a close look reveals that nearly every woman is a version of his longtime model and mistress, Susan Leyendecker. “She appears 166 times,” Laurence Cutler notes. “I counted.”

Parrish’s splashy party-goers, draped in medieval-style gowns, robes, and costumes, are lounging under lapis lazuli skies amid classical archways, stone staircases, and the odd Grecian vase. The layering and luminous effects of color, the painstaking details, and the sense of playfulness and freedom are enchanting. The viewer’s attention roams among laughing faces, couples talking tête-à-tête, and a handful of characters dressed in striped and checkered garb. In one setting, a provocative Lewin stands front and center and checkered garb. In one setting, a provocative Lewin stands front and center and checkered garb. In one setting, a provocative Lewin stands front and center and checkered garb. In one setting, a provocative Lewin stands front and center and checkered garb. In one setting, a provocative Lewin stands front and center.

Elsewhere around the museum, works are often grouped by themes. Depictions of pirates, trappers, and adventurers, for example, include N. C. Wyeth’s Archers In Battle and Norman Price’s Mary Reed (1929), both created for books, and Frank Schoonover’s To Build A Fire (1908) for the famous Jack London story published in The Century Illustrated Monthly Magazine. Many of the same artists were enlisted to build support and funding for wars: Freedom Is Your Business (1950), by Howard Chandler Christy, was turned into a U. S. Army recruitment poster and Disabled Veteran (1944), by Rockwell, promoted war bonds. Rockwell’s Love Ouanga (1936), on the other hand, headlines the museum section on “race relations,” while his Russian Schoolroom (1967), which ran in Look, falls under “education.”

“The main job of these illustrators,” Laurence Cutler explains, “was to sell magazines and books and other products—which all sold more when they were illustrated.” This explosion of commercial graphics was made possible primarily by technological advances that enabled increasingly detailed images and an expanded color palette to be transferred from original fine art. Meanwhile, the rise of railroads allowed products and periodicals to become truly “national.” In 1872, according to Laurence Cutler, the country had roughly 800 newspapers, but by 1893 “there were 5,000. And then magazines started to proliferate, like Harper’s Weekly, Hearst, Frank Leslie’s Illustrated Newspaper/Leisure’s Weekly and, most popular in its day, Century Magazine.”

By the late 1870s, “the father” of American illustration, Howard Pyle (1853-1911), was contributing to Scribner’s Magazine and Harper’s Weekly, and was especially known for illustrating (and sometimes retelling) fairy tales and adventure stories. More importantly, perhaps, late in life he founded and taught at the country’s first school for illustrators, thereby launching the careers of scores of students, such as Wyeth and Parrish, and influencing every generation of illustrators since.

Among those was the German-born, Paris-trained Leyendecker. Instrumental in the then-novel idea of an “advertising campaign,” he designed and defined an endur-