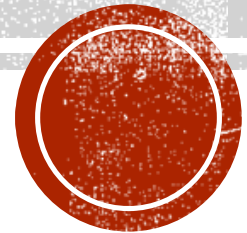
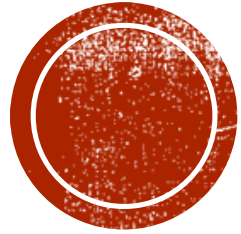


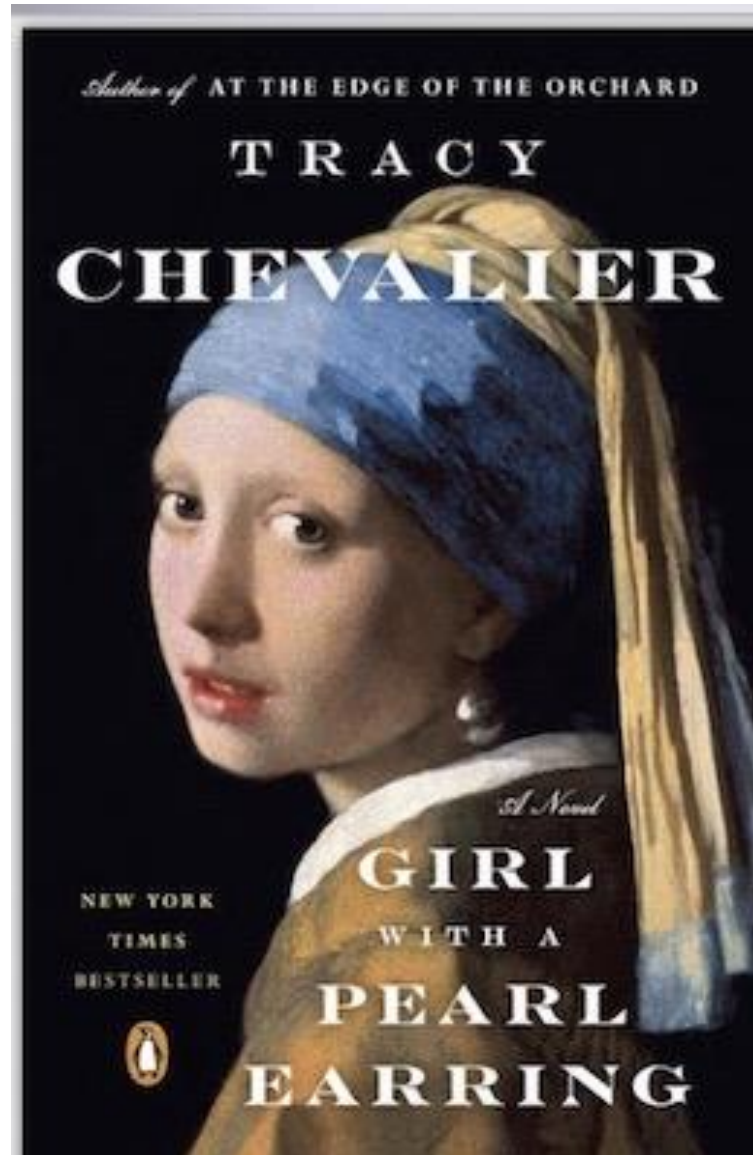
**SCENES FROM THE HEARTLAND:  
STORIES BASED ON LITHOGRAPHS BY  
THOMAS HART BENTON**





# “EKPHRASTIC”

...comes from the combination of two ancient Greek words: ek, which means “for the sake of,” and “phradzein” which means “to show, point out, or describe.”

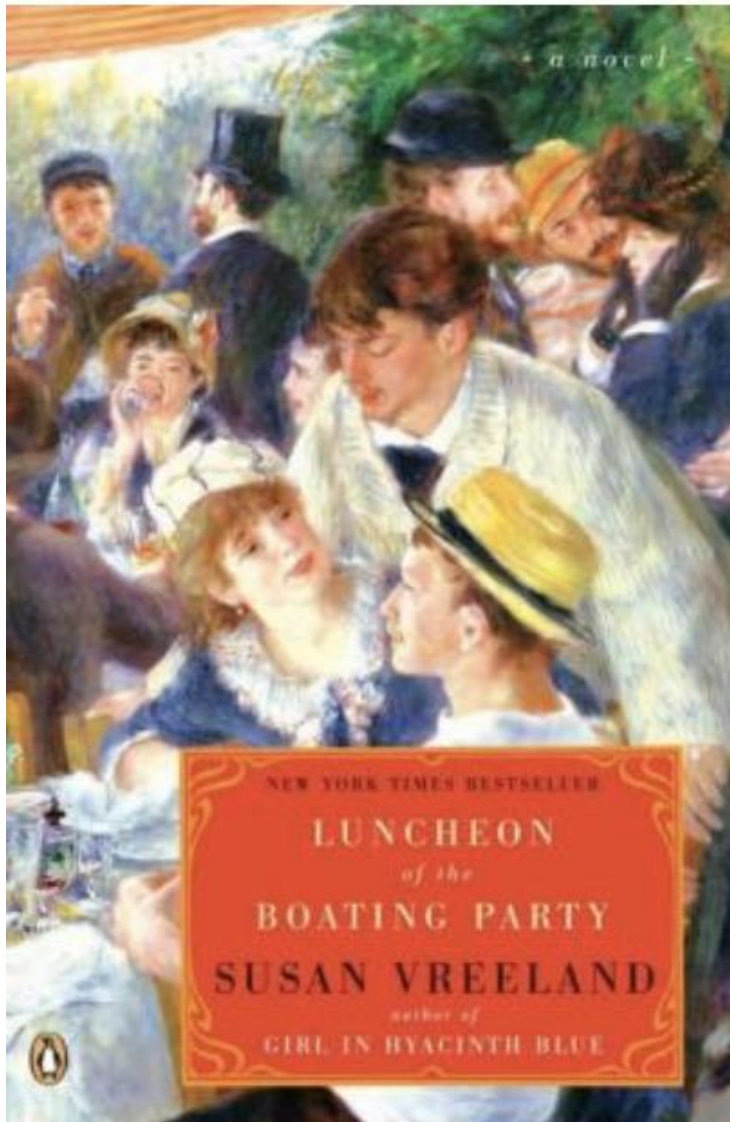


# GIRL WITH A PEARL EARRING

By Tracy Chevalier

Based on a painting by Vermeer





# LUNCHEON OF THE BOATING PARTY

By Susan Vreeland

Based on a painting by Renoir





## **PAINTING AT THE SPOUTER INN IN MOBY DICK**

- Ishmael notices in Chapter 1
- Described in more detail in Chapter 3
- Foreshadows Ishmael's fate





# SPRING TRYOUT

1943 lithograph

Ackland Art Museum, The University  
of North Carolina at Chapel Hill / Art  
Resource, NY

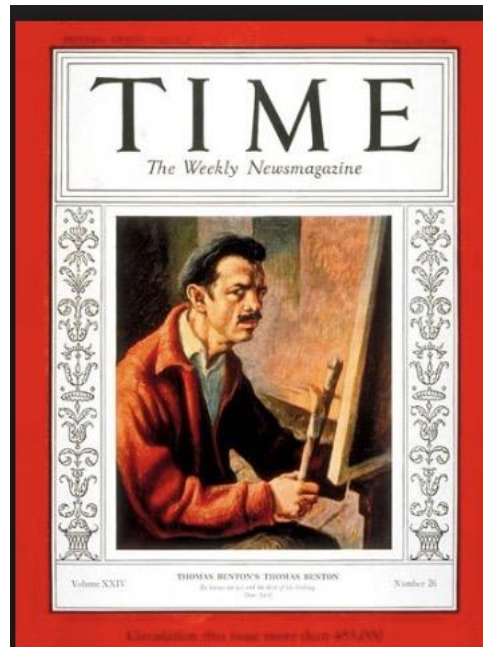




THE LITHOGRAPHS OF **Thomas Hart Benton**

COMPILED AND EDITED BY CREEKMORE FATH



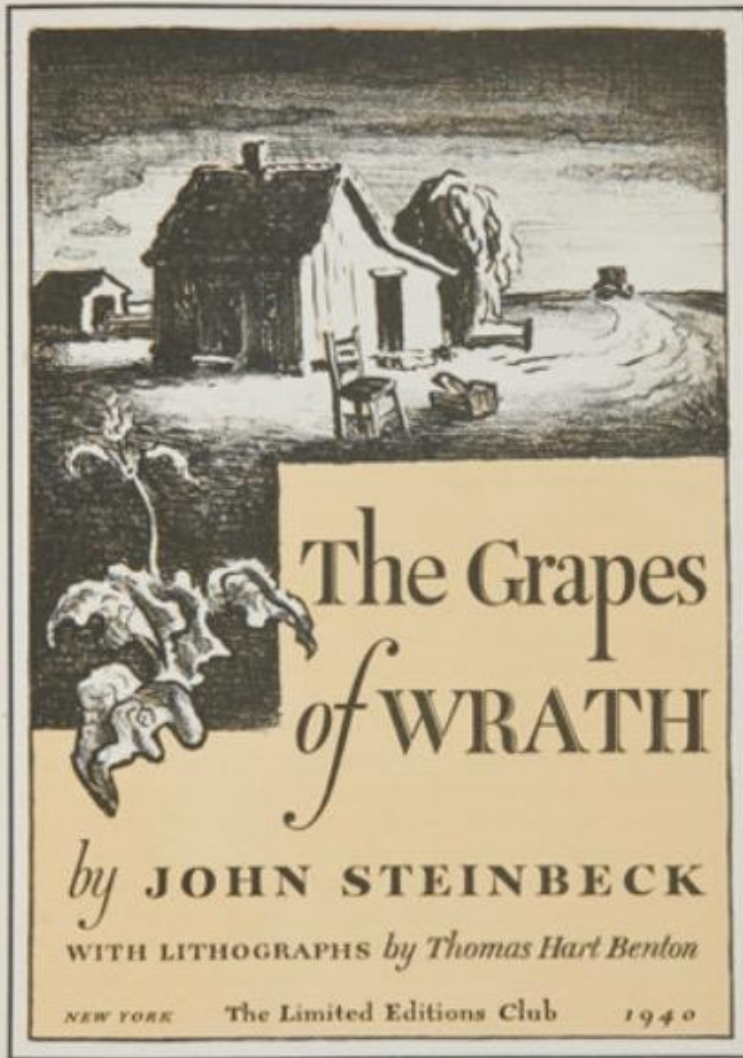


# TIME MAGAZINE

December 24, 1934







# THE GRAPES OF WRATH

Written by John Steinbeck with art  
by Thomas Hart Benton





# THE GRAPES OF WRATH

Interior art





# THE GRAPES OF WRATH



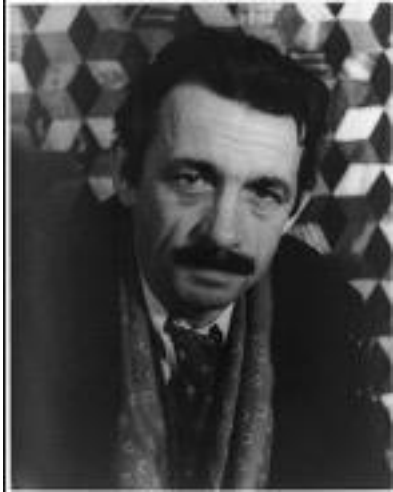




# AMERICA TODAY

Metropolitan Museum of Art





# BENTON PHOTO

The artist

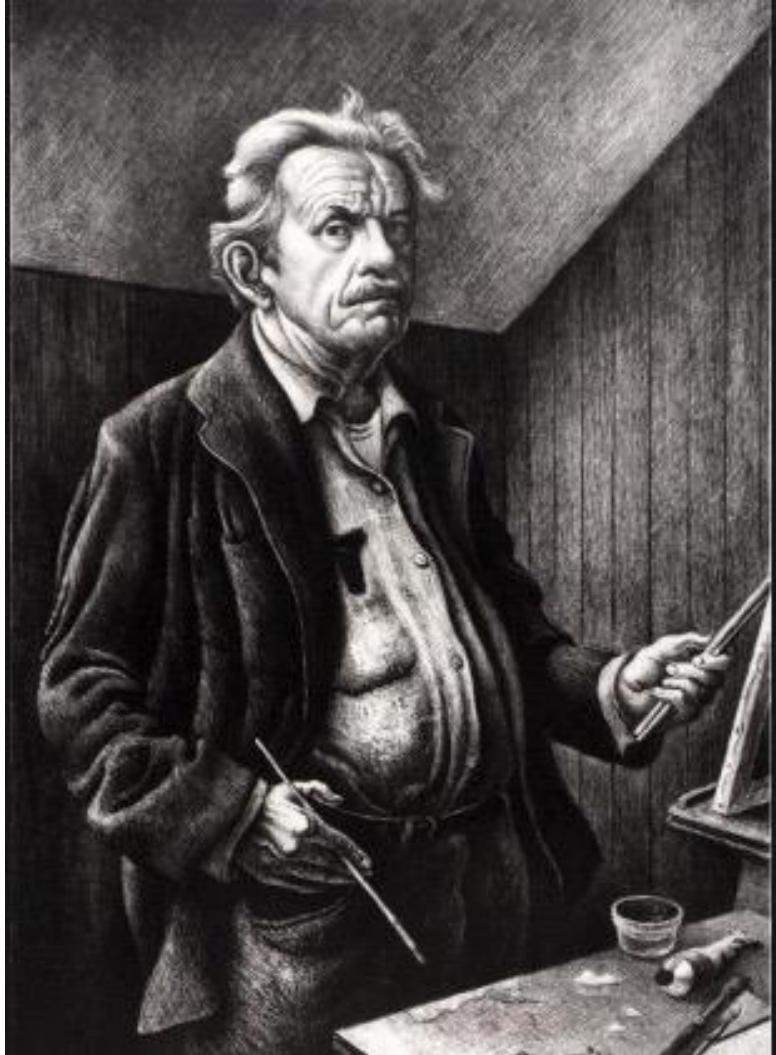




# SELF PORTRAIT WITH WIFE RITA

Martha's Vineyard





# SELF PORTRAIT

Smithsonian







# THOMAS HART BENTON HOME & MUSEUM

Kansas City, Missouri





# THE ARTIST'S STUDIO

Kansas City, Missouri





# MURAL

Missouri State Capitol

Jefferson City





# AMERICA TODAY

Metropolitan Museum of Art





# AMERICA TODAY

Metropolitan Museum of Art

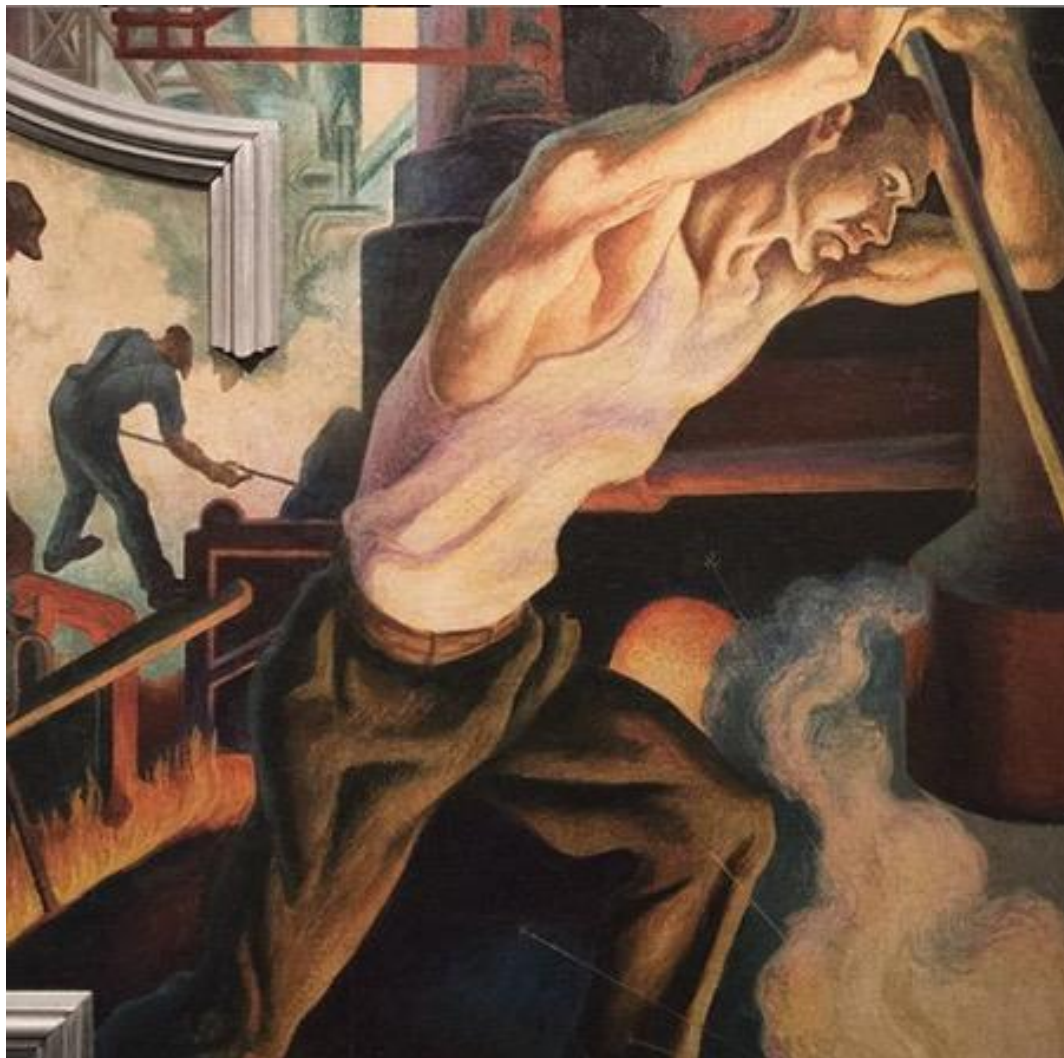




# AMERICA TODAY

Metropolitan Museum of Art





# AMERICA TODAY

Metropolitan Museum of Art





# GOIN' HOME

1937







# EDGE OF TOWN

1938





# I GOT A GAL ON SOURWOOD MOUNTAIN

**Art © T.H. Benton and R.P. Benton  
Testamentary Trusts/UMB Bank  
Trustee/Licensed by VAGA, New  
York, NY**





# **"FLOOD"**

"Flood" 1937 lithograph

The Cleveland Museum of Art



"An unforgettable collection, as lovely as it is honest."

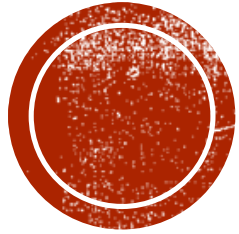
*Lee Martin, Pulitzer Prize Finalist of The Bright Forever*

# SCENES FROM THE HEARTLAND

STORIES BASED ON LITHOGRAPHS  
BY THOMAS HART BENTON



DONNA BAIER STEIN

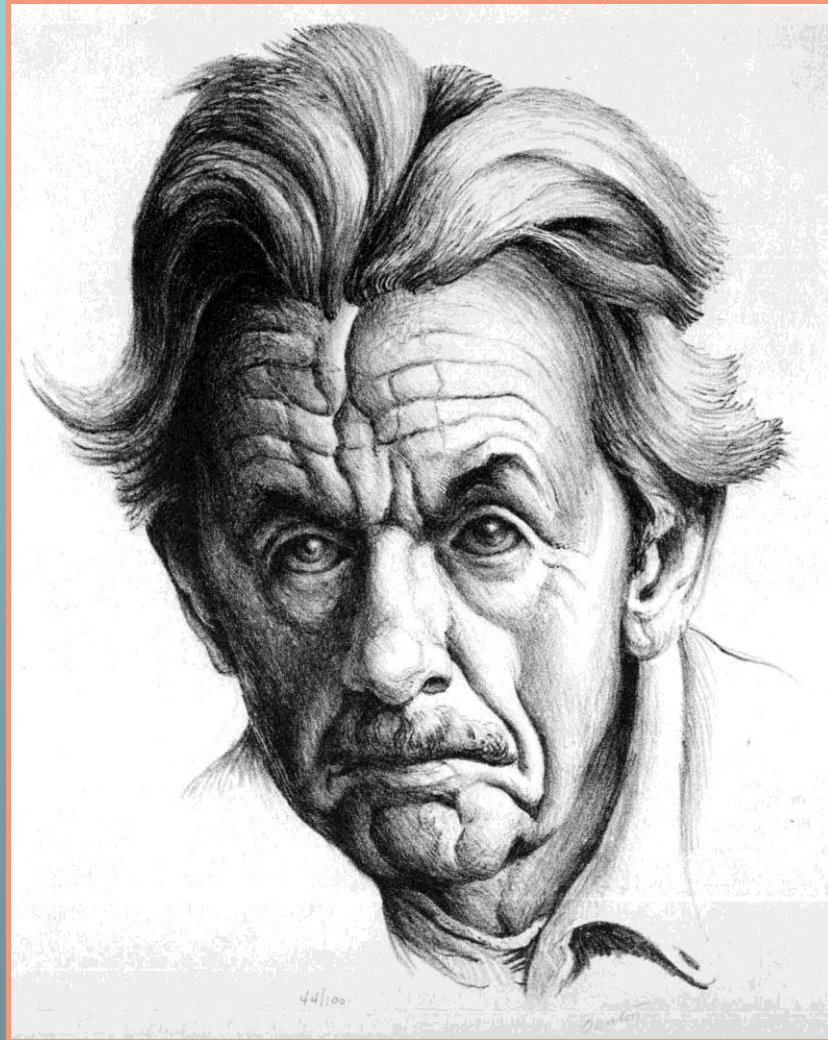




THOMAS HART BENTON HOME & STUDIO  
STATE HISTORIC SITE

MISSOURI DEPARTMENT OF NATURAL RESOURCES

# THE LITHOGRAPHY OF THOMAS HART BENTON



*Self-Portrait, 1973*  
9.5" x 11.5"  
Edition of 150

## LITHOGRAPHY:

*lithos (Greek) – stone*  
*graphein – to write*

“A printing process in which the image to be printed is rendered on a flat surface, and treated to retain ink while the nonimage areas are treated to repel ink.”

# The Lithographic Process:

1. A hard, slightly porous piece of limestone is ground and sanded to an extremely smooth surface.
2. The artist draws or paints on the stone using a waxy/greasy crayon or pencil. The stone picks up & holds this oily substance.





# The Lithographic Process:

3. The image is fixed into the stone using a mixture of gum arabic and nitric acid. The wax protects the image itself, so all the blank areas are slightly eaten away.



# The Lithographic Process:

4. The stone is then moistened with water. The water is naturally repelled from the oily image, and settles in the lower (white) areas of the stone.
5. A linseed oil-based ink is applied to the stone. The ink sticks to the waxy image, and will avoid mixing with the water.



# The Lithographic Process:

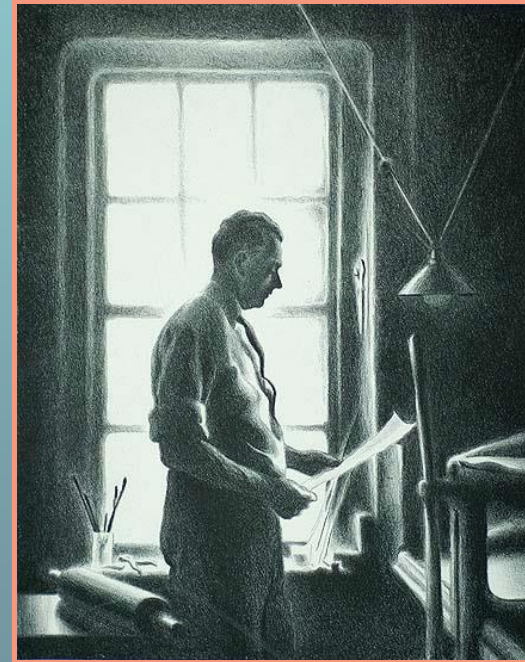
6. Good quality paper is now pressed onto the inked image on the stone, transferring a mirror image onto the page.
7. The printer & artist inspect the finished lithograph, which is signed and numbered.
8. The stone then can be sanded clean and re-used.



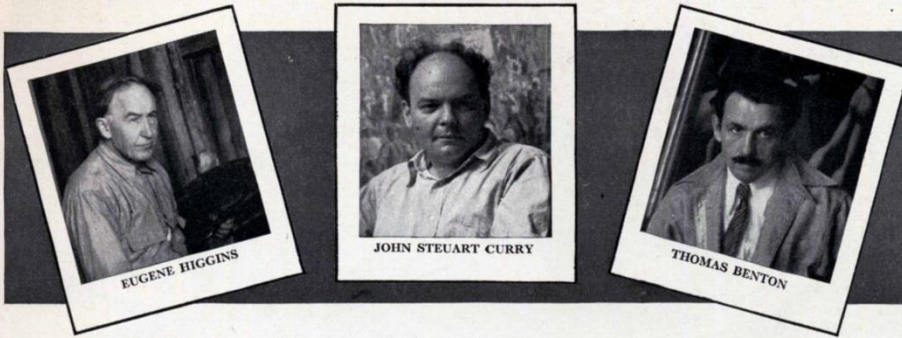
# The Lithographic Process:

Most of Benton's lithographs were printed by George Miller; from his shop on West 22<sup>nd</sup> Street in New York City. After George's death in 1966, his son Burr capably took over the business.

“Any artist entering Miller's shop could feel absolutely sure that whatever his technique, or however many days or weeks had been spent in drawing the image on the stone, he need not worry that the printing would be any less seriously produced. George Miller had a combination of great technical skill, love of the craft, and infinite patience in his practice of it.” – Stow Wegenroth, *American Artist*, May 1966



*George C. Miller, Lithographer*  
by Ellison Hoover, 1949



## Why These 53 Great Artists are Offering Their Original, Signed Etchings and Lithographs

ON a July morning in 1934 twenty-three important American artists assembled in a picturesque Manhattan studio. Their meeting was prompted by the realization that in order to develop interest in American Art it was up to them to first create wider appreciation of it.

All through the day the meeting continued and late that night a practical plan was drafted—a plan that was destined to grow into one of the most significant art movements in history—a plan so revolutionary in principle that its announcement was heralded on the front pages of the nation's press.

Today that plan affords art collectors and cultured homes an extraordinary opportunity to acquire fine, original works of art by 53 of America's outstanding artists at the amazingly low price of *only five dollars each!*

To you, this price naturally seems incredible when compared with prices of other originals by these same artists, but this very factor of inexpense

### LIST OF ARTISTS PARTICIPATING

- |                     |                      |
|---------------------|----------------------|
| Peggy Bacon         | Irvin Hoffman        |
| Loren Barton        | Peter David          |
| Thomas Benton       | Moses Hysan          |
| Paul Berdanier      | Philip Kappel        |
| Alex Blum           | Andrew Karsby        |
| Arnold Blanch       | Doris Lee            |
| Alexander Brook     | Luigi Lucioni        |
| George Elmer Browne | W. R. Locke          |
| Alice S. Buell      | Louis Lozowick       |
| Philip Cheney       | Nat Lowrey           |
| Jan Cowhoo          | William MacLean      |
| John Cottigan       | Joseph Margulies     |
| John Stewart Curry  | Ira Moskowitz        |
| Levis Daniel        | Jerome Myers         |
| Adolf Dehn          | Frank Nankivell      |
| John De Martilly    | Frederick L. Owen    |
| Charles Eitzinger   | Roselle Ota          |
| Ernst Fieze         | Henry Pitt           |
| Don Freeman         | Charles E. Pont      |
| Jo Goinstein        | Andres Ruelan        |
| Gordon Grant(Lith.) | Margery Ryerson      |
| Thomas Handforth    | Raphael Soyer        |
| William Healy       | Louise Szaientz      |
| Albert Heckman      | Kerith Shaw Williams |
| Eugene Higgins      | Alfredo Ximenes      |
| Morris Henry Hobby  | C. Jac Young         |
|                     | Grant Wood           |

**ASSOCIATED AMERICAN ARTISTS**  
Studio 2411, 420 Madison Avenue, New York City

FOR  
**ONLY \$5 EACH!**

is a vital part of the whole program. The twenty-three founders (and the thirty artists who have since joined the movement) hope that through their present sacrifice, American Art, as represented by themselves and by future generations of artists, will benefit in the years to come. Their unselfish cooperation now makes it possible for you to actually own fine examples of their work for less than you would ordinarily pay for a reproduction!

### Prize Winners Are Included

More than a score of museums, hundreds of American and European collectors, many prominent universities and even the United States Library of Congress have obtained originals through this new movement. In addition to many prize-winners, four offered in the group were selected by art critics as "Among the Outstanding Works of the Year."

### Editions Strictly Limited

To insure absolute perfection, the edition of each original etching and lithograph is limited to from 100 to 250 impressions. Each original bears the handwritten, genuine signature of the artist. Sizes are generous. All are attractively mounted. To add to its lifelong interest and value, a complete biographical sketch is delivered with each original. More than 140 subjects are now available; among them landscapes, marines, nudes, character, sporting and architectural studies.

### Highest Praise from the Critics

EDWARD ALDEN JEWELL, eminent Art Critic of the New York Times, writes: "This worthy organization, which deserves all the success that has come its way, is dedicated to the task of welding a common link between

artists and public. The value of an endeavor such as this vitally depends upon the quality of the art involved. *Quality has been guarded with care.* Among these (works) are many that merit being placed in the forefront of American graphic performance."

ELEANOR JEWETT, Art Critic of the Chicago Tribune, writes: "Every work seems to be clamoring for a place in your portfolio, or on your wall. If you can resist buying at their extraordinarily low price, you have marvelous self control."

FLORENCE DAVIES, Art Critic of the Detroit News, says: "This program provides a golden opportunity for art lovers to add to their collections or to begin new ones."

Such expert critical appraisal is virtually a guarantee of your satisfaction. However, every original is delivered to you with the distinct understanding that it may be returned within thirty days (and your money refunded) if you are not in every way delighted.



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To give yourself the broadest possible selection (for editions are quickly being exhausted because of the demand) we suggest that you mail the coupon now, enclosing only 10c in stamps to cover the cost of mailing and handling the catalogue.

### ASSOCIATED AMERICAN ARTISTS, Studio 2411,

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Please send me your FREE, Illustrated 68-page Catalogue, describing the Associated American Artists' Program; illustrating the original etchings and lithographs now available, outlining each artist's career and awards, and containing comments of critics and collectors and museums. I enclose 10c in stamps to cover handling and mailing costs.

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Scribner's Magazine –  
October 1937

“Every work seems to be clamoring for a place in your portfolio or on your wall. If you can resist buying them at their extraordinarily low price, you have marvelous self-control.”  
– Eleanor Jewett, Art Critic of the *Chicago Tribune*

THOMAS HART BENTON (1889- )

Thomas Hart Benton was born in Neosho, Missouri. At the age of sixteen he began his art training at the Art Institute of Chicago. His career started with a job with the "Joplin American", sketching portraits of miners. In 1933 he was awarded the Medal from the Architectural League of New York, and also received a Gold Medal from the American Institute of Architecture. His work is represented in the permanent

collections of the Metropolitan Museum of Art, the Brooklyn Museum, the Whitney Museum of American Art, and the New School for Social Research, in addition to his murals of the History of Missouri in the State Capitol at Jefferson City. In June, 1968, he received an honorary Doctor of Fine Arts degree from the New School in New York.

750-



300



"He has risen to leadership because, like Homer and Eakins, and Bingham, another Missouri painter, he has something unmistakably American to offer—the temper, the spirit, the broad humor and genial roughness, and the inexhaustible richness—things Americans can participate in and enjoy, scenes and characters which make them gay, or sad and sentimental in their own American way. There is nothing precious in his art—and nothing precious in real Americans. . . . In the variety and range of his attack, in his ability to seize upon and communicate the healthy strength, the energy, the telling details, and the large, characteristic modes of action—in a word, in the multifariousness of American life, Benton stands, as Thackeray said of Dickens, 'at the top of the tribe.'"

Thomas Craven, *A Descriptive Catalogue of the Works of Thomas Hart Benton*, Associated American Artists, 1939

225



22

275



23

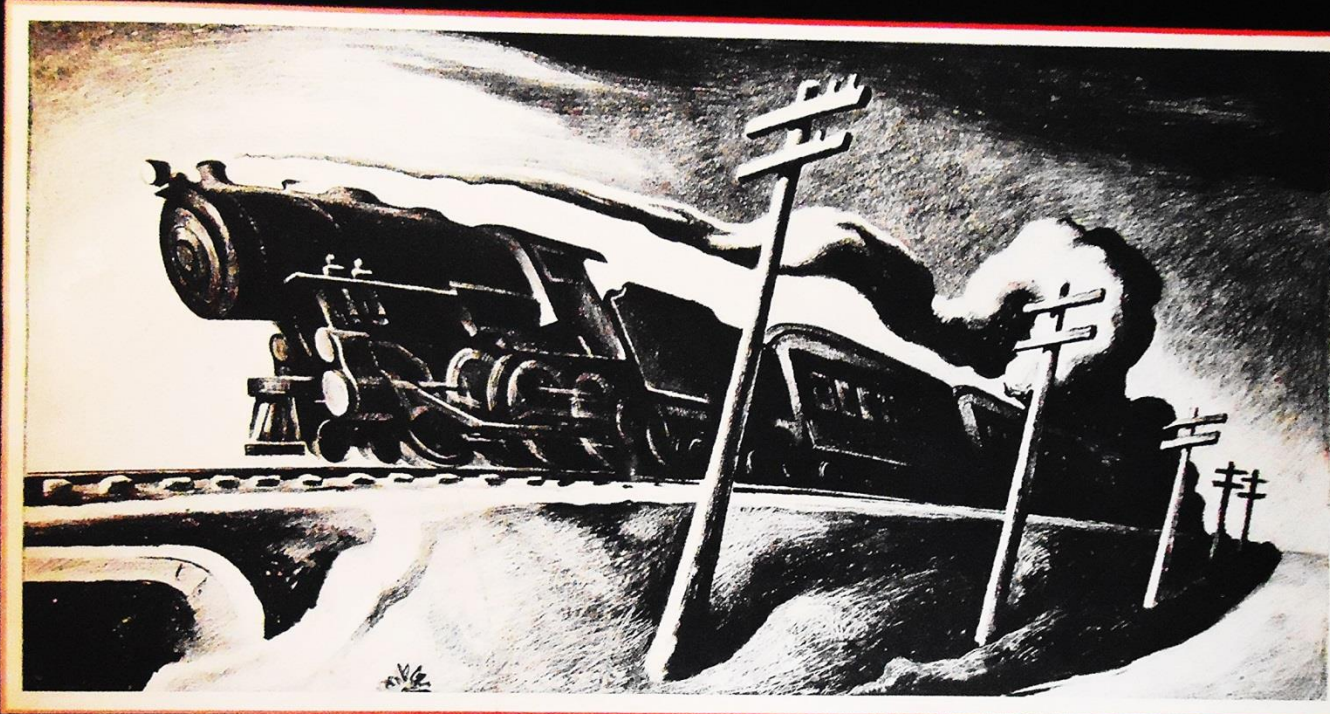
275



24

20. DEPARTURE OF THE JOADS. c. 1934. Lithograph. 13" x 18½". One of Benton's great prints from the Depression era.
21. INSTRUCTION. c. 1937. Lithograph. 10½" x 12¼". Edition 250. Published by Associated American Artists.
22. HAYSTACK. c. 1937. Lithograph. 10¼" x 12¾". Edition 250. Published by Associated American Artists.
23. SUNDAY MORNING. c. 1938. Lithograph. 9½" x 12¾". Edition 250. Published by Associated American Artists.
24. RUNNING HORSES. 1952. Lithograph. 12½" x 16½". Edition 75. Published by Associated American Artists.

“The Lithographs of Thomas Hart Benton”  
by Creekmore Fath - 1979



THE LITHOGRAPHS OF **Thomas Hart Benton** 

COMPILED AND EDITED BY CREEKMORE FATH

# “The Lithographs of Thomas Hart Benton” by Creekmore Fath - 1979

**Title:**  
"Down the River"

**Size of plate:**  
10 x 12 1/2


**Date:**

**Number of prints:**

**Commissioned by:**  
*Done for myself. List by A.A.A.*

**Story behind the picture: geographic location of the scene depicted; identification of the person, song, story, legend, etc. :**  
*A scene on the White River in the Ozarks. Drawings for it were made in August 1939 while on a float trip down the river. The area presented is now under seventy-five feet of water, due to the construction of Bull Shoals dam. However, such scenes are still common on the clear water Ozark rivers which remain free flowing. Twice yearly, Spring and Autumn, I have floated these rivers for many years, fishing, camping out on the sandbars <sup>and now</sup> and just watching the river banks go by. The boy in the picture is my son T.P. Benton.*

*Also Called "The Harming Fisherman"*



Example of the information sheets sent back & forth between Benton and Fath to collect details about each lithograph. The handwriting is Tom's.



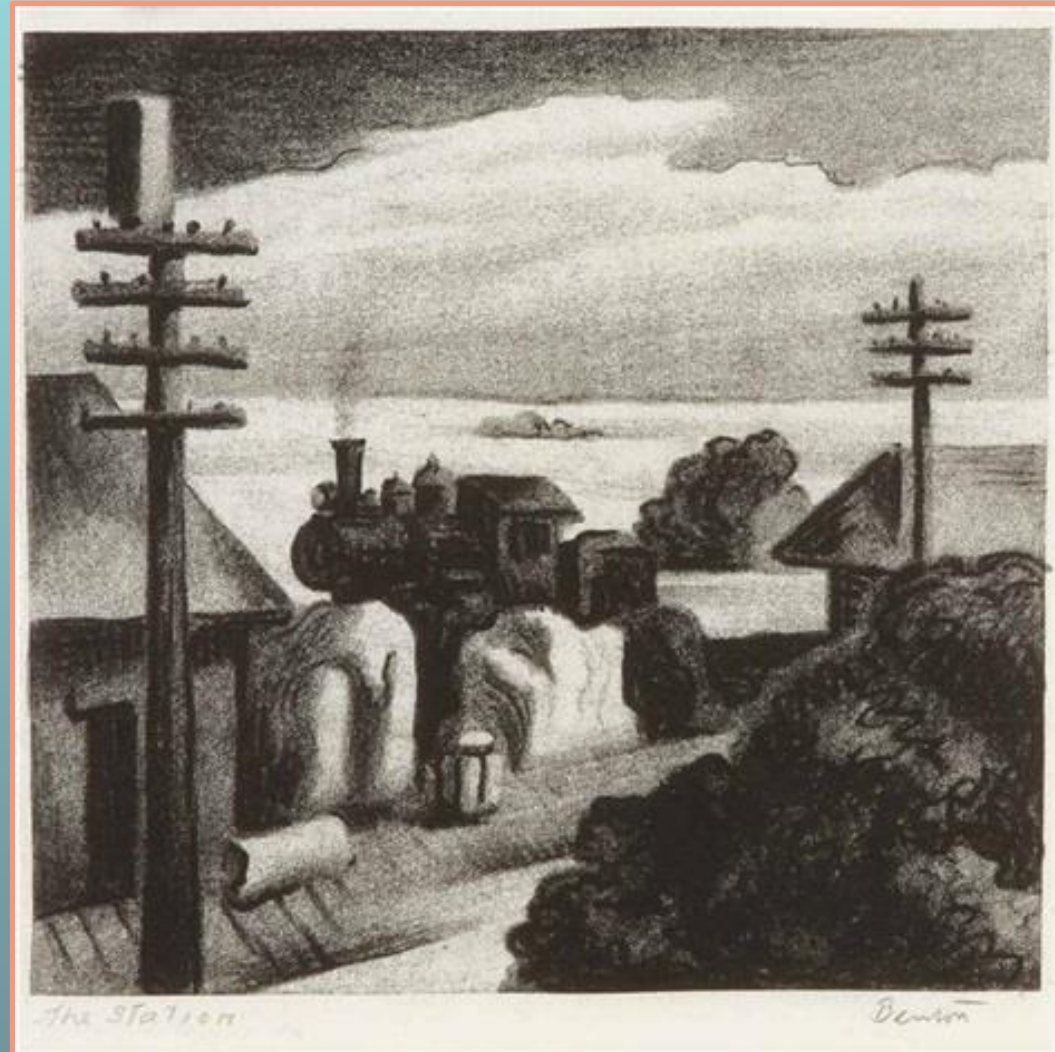
# Benton's First Lithograph

“From a drawing made at Enid Oklahoma in 1926 when I made a trip in a Model T Ford from Springfield, MO to Taos, NM stopping on the way at the new oil towns of the Texas panhandle.”

*The Station, 1926*

6" x 6"

Edition of 110



# Benton's First Lithos for AAA



*MO Farmyard, 1936*  
16" x 10"  
Edition of 250

All scenes from the MO  
State Capitol mural



*Huck Finn, 1936*  
21.5" x 16.25"  
Edition of 100



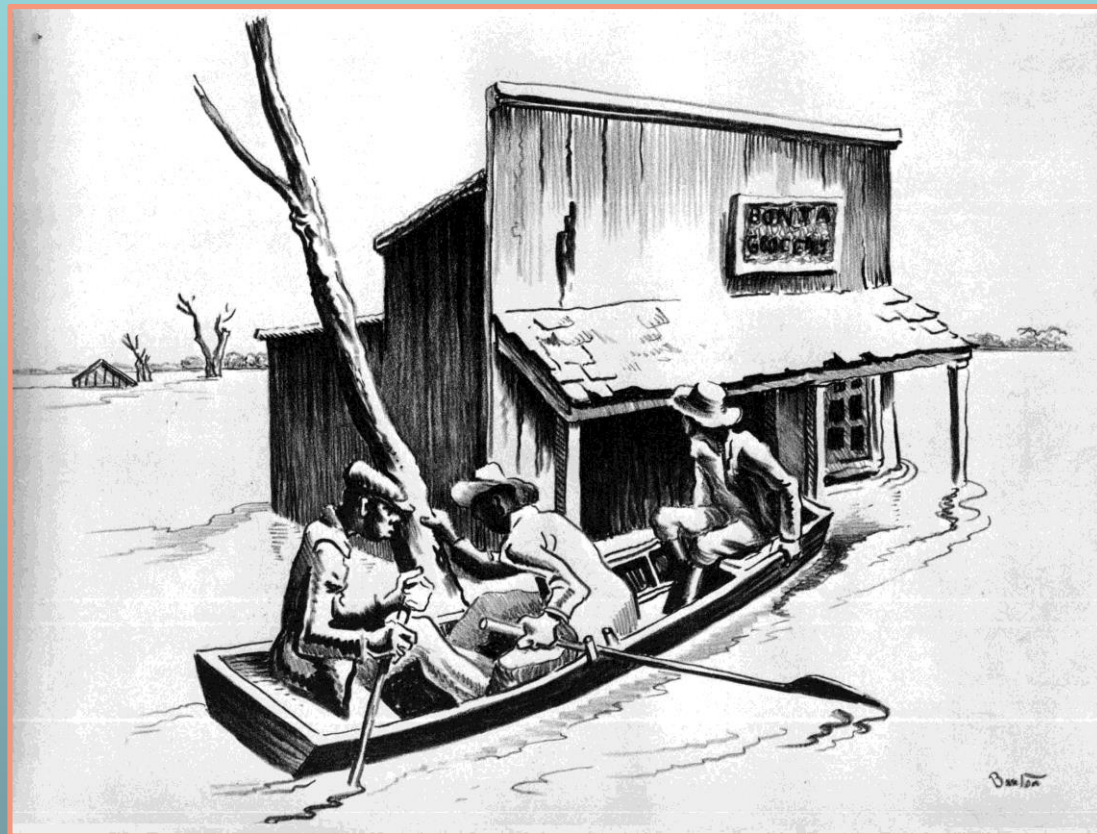
*Jesse James, 1936*  
22" x 16.5"  
Edition of 100

*Frankie & Johnnie, 1936*  
22" x 16.5"  
Edition of 100



# Benton as a Reporter

“Drawings of the flood of ‘37 – Ohio & Mississippi were commissioned by *Kansas City Star* and *St. Louis Post-Dispatch*. The area – southeast Missouri, sometimes called swampeast, and the bootheel.”

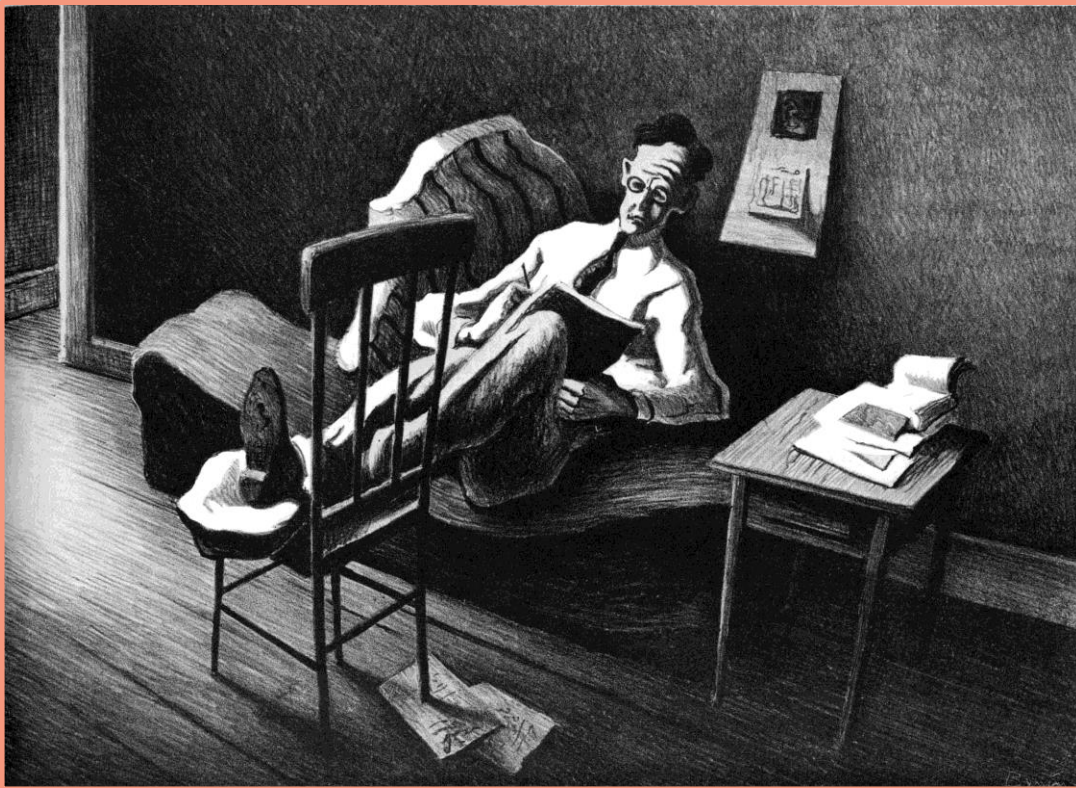


*Investigation*, 1937

12.5" x 9.5"

Edition of 193

# Benton as a Reporter



*The Poet*, 1938  
12.5" x 9"  
Edition of 75

“One of a series of 40 drawings of the movie industry made in the summer of ‘37 for *Life* magazine. This is a picture of a script writer in his cubbyhole. He was also a poet of some kind. I’ve forgotten his name.”

# Benton as an Illustrator



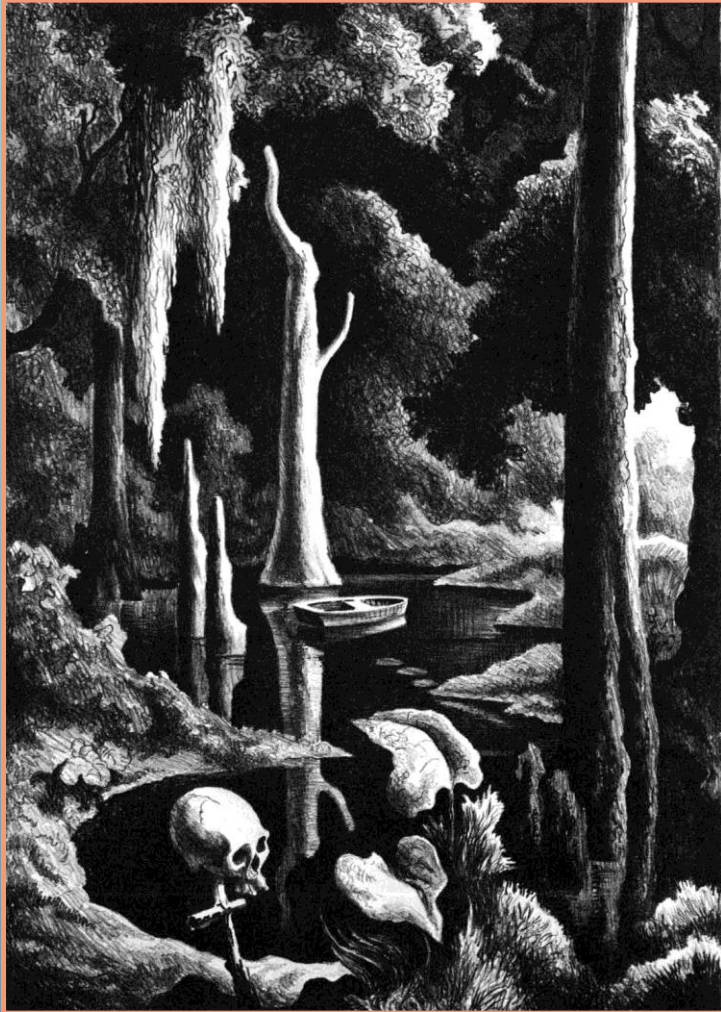
*Departure of the Joads*, 1939  
18.25" x 12.75"  
Edition of 100



*Tom Joad*, 1939  
6.75" x 9.5"  
Edition of 25

“Scene from Steinbeck’s *Grapes of Wrath*. A large reproduction (billboard-size) was made to advertize a Fox Co. movie made from the book.”

# Benton as an Illustrator



*Swampland*, 1941

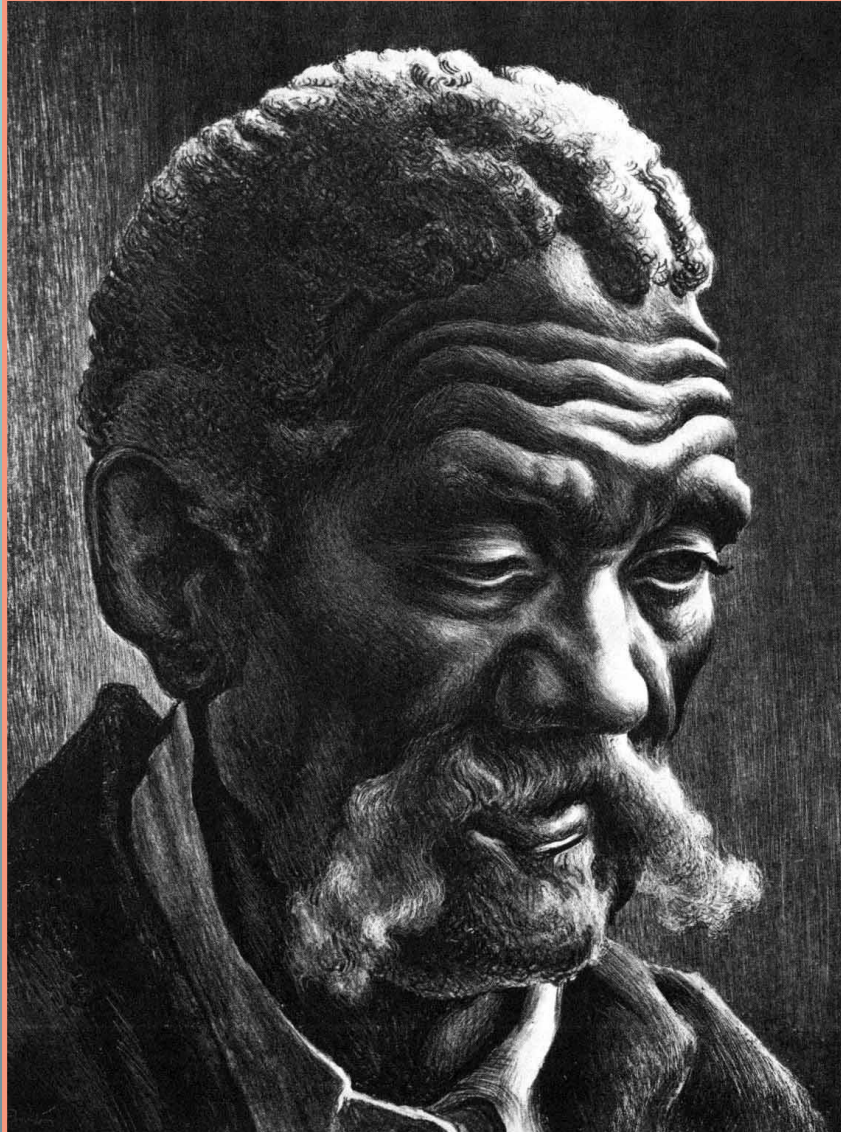
12.75" x 17.75"

Edition of 100

“Benton was once dismissed by the 20th Century as a forerunner of the drawing room pulp magazine made in south Louisiana – a swamp water. This was the first American film by the great French director Jean Renoir.”

“Nothing on the face of the earth has a more forbidding beauty than a cypress swamp.” – Benton, *An Artist in America*, 1937.

# Portraits by Benton



“This old negro man was picked up by one of my students on East 18<sup>th</sup> St. in Kansas City and was persuaded to come to my class at the Kansas City Art Institute to pose. I painted a  $\frac{3}{4}$ -length portrait of him with both hands showing around the staff.”

*Aaron*, 1941  
9.5" x 12.75"  
Edition of 250

# Portraits by Benton

*The Music Lesson*, 1943  
12.5" x 10"  
Edition of 250

“Gale Huntington & his little daughter Emily live in Chilmark on the island of Martha’s Vineyard. In addition to farming, carpentry, fishing & the 1001 odd jobs which everybody does, Gale plays the guitar and sings the songs of the whalers & old-time fishermen of the Island. Emily also sings them. She is learning the piano as well but under protest. She’d rather sing with Gale. Here she watches the chord sequences which underlie a new song.”





# Portraits by Benton

“Shortly after I finished painting the mural in the Truman Library I tried, at the request of some of the President’s admirers, to make a portrait of him. I failed. The reason – there were too many people around him, secretaries, politicians, & would be cronies who wanted me to make him look like God – or maybe Clark Gable – anyhow some kind of beauty. The President sensed the predicament this put me in and let me ‘off the hook’.

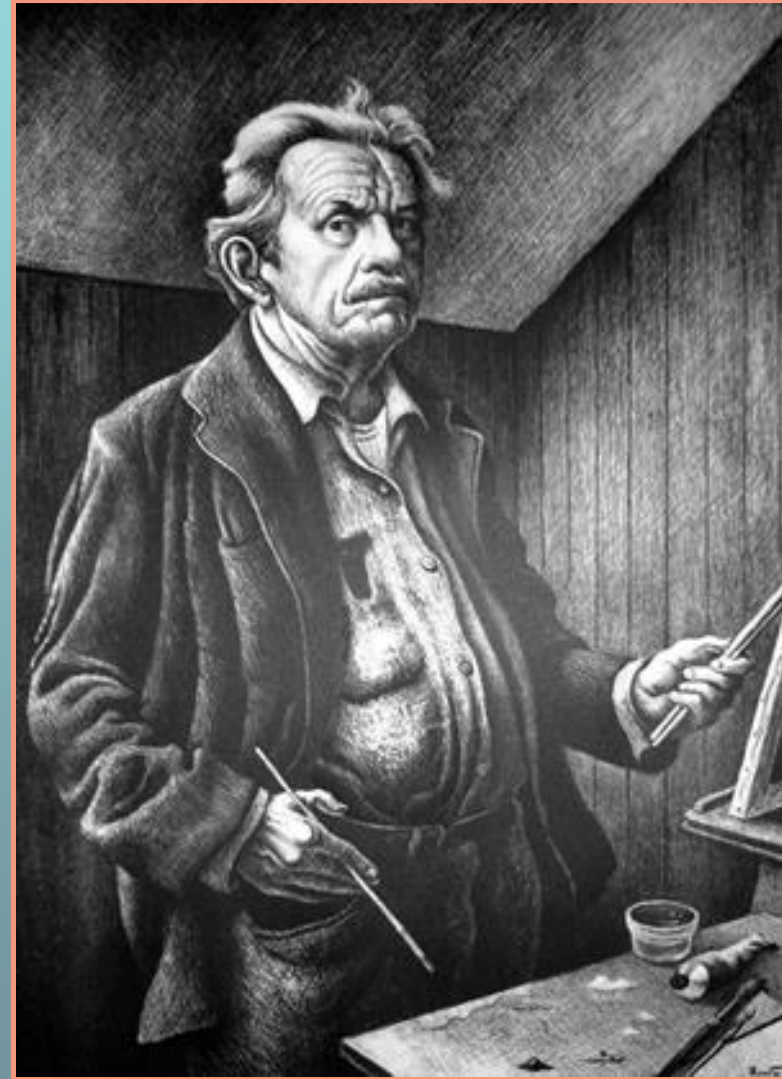
Later on, when he was 86 years old, I went to visit him and somehow we got to joking about my failure with his portrait, & why I had failed, which he understood perfectly. Looking at his old face while we talked I found it wonderfully interesting so I said, ‘You know, Mr. President, we can try that business again’.

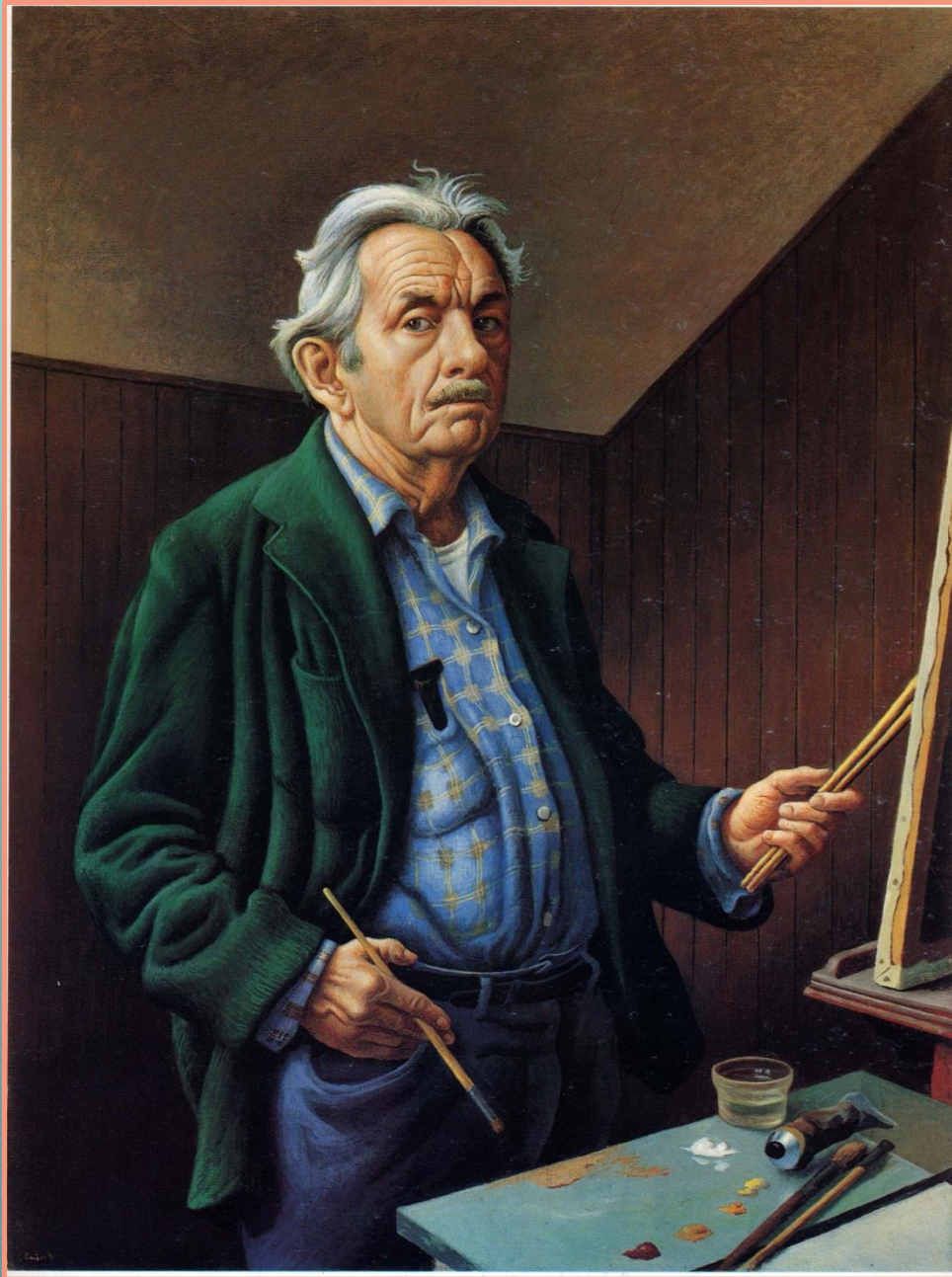
He said, ‘Why not?’ I made some drawings of him and later a portrait which this time, did not fail.”

# Portraits by Benton

“This is a study, from the mirror image, of an old artist, ‘Granddaddy Benton’ as all the kids call me. I had a belly when I did it but after building a stone retaining wall, 65 feet long and in some places 10 feet high, on our place in Martha’s Vineyard, I got rid of it. It hasn’t come back.”

*Self-Portrait*, 1972  
13.5" x 19.5"  
Edition of 300





Thomas Hart Benton  
Apr. 15, 1889 –  
Jan. 19, 1975

*Self-Portrait*, 1970  
40" x 30"  
Polymer tempera

After Benton's death in 1975, Creekmore Fath commissioned Wedgwood to produce 200 bowls featuring 9 of Tom's lithographs.

