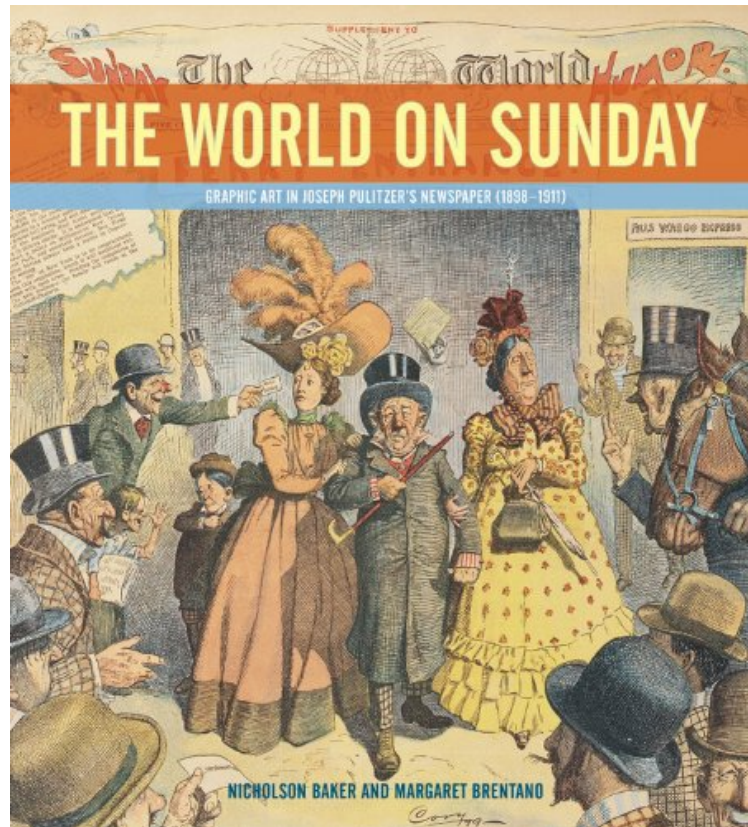


[Free pdf] The World on Sunday : Graphic Art in Joseph Pulitzer's Newspaper (1898 - 1911)

The World on Sunday : Graphic Art in Joseph Pulitzer's Newspaper (1898 - 1911)

Nicholson Baker, Margaret Brentano
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Nicholson Baker, Margaret Brentano : The World on Sunday : Graphic Art in Joseph Pulitzer's Newspaper (1898 - 1911) before purchasing it in order to gage whether or not it would be worth my time, and all praised The World on Sunday : Graphic Art in Joseph Pulitzer's Newspaper (1898 - 1911):

1 of 1 people found the following review helpful. A beautiful book, simply beautifulBy jms333A beautiful book, simply beautiful. Baker and his wife have done a great service in preserving the actual physical copies of one of America's great but long forgotten, journalistic enterprises. How remarkable these Sunday newspapers were, including in the amazingly high quality of the printing and presentation. What a cultural force they were! And we wouldn;t know it if Baker hadn't gone to the enormous effort of saving these publications in their original form.4 of 4 people found the following review helpful. Sic transit gloria mundiBy R. M. PetersonLeafing through this special book brought home two things.One: How grand the Sunday edition of "The World" was a century ago. "The World" was Joseph Pulitzer's newspaper in New York City. In 1898 Pulitzer bought a new high-speed color printing press, and he employed first-class artists and graphic designers to make the most of the press's four-color printing capabilities. Today there are no newspapers and few magazines as sumptuously illustrated as was the Sunday "World" from 1898 to 1911, the span

covered by this book. Two: How phenomenally negligent we are about preserving the intellectual and artistic heritage from our recent past. This book exists only because of the efforts of Nicholson Baker and his wife Margaret Brentano to save the last known run of the New York World from de-acquisition by an institutional library and sale for pulp or cannibalization by dealers. They purchased the bound volumes containing the original newspapers from The British Library, after even the Library of Congress and the New York Public Library had disposed of their sets. (In 2003, those bound volumes were transferred to Duke University.) As a society we devote considerable resources to excavating and preserving the midden piles of Anasazi Indians and Sumerians, but we cavalierly consign some of the richest (in terms of informational and aesthetic content) artifacts of our own century-old civilization to the scrap dealers. *THE WORLD ON SUNDAY* contains 64 full-color two-page spreads from the bound volumes that once were in the British Library and now reside at Duke. Some of the illustrations and graphics are nigh breath-taking. The texts include news, contemporary commentary, humor, and advertisements. Collectively they are a unique window on life in the United States - and especially New York City - at the turn of the last century. Nicholson Baker contributes a short informative introduction and Margaret Brentano adds similarly brief but informative remarks to each page of newspaper reproductions. The book is large-format (though only one-third the size of the original newspaper sheets) and intelligently and handsomely put together. It too is worthy of a library.

0 of 0 people found the following review helpful. A trip back in time. By The Laughing Kid Great book that is just the right oversize to allow you to go take in the physical extent of the graphics and go back to the days of Pulitzer and Hearst. Really fun to look through at random or study. In case you just assume that great media graphics were invented sometime in the post-World-War II era, this serves as a welcome and refreshing jolt showing you literally how wrong you are to think so.

Joseph Pulitzer's *NEW YORK WORLD* flourished at the turn of the 20th century and out of it grew what we think of as the modern daily paper. It was famous for muckraking and sensationalism but to a contemporary eye what is most striking about the paper (and in particular its Sunday edition) is that it was filled with colourful art - caricatures, full-page cartoons, disaster drawings, fiction illustrations, hand-lettered typography, weird science, halftone photographs, maps and much more. In order to save them from destruction, author Nicholson Baker started buying up newspaper archives from libraries around the world, eventually forming the American Newspaper Repository. Now, with co-author Margaret Brentano he has selected 85 of the finest examples of period reporting, bold and playful graphic design, long-lost comic strips and society pieces from the heyday of *THE NEW YORK WORLD* for reproduction in this oversized volume.

From Publishers Weekly Husband and wife team Baker (Double Fold) and Brentano rescued one of the last surviving sets of the New York World from the British Library and, in a labor of love, sorted through a decade's worth of its issues. They present reproductions of comics, advertisements, portraits, political cartoons, caricatures and other illustrations from the turn-of-the-20th-century mass-circulation daily paper. These images, they say, celebrate a "vaudeville revue of urban urges and preoccupations." To take a sampling of these fascinating illustrations (all elucidated by Brentano's historically illuminating captions): an 1899 two-page real estate spread features delicate black-and-white drawings of the Astor holdings, "like bars of music in a hymnal of real estate." From the same year, a green and red portrait of Mark Twain accompanies his piece, "My First Lie and How I Got Out of It." For a 1909 story headlined "New York Has Seven Levels of Transit," a cutaway illustration highlights the city's transportation, from tunnels under the river to the Brooklyn Bridge. This quirky volume brings to life an era and makes an almost lost art form widely available again. 144 four-color illus. (Oct.) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

From *The New Yorker* In 1898, as part of a larger strategy to transform his New York World newspaper, Joseph Pulitzer bought a high-speed color printing press—seventy tons, with forty thousand moving parts. Appearing in the paper's Sunday edition, color pictures leavened the news with wonder: a pioneering night photographer captured the glorious electrification of St. Louis during the World's Fair; an illustrator charged with covering the Great Airship Race of 1904 before anyone had seen the ships resourcefully drew the imagined perspective of an airborne competitor. As Baker notes in his introduction, Pulitzer was near-blind when color illustrations were introduced: "The more his own sight dimmed, the more imploringly colorful his paper became." Copyright © 2006 *The New Yorker*

From Booklist *Starred* Baker has stirred controversy both as a novelist and the author of *Double Fold* (2001), the National Book Critics Circle Award-winning manifesto on the importance of preserving old newspapers as both historical documents and works of art. No mere theorist, Baker purchased the only surviving complete set of the Sunday World, Joseph Pulitzer's phenomenally popular New York City newspaper, and now he and his wife, reporter Brentano, present some of the jewels of their precious collection in a beautifully produced and endlessly fascinating volume that celebrates the ingenuity and verve of the World and turn-of-the-twentieth-century popular graphic art. Judiciously selected pages feature intriguing headlines, articles, and advertisements, and, most spectacularly, showcase clever, zany, marvelously kinetic, even elegant illustrations, political cartoons, and comics. Seeking to seduce and secure readers, the World offers exclusives by Mark Twain and Arctic explorer Robert Peary; colorful tributes to such technological wonders as electric lights on Broadway, the

subway, skyscrapers, and battleships; and striking images of the great tide of immigrants arriving on Ellis Island. Baker and Brentano are to be commended for rescuing these invaluable and scintillating treasures, vivid artifacts of the rapidly metamorphosing society that generated our own. Donna Seaman Copyright © American Library Association. All rights reserved