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Ethel Reed, Artist

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## THE BOOK SPEAKS.

He began to be often unsuccessful. Shame and the fear of shame seized upon him. He put all of his strength into a last effort, and then lay down to die.

The mechanic still had in mind the first female slave, and he looked to see the gleam of hate and the blow—such as the woman had bestowed—now to come from the man, to make the story of his subjugation quite like the story of that shaggy feminine creature. But no. The toy doctors were at hand; decently attentive and watchful toys were placed around the tiny bedstead; the man returned the woman's kiss. And then his spring was broken, and the delicate little wheels in the toy-man stood still.

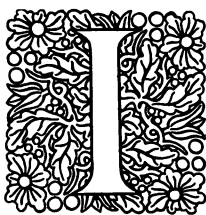
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### THROUGH THE VALLEY.

They who shall fill with love their lamps  
Through all life's golden day,  
Amid the even's dews and damps  
May glorify the way.

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### ETHEL REED, ARTIST.

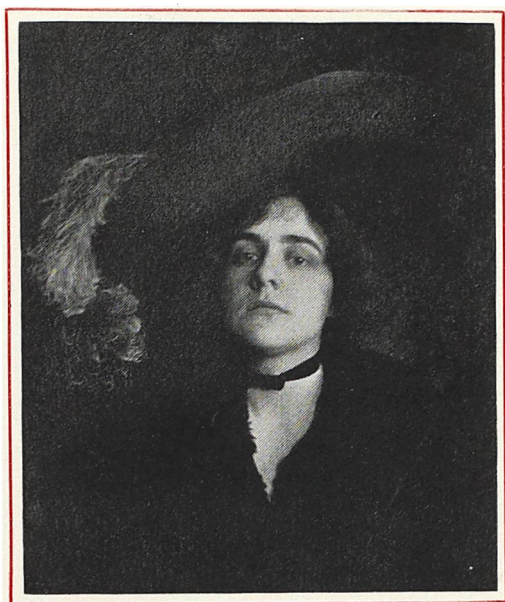


It is worth noting that so far the so-called "poster movement" has brought into first prominence but one woman designer. Whether this is due to a defect in the ordinary course of training for artistic purposes, from which young women students too seldom have the courage to break away, or is owing altogether to the lack of original inventiveness which women themselves evince, it would be hard to say. Probably both conventional training and inherent incapacity for making ventures into new fields of work are to blame for the undeniable fact that thus far men hold the honors in this new branch of art productions, with the single exception, it may be, of Miss Ethel Reed of Boston.

This young woman, who has not long been in the ranks of poster artists, her first essay of the kind being a likeness of herself that appeared in the Sunday edition of the Boston Herald last February, has the merit of originality.

A protege of Miss Laura Hill, the accomplished miniature painter, Miss Reed's studies have been pursued chiefly under her guidance, with the addition of a short time spent in the Cowles school. Her work is, therefore, the result of no settled course of training, and in consequence possesses an air of freedom, almost of naivete, that gives it a distinct and individual value.

Controlled in a measure, as most poster makers are, by French or Japanese methods of treatment, Miss Reed has boldly invented an application of such methods to her own

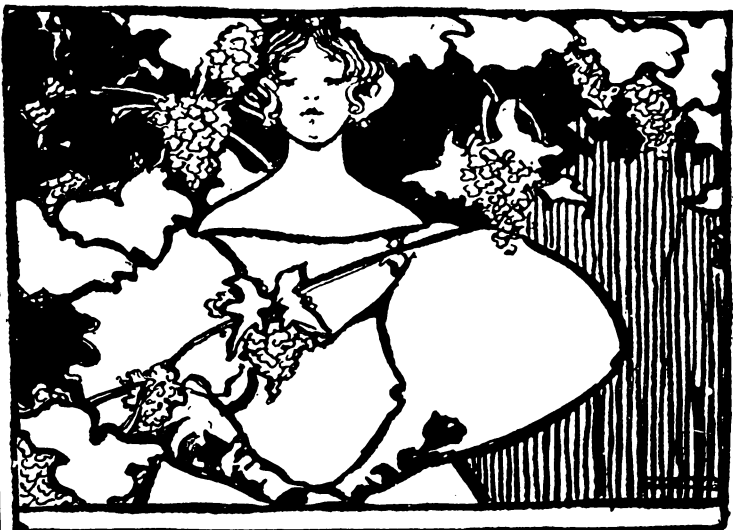


Portrait of  
Ethel Reed.

ETHEL REED, ARTIST.

purposes. It was purely a matter of personal inclination that led her into designing posters, where she now bids fair to achieve success.

She has already furnished several posters to Boston publishing houses, and has, besides, illustrated various books. Book illustration is indeed her serious aim, and she is now in London busied with volumes entrusted to her erratic talent, among them a book of children's stories for Lamson, Wolfe & Co., and a second number of the delightful Yellow Haired Library series gotten out by Copeland & Day, the first number of which is "The Arabella and Araminta Stories." The illustrations are conceived in a true poster spirit, and while grotesque and Japanesy, have a strong feeling for childhood.



HE is most truly fair to-day,  
He said, who stood beside his  
horse,  
Ready to mount but looking back  
To where she stood upon the steps,  
Crowned by an overhanging vine  
Whose purple clusters touched her hair.  
She must be very fair, he mused,  
And then he glanced at her and saw  
Her slender figure, clad in white,

*Illustration to "A Book of Fairy Tales."  
Lamson, Wolfe & Co., Boston.*

*ETHEL REED, ARTIST.*

Of her numerous posters that for "Miss Traumerei" is probably the best. The masses are nicely balanced, it carries well, and is novel without being grotesque.

Poster for  
Albert Morris  
Bagby's New  
Novel, "Miss  
Traumerei."  
Lamson, Wolfe  
& Co., Boston.



The lining papers of "The Arabella and Araminta Stories" are very pleasing, and in quaint sympathy with the book.

Miss Reed has given abundant evidence of her talent and we await with interest the result of her study abroad.

Design for  
Lining Paper to  
"The Arabella  
and Araminta  
Stories."  
Copeland &  
Day, Boston.

