

APRIL 18, 1897—FIFTY-TWO PAGES.

FREDERIC REMINGTON, AMERICA'S GREAT ARTIST, WILL HEREAFTER DRAW FOR THE SUNDAY TRIBUNE.



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"HER CALF"—FREDERIC REMINGTON'S SERIES OF WESTERN AMERICAN LIFE SKETCHES.

FREDERIC REMINGTON begins with this issue his work as a regular contributor to THE SUNDAY TRIBUNE. This drawing is the beginning of a series of illustrations of Western American life. No better work has ever been done by Remington. No work as good has ever been done by any other artist.

There is no use wasting words and space telling of Remington's reputation and ability as an artist. Everybody knows that in dealing with truly American subjects he is the first, and that there is no second worth mentioning. But everybody does not know why Remington is the first American artist, and why every man who sees his pictures knows that they are true and feels their force.

Frederic Remington, like every successful man, knows his subject through and through. He knows America, he knows the West.

He knew the Indian—and fought him—when the Indian was really a savage and had never yet worn trousers made in Boston.

He knew the cowboy, and rode with him before the barbed-wire fence made the cowboy a memory.

When the bison, in vast herds, fed the Indians and the wolves, Remington rode along the herd and helped to turn bison into "buffalo robes."

In Remington—in his great Western series—makes pictures of grizzlies, they will be grizzlies that Remington has personally known. His moose are moose that he killed. His horses are horses that he has ridden and studied. Remington's America is an America that he has seen and studied from all sides since the day when he left the rush of the Yale football team to look for something more exciting "out West."

Everything that happens far out on the plains, from the unimportant death of an Indian baby to the highly important reshuffle of a faro deck, is part of Remington's accumulated knowledge.

At the Western cross roads, at the small stations which the fast trains ignore, men with smooth upper lips, strange hats, and flat legs know and talk of the life that Remington has seen. But he is the only living man who has seen it and can make it live after him.

Remington's studies for the far West which will appear in THE SUNDAY TRIBUNE will be the best and the last history of the vanishing, picturesque life of Western America.

Every one of these pictures should be preserved by the readers of THE SUNDAY TRIBUNE. Every one will tell its own story, even without the aid of the few words which Remington tacks on by way of a name. The picture published today needs no story, but it is so interesting that it is hard not to talk about it. That fond mother bison, cheerfully holding back to feel the Indian's lance in order to save her calf, is a sight to inspire any American, and a worthy model for all mothers, two or four legged. The devilish, meat-eating savage, thrusting his lance into the peaceful, grassy stomach of the poor, fond mother presents mixed sensations. You do not know whether to sympathize with the savage or hope he will fall off and be run over. The surging mass of bison beyond the busy, killing Indians—Remington has seen them all, and each is wonderful in its accuracy.

As Remington's personality, that could be made to fill all the rest of the page, is not done. For Remington is modest, and when told that



described and praised on the page with his picture he became as pink as the finest Western sunset and implored as follows: "Don't do it. Don't stop over. What's the use talking about me? Let the pictures do the work if there is any good in them."

Such a request is not to be lightly disregarded, for Remington is about six feet tall, rather more than less, weighs more than 200 pounds, and he is a good many feet broad. He can hold a man up in the air quite comfortably with one hand, and what he learned when he used to butt Yale's opponents at football he has not forgotten. It can do no especial harm, however, to mention some few things about Remington. For when he dies he will be written about, and facts must be furnished. In addition to the proportions and muscular qualities told of above, he has many things to be proud of. He combines with the artistic temperament the digestion of an ostrich. This combination, never heard of before since art began, has made it possible for him to live on pieces of leather in the West when food gave out. It has kept him alive and gay in the snows of the North, and has made it possible for him to study nature on poor Indian whisky and worse bread.

Although an artist, Remington wears his hair short, and he never had a suit of velvet in his life. He walks ten miles in the morning quite often before he begins work, and his neck is seventeen inches round. His arm is pretty hard, and if providence in a kind moment had not made him an artist he could have been a good fighter, or wrestler, or lumberman. He is a good, all-around useful American. Readers of THE SUNDAY TRIBUNE are lucky to have his work to study and to admire. Before long his pictures will be better printed than at present, for this half-tone work is something that mechanics never before had to deal with on such a scale, and something that will take time to perfect. Remington's pictures of Gen. Grant and his staff and of the men who served under Grant will be published next week. They are fine. Remington is really great, and that is a fact.

Several years ago THE TRIBUNE made the first attempt undertaken by a daily newspaper to make use of pictures in half-tone from copper plates. This early effort was in a measure successful, but not so much so as had been hoped. The half-tone process was then in a comparatively early stage of development, and while it lent itself readily to work less handicapped by the necessities of speed and similar limitations for use in a daily paper it was not wholly satisfactory. For this reason its use was after a time discontinued. But within the last few years half-tone work has made rapid progress. Through numerous gradations it has reached a point where the objections which formerly made it undesirable are no longer met, and in its present condition it is available for regular newspaper work. In its first pictures by the half-tone process THE SUNDAY TRIBUNE may not meet with perfect success. In adapting the method to the needs of a daily paper and to quick presses there are still many difficulties to overcome. But its adoption is now practicable, and as experience points the way will become more and more perfect.

In the future it is the intention of THE SUNDAY TRIBUNE to make use of this process in part for the reproduction of pictures. Besides the Remington pictures, others upon which the method may be well applied will be used. In many connections such reproduction is much more satisfactory than any other. Works of art, especially, are likely to lose many of their beauties in redrawing. By the half-tone process the delicate lights and shades, lost often in a sketch, are preserved, and a much more perfect reproduction of the picture is obtained. In the reproduction of photographs of various kinds the same holds true, and for these purposes THE SUNDAY TRIBUNE will continue its use.