out of fashion and commissions dried up, Oakley continued her large-scale work. She completed twenty-five portable triptychs during World War II for the Citizen's Committee for the Army and Navy chapels. Oakley organized the Coggsle Academy at Lake George in the 1940s for summer art courses. She also continued illustrating books. Oakley wrote and illustrated biographies of Samuel F. B Morse in 1939 and Jane Addams in 1955. The latter biography arose from Oakley's active membership in the Women's International League for Peace and Freedom, founded by Addams in 1915. Oakley received one last major mural project for the Jennings Room in the First Presbyterian Church of Germantown. Oakley completed this Great Women of the Bible series between 1945 and 1949, the year she turned seventy-five. The room resembles the Governor's Reception Room in proportion and design, and Oakley used her usual style of dramatic presentation with scriptural text bordering the historically accurate paintings. Oakley continued painting and working at her Coggsle studio until her death in 1961.
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Jessie Willcox Smith
(6 September 1863 – 3 May 1935)

Susan Hamburger
Pennsylvania State University

BOOKS: A Child’s Book of Old Verses (New York: Duf- 
field, 1910); Dickin’s Children, Ten Drawings by Jessie Willcox Smith (New York: Scribners, 1912); The Jessie Willcox Smith Mother Goose (New York: Dodd, Mead, 1914); A Child’s Stamp Book of Old Verses (New York: Duf- 
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Jessie Willcox Smith revolutionized the illustration of children in books and magazines at the beginning of the twentieth century. She realistically captured children as individuals, portraying them in the context of a romantic, serene, and maternal world. A generation of mothers measured their children against Smith's ideal portrayed on the covers of Good Housekeeping.

Smith was born in Philadelphia, Pennsylvania, to Charles Henry Smith, an investment broker, and Katherine DeWitt Willcox Smith. The Smiths had two sons and two daughters. Jessie was the younger of the two girls. The Smiths, newcomers to Philadelphia from New York, earned a comfortable enough living to send Jessie to private elementary schools in Philadelphia and, at age sixteen, to live with cousins in Cincinnati, Ohio, to finish her education.

Smith, who dedicated her life to creative pursuits, chose to live simply. As a young woman and throughout her life, Smith preferred to wear plain, floor length gowns on her tall, graceful frame. She eschewed jewelry and wore her long black hair either in a bun or tied loosely in a Victorian style of ponytail. Although not actively religious, Smith accepted the Swedenborgian faith. When she did attend church services, she went to an Episcopal church because it was closer to home. She exercised by walking briskly to retain her youthful vigor and relaxed by reading, especially books by Henry James. Smith never married, but not for lack of suitors. She devoted her life to art; derived pleasure from friends' children, whom she used for models;
and financially and emotionally supported an extended family.

Smith trained to become a teacher and secured a kindergarten position in 1883. Because of her height, she found herself physically unsuited to the backbreaking bending and stooping required to work with little children. On two fateful evenings Smith accompanied a cousin who gave art lessons to a young professor and discovered she had a talent for drawing. Encouraged by her friends, Smith gladly relinquished her teaching position to go to art school.

In 1884 Smith enrolled in Philadelphia’s School of Design for Women. Society accepted art school as a proper avenue for young women to travel on their way to marriage—gathering musical, literary, and artistic skills along the way. Female illustrators began publishing their work in rational popular periodicals in the late nineteenth century, and Smith, aware of their success, focused her studies on commercial illustration. Dissatisfied with all but William Sartain’s portrait-painting classes, she transferred in the fall of 1885 to the Pennsylvania Academy of the Fine Arts, where she studied with Thomas Eakins and Thomas Anshutz, her first major artistic influences. Smith likely developed her interest in photography as an aid for illustrating from Eakins, a skilled photographer. Smith eventually became an accomplished photographer, and she used photographs to capture fleeting images to which she later referred for settings, positioning of subjects, and props.
In 1888 she hung a painting, *An Idle Moment*, in her first of over fifty exhibitions at the Pennsylvania Academy of the Fine Arts. Soon afterward *St. Nicholas* published her first magazine illustration, *Three Little Maidens All in a Row*.

After graduation in June 1888, Smith secured her first assignment with the Drexel Stationers notions firm to design place cards with a Japanese theme for a performance of *The Mikado*. Seeking regular employment in her field, Smith signed on with the advertising department of *The Ladies' Home Journal* in 1888. Her entry-level work consisted of finishing rough sketches, drawing borders and designs, and preparing advertising art. In her spare time Smith illustrated Mary Wiley Staver’s poems; the publication of Staver’s *New and True* in 1892 marked the first appearance of Smith’s work in a book. Aware that she needed more experience in illustration, Smith enrolled part-time from 1894 through 1897 in the Drexel Institute of Arts and Sciences. When Drexel offered the first class in illustration taught by Howard Pyle, Smith applied for admission, passed Pyle’s required drawing examination, and became one of his first thirty-nine students. Participating in his Saturday-afternoon class changed her life and her art.
gusted she select subjects and topics that were comfortable to her. He imparted to her a love and appreciation for color and encouraged her to paint her illustrations rather than draw them.

At the Drexel Institute of Arts and Sciences, Smith also met two other women artists with whom she would share talent, mutual interests, and a lifelong friendship and artistic working relationship—Elizabeth Shippen Green in 1895 and Violet Oakley in 1896. Pyle paired the similar decorative artistries of Smith and Oakley for their first commissioned work, Longfellow’s *Evangeline: A Tale of Acadie* (1897). Writing in the preface to the book, Pyle praised their illustrations for “grace and beauty.” Pyle also secured Smith’s first major project, Maude Wilder Goodwin’s *The Head of a Hundred* (1897). Immediately following came a request from the publisher Little, Brown and Company for Smith to provide six illustrations for another one of their books, *The Young Puritans in Captivity* (1899). Unfortunately, both books dealt with Indians, not a familiar and thus not a comfortable subject for Smith; after extensive research, however, she executed both commissions so well that the publisher offered a third book about Indians.

About this commission she commented in the October 1917 *Good Housekeeping*,

I received it with none too good grace, but in those days I was not declining any work, and I appreciated that my future hinged on how I fulfilled my early commissions. So, unpleasant though I found the work, I took infinite pains to make it both attractive and accurate in detail. When the third Indian story came in quick succession, I said to myself, “This must cease.” And so, I wrote to the publisher that I did not know much about Indians and that if they had just an every-day book about children, I thought I could do it better. I was immediately rewarded with one of Louise M. Alcott’s stories, and a letter saying they were glad to know I did other things as they had supposed Indians were my specialty.

After completing Pyle’s courses in 1897, Smith turned down a teaching position at the School of Design for Women. Although she never taught art classes or accepted private pupils, Smith advised young illustrators and visited classes at the precursor of the Philadelphia College of Art.

Because of Pyle’s assistance with commissions, Smith had ample assignments to complete while on her journey to financial and artistic independence. In 1898 Smith felt confident enough that she could earn her living from freelance illustration to quit her job at *The Ladies’ Home Journal*. As her career developed, the artist often had ten to twelve projects in process at the same time.
The friendships Smith developed with Green and Oakley at Drexel brought the three together to share living and studio quarters. Smith had left her parents' home in 1895 for a small studio in downtown Philadelphia within walking distance of her job at The Ladies' Home Journal. Oakley lived far enough away from Smith that they could not easily consult on their collaborative efforts outside the classroom. Since Smith did not have enough space to work, she and Oakley sought larger studio space to share. Joining by another Pyle student, Jessie H. Dowd, the women found a three-room studio with living quarters for the modest rent of eighteen dollars per month per person. They decorated their new home with drawings, sculptures, and their own work amid an eclectic mix of patterned pillows, chintz, and oriental rugs. When Dowd returned to Ohio in 1899, Green took her place in the household.

The busy artists realized a country studio would provide a spacious, quiet, and relaxed atmosphere in which to live and work. They found the Red Rose Inn outside Bryn Mawr during the summer of 1900 and fell in love with the house and its surroundings. Since the property was for sale at a price even their combined incomes could not meet, they returned to their cramped Philadelphia quarters. When they heard in early 1901 that the Red Rose Inn had a new owner, Anthony J. Drexel, they approached him with the proposition that they rent the inn and the studio buildings. Drexel accepted, and the women lived there until Drexel sold the
College calendar they produced two-toned drawings of young women engaged in various activities, including horseback riding, traveling, and studying. Inspired by this success, they created their own calendar, *The Child*, which the New York publisher Stokes reprinted as a book with poems by Mabel Humphrey to accompany the pictures. Their images of children solidified the artists' reputations and insured they would have ample assignments for the rest of their careers.

With the loss of the Red Rose Inn in 1905, the artists turned to their wealthy neighbors, Mr. and Mrs. George Woodward, for a solution. The Woodwards agreed to lease part of their own property—a farmhouse and carriage house/studio—in Chestnut Hill. The women combined the first initials of their last names—COGS—and added LEA to name their new home Cogsla. The household grew to include four servants, Smith's brother Dewitt, and later, one of her elderly aunts. Nicknamed "The Mint," Smith generously supported up to eleven relatives at one time.

With her increasing income and fame, Smith approached the Woodwards to sell her one acre for her own studio where she could have more space and privacy in which to work. Smith purchased the land on Allen Lane in 1913 and built her new sixteen-room house, Cogshall, which offered enough room for her, Henrietta Cozens, Dewitt Smith, and her aunt. Smith continued winning awards and in 1915 completed the illustrations for one of her most successful books, Charles Kingsley's *The Water-Babies* (1916). She also accepted a contract to produce the monthly covers of *Good Housekeeping*; for fifteen years she earned between $1,500 and $1,800 per cover.

In the 1920s Smith concentrated more on portrait painting and cut back on book illustrating. *Heidi* (1922) became the last major children's story that Smith illustrated although she occasionally contributed a frontispiece or dust jacket and previously published magazine illustrations did appear in later books. Edith Emerson described Smith's portrait style in the introduction to an exhibition catalogue The Art Alliance of Philadelphia titled *Portraits, Drawings, and Illustrations by Jessie Willcox Smith* (4–28 December 1924) as "well-mannered, clean, and graceful, and a generous dash of common sense gives it savoir and freshness." Smith's subjects consisted of the children of Philadelphia—well-bred and well-dressed—whose poses bespoke their position in life. If milk and cookies did not keep the child still while she sketched the preliminaries, Smith resorted to telling fairy stories. In her October 1917 *Good Housekeeping* article Smith said, "A child will always
look directly at anyone who is telling a story; so while I paint, I tell tales marvelous to hear."

Never a travel enthusiast, Smith finally agreed to tour Europe in 1933 with Gozens’s niece and a nurse. Failing health—difficulty walking and seeing—made the trip more taxing than relaxing, and her condition deteriorated severely upon her return home. She died in her sleep two years later at age seventy-one.

Smith’s illustrations initially appeared in black and white in the books and magazines up to 1900. The three calendars—two for Bryn Mawr in 1901 and 1902 using tinted colors and the self-published one that became The Book of the Child (1903), with its hand-lettered text, bold capitals, and bright-orange chapter headings—marked a publishing turning point for Smith. Her use of design and color shone through and defined the style for which she became known. Influenced by Japanese prints, Mary Cassatt aquatints, and the static art of French illustrator Louis-Maurice Boutet de Monvel, Smith and Green created decorative and visually appealing illustrations for The Book of the Child. As publishers sought Smith’s work, they reproduced her illustrations in large formats best suited to her images. Dream Blocks (1908) included the largest number of color illustrations ever to appear in Smith’s books; it included an illustrated dust jacket, color cover insert, and fifteen color plates.

One mark of Smith’s renown is the commission she received from Joseph H. Chapin for a series for Charles Scribner’s Sons, Scribner’s Illustrated Classics. Chapin sought out America’s greatest illustrators, including Maxfield Parrish, to illustrate popular juvenile fiction. He asked Smith in 1904 to illustrate A Child’s Garden of Verses (1905) for $3,600. Her execution of the drawings for this volume drew rave reviews from critics, the public, and her editor. One illustration, The Land of Counterpane, is a compositional masterpiece in which Smith used foreshortened perspective, realistic color, and minute detail to give an impression of soldiers marching through the pass and over the mountain of rumpled blanket.

By 1909, her reputation established, Smith no longer waited for commissions and suggestions. She actively participated in planning and preparing ideas for books by seeking authors to write word pictures to accompany her drawings and at other times illustrating their words. These illustrations for series accompanied compilations of discrete poems or stories. Smith’s work often stood alone without text or captions, just as Parrish’s did.

Smith’s artistic style gradually changed. In the beginning she used dark-lined borders to delineate brightly colored objects and people. In her later work she muted the colors and softened the lines until they nearly disappeared. Smith worked in mixed media—oil, pastels, charcoal—whatever would give her the desired effect. She often overlaid oils over charcoal on paper whose grain or texture added an important element to the work. This use of color lends an impressionistic tone to her work, an influence of the French impressionist painters. Smith adapted and evolved her style to suit the situation. She employed a sympathetic, sometimes humorous, approach in her imaginative compositions of brilliant colors. Her portraits include children in relaxed poses, painted with affection, not cloying sentiment. For Water-Babies she painted the canvas with watercolor and oil overlaid on charcoal. Knowing these were her best work, Smith bequeathed the entire set of twelve originals to the Library of Congress.

For her early magazine covers Smith needed to create visually exciting images in charcoal that did not rely on subtle tones, which might not reproduce well on the monotone or duotone covers. For her Good Housekeeping color covers Smith enjoyed more latitude to work with bold colors and contrasts.

Smith disdained using professional child models. In her October 1917 Good Housekeeping article she wrote, "Such a thing as a paid and trained child model is an abomination and a travesty on childhood—a poor little crushed and scared unnatural atom automatically taking the pose and keeping it in a spiritless lifeless manner. The professional child model is usually a horribly self-conscious overdressed child whose fond parents proudly insist that he or she is just what you want and give a list of the people for whom he or she has posed." Smith instead preferred to invite friends’ children to Gogolea or Coghill and observe them investigating their surroundings, "and while they were playing at having a perfect time, I would watch and study them, and try to get them to take unconsciously the positions that I happened to be wanting for a picture."

While she gained substantial financial independence from her art—retaining the reproduction rights to magazine illustrations for reprinting in books and collecting portrait fees and reproduction fees for the same work—Smith as an artist preferred children and maternal scenes. Either through her affirmed love of children or bowing to the established belief of her time that only certain subjects were appropriate for women to paint—children, maternal scenes, still lifes, and landscapes—leaving challenging mythological, historical, and allegorical scenes to male artists, Smith rarely ventured beyond these traditional bounds for her subjects. Although she preferred children, Smith expertly depicted a young
Union soldier for the December 1900 *Scribner's Magazine*. It was not that she could not illustrate other topics but rather that she consciously chose childhood themes. As the audience clamored for more images of children, Smith happily obliged. Between 1916 and 1929 she developed an expertise in illustrating fantasy and fairy tales.

Despite critics' opinions that Smith's illustrations were too sentimental, her strongest appeal lay with the ideal of childhood: what an adult remembers of the best times, what a parent wishes to see in a child, and what a carefree childhood should be. That book and magazine publishers continued contracting with Smith and paying handsomely for her work attests to the attraction her work held for millions of readers. As an artist she reached more people through her magazine and book illustrations than any museum or gallery exhibitor could hope to attract. Gritty reality could be laid bare for the world by other artists; Smith concentrated on the pleasures of childhood—adulthood would come soon enough.

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Archives:
Jessie Willcox Smith's papers are located in the Archives Department, Pennsylvania Academy of the Fine Arts. The Jessie Willcox Smith Photograph Collection, 1916–1926, of fourteen hundred study photographs used to create illustrations and portraits is located in the Print Department, Library Company of Philadelphia. A Jessie Willcox Smith Collection is in the Cabinet of American Illustration, Division of Prints and Photographs, Library of Congress.