

Illustrating the
Labors of Hercules:
William D. White
in Context

Christine Podmaniczky, Curator
N. C. Wyeth Collections and Historic Properties
Brandywine River Museum of Art

Baker's Chocolate
Walter Baker & Co., Ltd.
all Distributors Have
the kind of yellow paper
"The Baker's Chocolate"
is the best.

Walter Baker & Co., Ltd.
BOSTON, MASS.

\$1000.00 in Cash

Barber's Ideal Blue Flame Oil Stove

Write us about Refrigerators

No Flies
BY A THIN WIRE MESH
WIRE SCREENS
SPECIALTY SCREENS FOR THE HOME
THE E. T. BURROWS CO.
FARMERS WARE

Ice Cream At Home

WHEATLET

Put up Fruit

The Machine-Milled Tea of CEYLON and INDIA

MRS. ROBER'S ANSWERS TO QUESTIONS

CREAM OF WHEAT

"BLUE LABEL" Ketchup

Dollars

WHEATLET



Ladies Home Journal, May 1897
(3 x 2" black and white)

HAVE YOU TRIED THE NEW Breakfast FOOD ?

Cream of Wheat

It is not only one of the most delicate and delicious breakfast dishes, but being composed almost entirely of pure gluten, is especially recommended

FOR PERSONS OF WEAK DIGESTION

The North Dakota Milling Co., Sole Manuf'rs Grand Forks, N. Dak.

CUSHMAN BROS. CO., 78 HUDSON ST., NEW YORK, AGENTS

Sample and booklet free if you mention this magazine.

Due in part to advances in color printing that took place at the end of the 19th century, the first decades of the 20th century saw a spectacular rise in the business of advertising. Advertising imagery went from this example:



THE BRONCHO BUSTER

Painted by N. C. Wyeth for Cream of Wheat Company

Copyright 1909 by Cream of Wheat Company

To this example, in less than two decades. Corporate marketers, advertising executives and art directors, themselves newly minted, commissioned narrative artists in growing numbers to produce images that appeared in magazines and on calendars, billboards and other forms of remembrance advertising.

After N. C. Wyeth
Ladies Home Journal, May 1909
(full page, four color)



For their own marketing needs, the DuPont Company in Wilmington took advantage of the local, but nationally recognized, art community. The DuPont Company hired Stanley Arthurs,

Stanley M. Arthurs (1877-1950)
The Accolade

DU PONT

Long Run Trophy Winners

1911



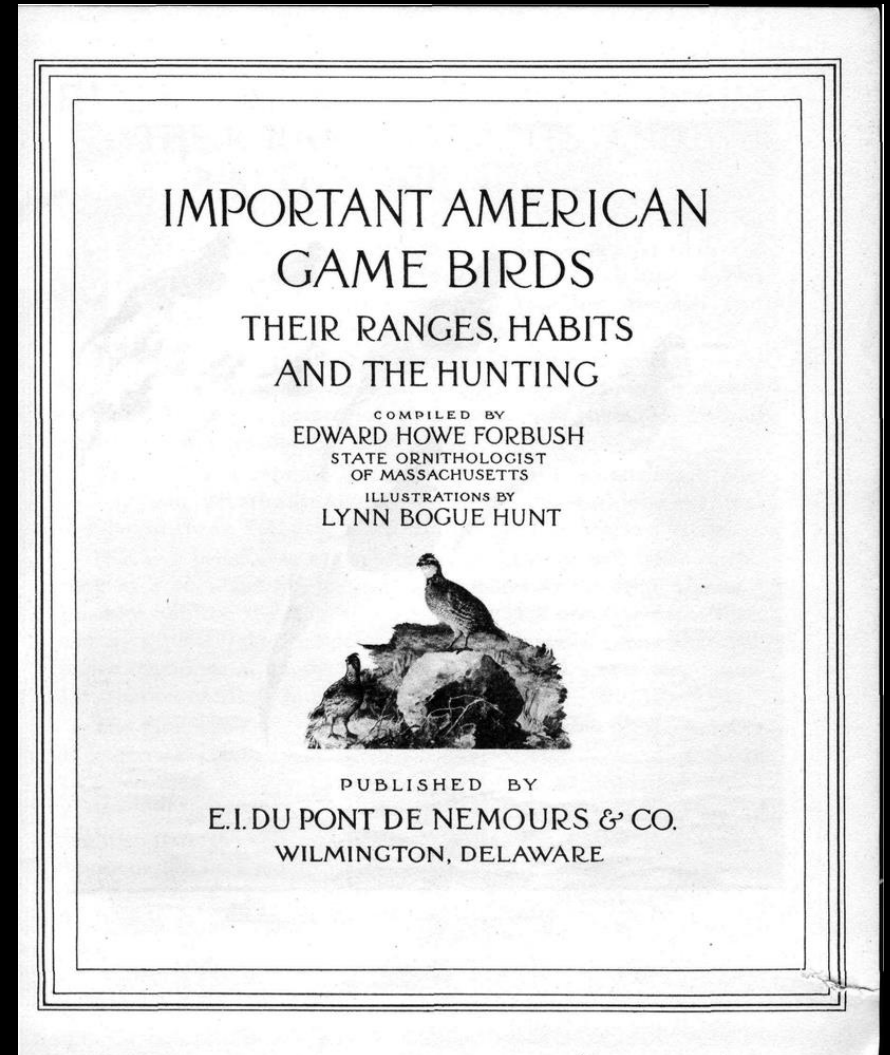
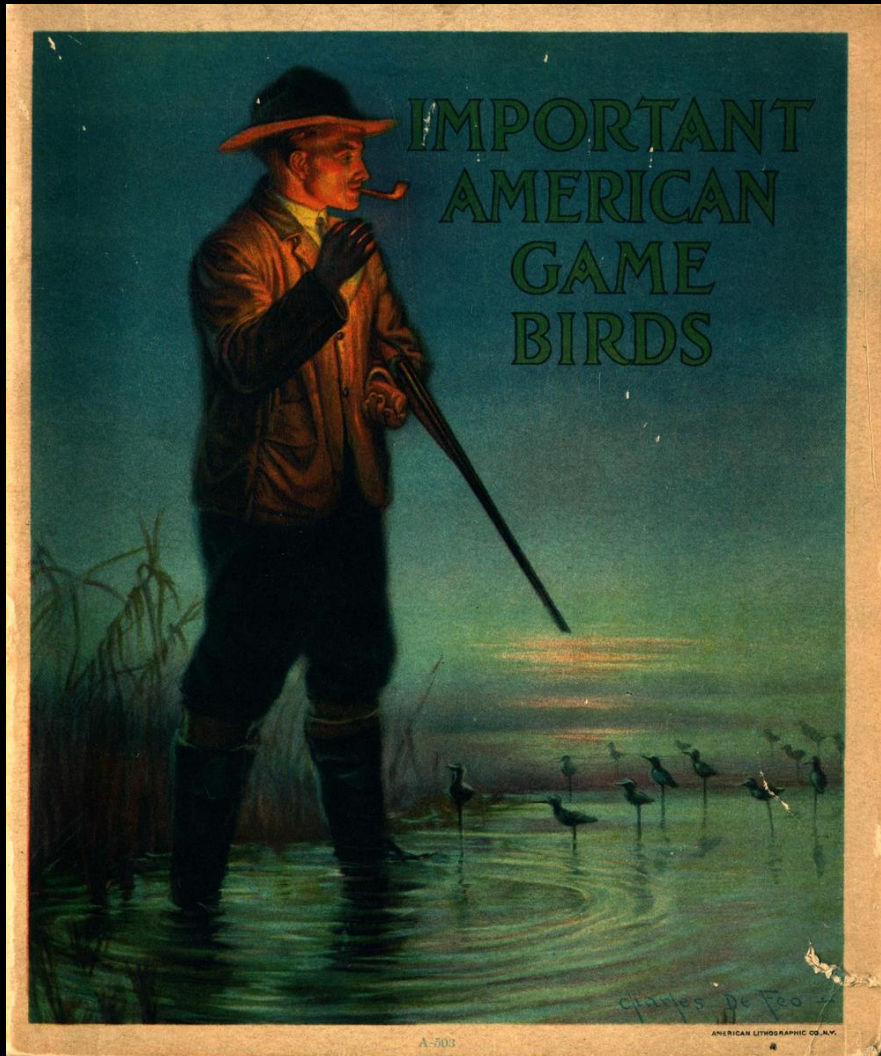
Frank E. Schoonover,

After Frank E. Schoonover (1877-1972)

Long Run Trophy Winners, 1911

Courtesy Frank E. Schoonover Catalogue Raisonné Project

Charles DeFeo,

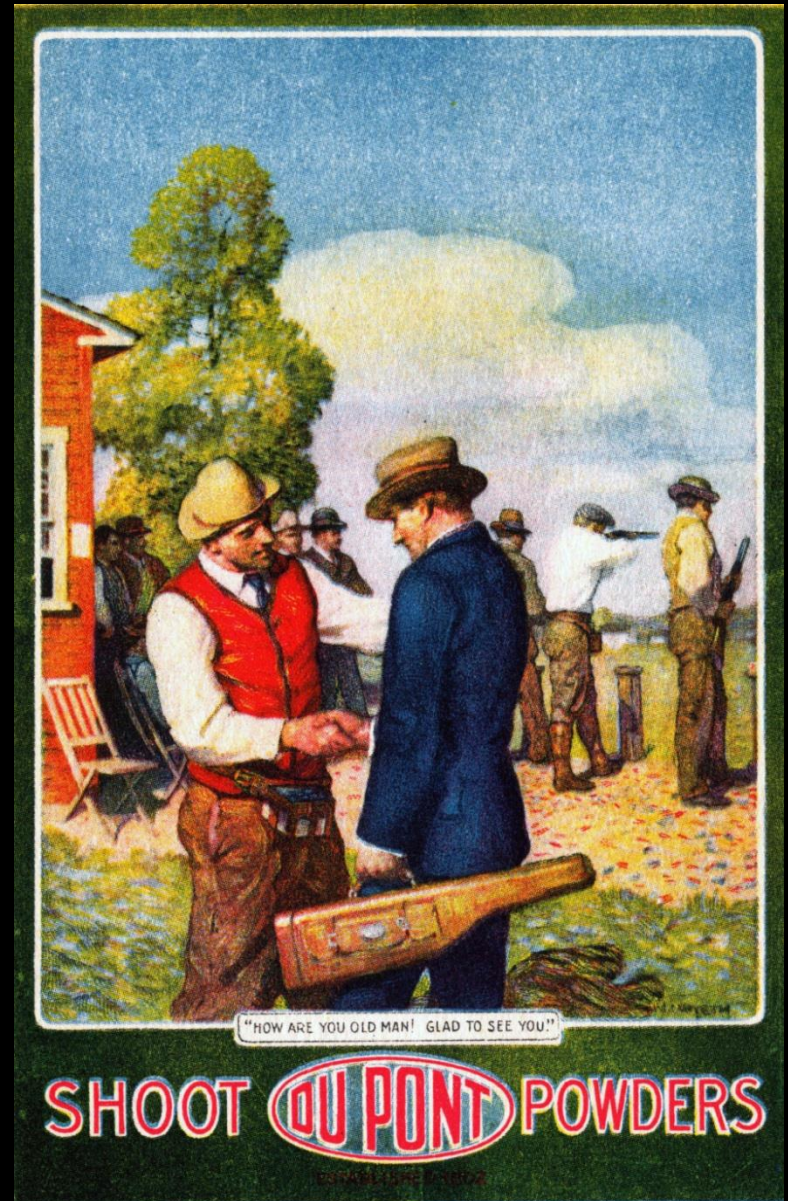


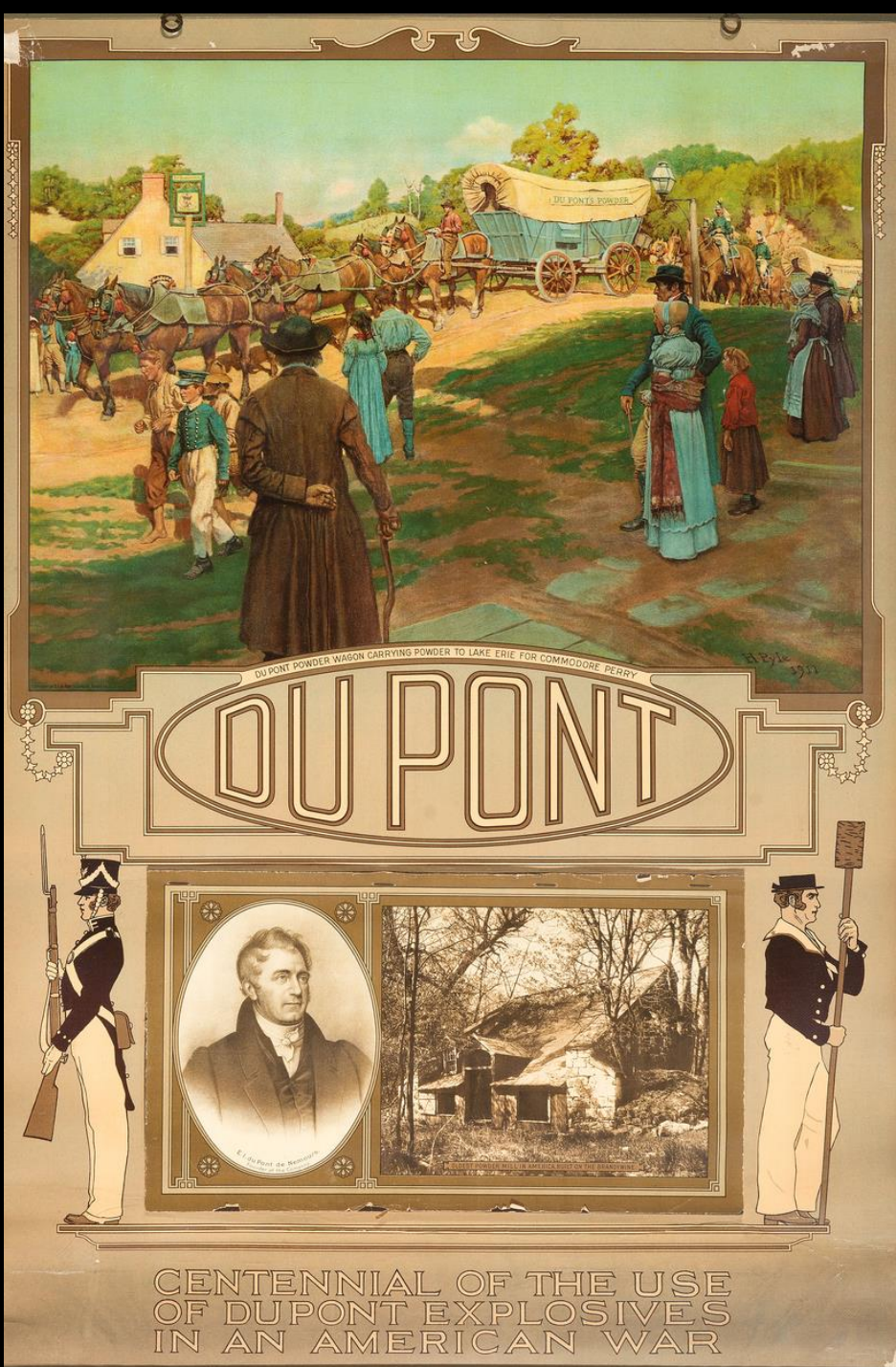
After Charles DeFeo (1892-1978), cover illustration for *Important American Game Birds*, with illustrations by Lynne Bogue Hunt
Published by E. I. duPont De Nemours & Co., circa 1917. Images courtesy of Hagley Museum

Clyde deLand, Gale Hoskins, and N.C. Wyeth, among others, to decorate posters, calendars, brochures and assorted advertising ephemera.



N. C. Wyeth (1882-1945), "How are you old man! Glad to see you"
1911-1915, Oil on canvas, 34 1/4 x 25 1/8"
Courtesy of Hagley Museum and Library



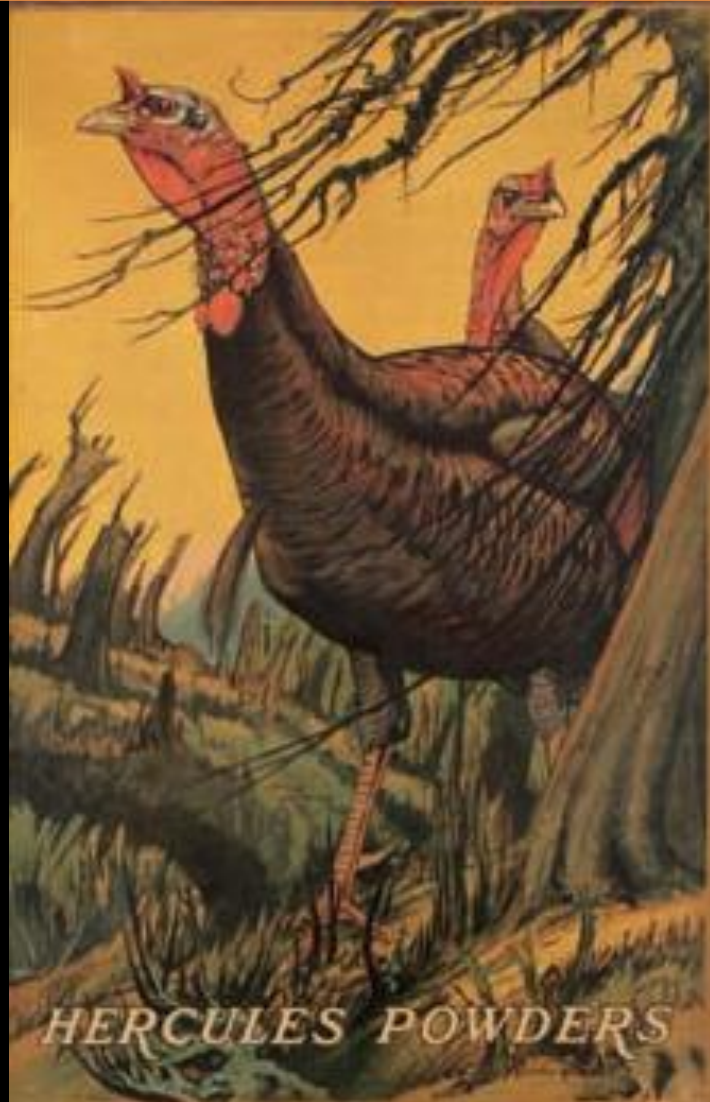


And had any these artists felt uncomfortable about the increasingly blurry lines between illustration, advertising, and art, they had only to remember that Howard Pyle's last commission (and only foray into advertising) was for a picture reproduced on the 1912 calendar for the DuPont Company.

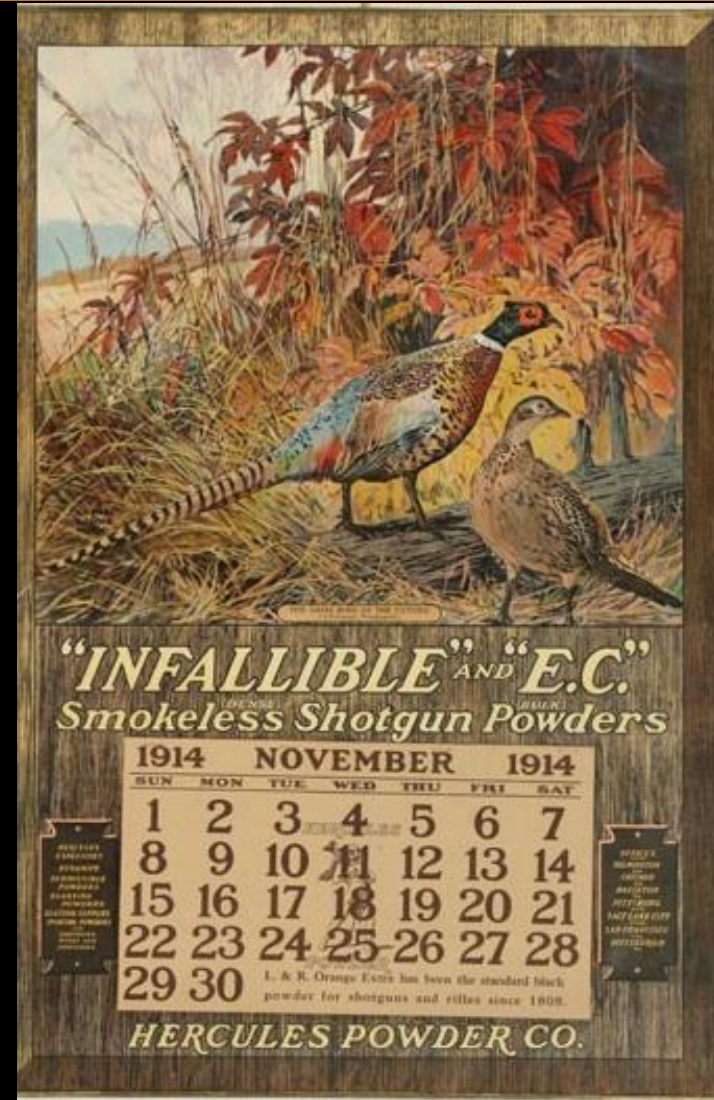
Hercules, child of the DuPont Company, went into business on January 1, 1913, and continued the practice of calling upon recognized narrative artists to advertise their products.

After Howard Pyle (1853-1911)
Advertising Calendar for 1912,
DuPont Company

Charles Livingston Bull and Lynn Bogue Hunt—artists popular with the art editors at sporting magazines such as *Outing*, *Field and Stream*, and *Forest and Stream*-- were commissioned to create calendar images and magazine advertisements that spoke to hunters, ranchers and Sunday sportsmen.



After Charles Livingston Bull (1874-1932)
Hercules calendar for 1917



After Lynn Bogue Hunt (1878-1960)
Hercules calendar for 1914



This is the illustration for the 1918 Hercules calendar created by Arthur D. Fuller, known for his sporting art that appeared in *Field and Stream*. This is essentially the war version of a sporting picture. The gun, the correct breed of dog--were it not for the uniform this young man would be setting out into the gorgeous fall landscape for an afternoon of hunting.

But the uniform is key of course—the hunters left for the battlefields of France and Hercules converted its peacetime products into wartime essentials.

Immediately after the war the international market for explosives plummeted. Hercules executives redirected quickly, moving beyond explosives into diversified chemicals. To accomplish this adjustment, the company needed to convey **to** employees, **to** other sectors of industry and **to** the public at large, new goals and a range of new products.

Arthur Davenport Fuller (1889-1966)

Not this Trip, Old Pal, 1917

Oil on canvas laid down on panel, 40 ½ x 26"

Private collection

Hercules calendar image for 1918



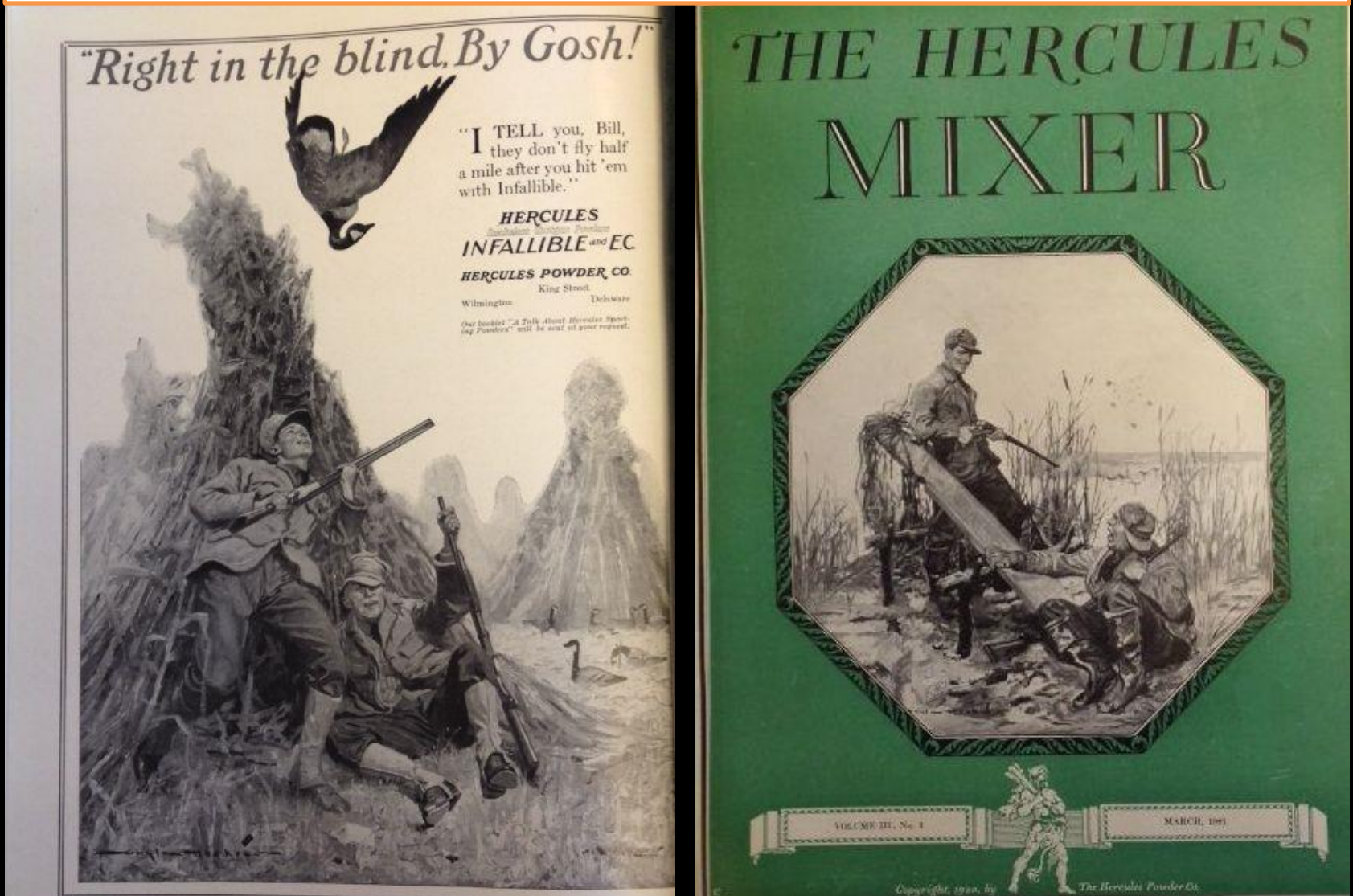
Hercules' marketing department was fully aware of the role that visual imagery would play in establishing a vital and successful postwar business. Wilmington artists were hired to give pictorial emphasis to external & internal messaging.

William D. White was, in fact, one of the **first** artists enlisted to help build Hercules's company image and esprit d' corps, "advertising" to its own employees and corporate partners.

During the almost four decades he worked for Hercules, White was no doubt in and out of the Hercules offices, and probably met--or at the very least saw the work of--other artists who provided Hercules with advertising and corporate imagery. So let's take a look at those fellow artists and at what they were producing for Hercules

A suggested sales display, from *The Hercules Mixer*, September 1919

In the late teens and early 1920s, the Hercules advertising department often turned to the work of Gayle Porter Hoskins. Hoskins came to Wilmington in 1907 to study with Howard Pyle; in the following decade he established himself as an accomplished illustrator. He created standard hunting pictures for the annual Hercules calendars and for the pages of *The Hercules Mixer*.



Pages from *The Hercules Mixer*, artwork by Gayle Porter Hoskins (1887-1962)



A glimpse into the Hercules advertising department is given in an editorial note that appeared in the April, 1921, issue of *The Mixer* (p. 118):

"Gayle Hoskins, the artist who has painted this year's series of sporting powder pictures, is next called in...dons his overalls, rubs some black paint on his hands and especially into his finger nails, stretches an old cheesecloth shirt on a wooden frame and starts in. His usual method is to get about six feet away and, taking careful aim, throw, alternately, handfuls of black and white paint at the canvas. This gives the production a good impressionistic effect and he knows it doesn't matter much what he does anyhow as most of it will have to be done over again. Later, he brings the picture back for criticism. He gets plenty of it. Everybody in the Advertising Department thinks something is wrong with it, but no two think the same thing is wrong. ..So back goes the painting to Mr. Hoskins' studio where he takes his brush and really begins to paint. After a few more tryouts, perhaps half a dozen, everybody is more or less pleased."

We're reminded in this passage that for an artist who worked in advertising, the success of an image was measured not by the art critics, but by advertising executives whose primary concern was product messaging.

Gayle Porter Hoskins (1887-1962)

Clearing the Field

Oil on canvas, 36 x 24"

Private Collection

Hercules calendar image for 1926

THE HERCULES MIXER



Throughout the 1920s and 30s, *The Mixer* and other Hercules publications were illustrated mostly with reproductions of photographs-- including corporate portraits, various plant and laboratory settings, and of course, blast events.

For visual relief from the crisp reality of page after page of black and white photography, the Hercules advertising department relied on Hoskins' work--the standard advertising imagery—and on artwork by William D. White.

VOLUME II, No. 5

May, 1920

The Hercules Mixer, May 1920



This is White's first published image in *The Hercules Mixer* (March 1922). It speaks metaphorically to the company's corporate vision, referring to the challenges of steering the corporation through the post-war era. White's technique, a thick impasto that creates an agitated surface, gives a real physical sense of the turbulent air and water.

William D. White
untitled, circa 1922
Oil on canvas
Collection of Nancy Carol Willis



Decorations by W. D. White.

NEW RESPONSIBILITIES

An Editorial by J. T. Skelly, Vice President, in Charge of Sales

THE MANAGERS' MEETING just ended was probably the most important we ever had. The only one that might possibly rival it in importance was our first meeting, held in 1913. Then we were starting in business. Now we are in the beginning of a new industrial era.

Our situation today reveals much in common, and much in sharp contrast, with our situation as it was then. It may be interesting to indicate some of these parallels and divergencies; but, first, a word on those questions in all our minds about the immediate prospects for business—questions not answerable with surety, and which are, fortunately, not as important as they seem.

If we have a serious coal strike in April, our business will suffer as long as this lasts. If the copper business does not improve by April and the coal strike takes place, we shall have a worse period than we have yet had to face. If the copper business does pick up sufficiently, it may offset decreased sales in the coal fields. It is well known that the copper reserves are much reduced, and it is reasonable to expect that more copper will be mined. If serious trouble between the coal operators and miners can be avoided, and copper mining increases as expected, we should see a decided turn for the better before midsummer.

We are not entirely dependent on copper and coal, and there is promise in other fields. Some revival in lead and zinc mining seems imminent. Prospects for

increased road building are bright. Building is getting under way which should stimulate quarrying to provide materials; and if the farmers get better prices for their crops this year, the demand from agricultural customers will be augmented. On the other hand a railroad strike might cloud these bright spots.

This is full of "ifs," but I do not believe there is any man who has sufficient information to justify positive predictions.

I have intimated that questions about the immediate future are not of most importance to us. A reasonable amount of activity in both copper and coal mines is bound to be resumed before very long, even if the worst happens, and we have a serious coal strike. When this time comes, and in the meantime also, we've got to get business working under conditions which are new to most of us.

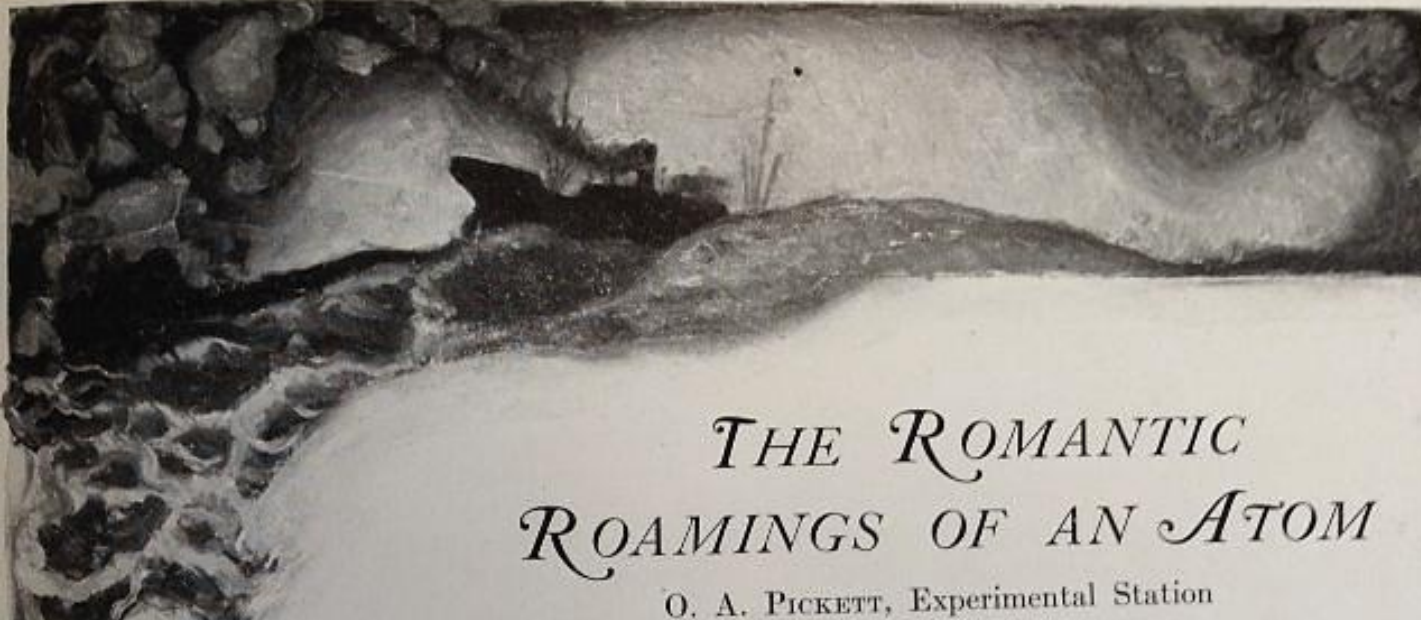
As Mr. Dunham pointed out in the Christmas issue of the Mixer, the business experience of nearly all of us has been gained during a period of rising prices and good demand. While it is true that there has always been strong competition in most of the territory we cover, it is getting stronger all the time, and it will intensify rapidly as opportunities for sales increase. Very few of us have ever had to deal with conditions like today's, or like those just ahead.

In 1913 we had a new organization embarking on a fairly well-charted course. Today we have a seasoned organization exploring strange waters. The unknown elements then were *(Continued on page 88)*

What's interesting is the care that was taken to reproduce that textural effect which contributes so much to the meaning of the image.

The Hercules Mixer was first published in 1919, and after paging through three years of crisp photography and the occasional two tone reproduction of Hoskins's work, coming upon White's image is a bit of a visual shock, and then a visual delight.

The Hercules Mixer, March 1922
"New Responsibilities"
with "Decorations by W. D. White"



THE ROMANTIC ROAMINGS OF AN ATOM

O. A. PICKETT, Experimental Station

DECORATIONS BY W. D. WHITE

"FREE again at last after three million years! 'Twasn't a prison, but I got tired and stiff and my electrons slowed up, sticking in that lump of coal so long. No more jobs like that for me for a while. A little speed and some moving around. What say you, Oxy and Gen? We'll flop a flip and straddle the hip, or grab the tail that sea breeze passing this way."

Thus spoke Car, the carbon atom, to the two oxygen atoms in a molecule of carbon dioxide as they, arm in arm, left the smoke-stack of a steamer sliding its way through blue-green waves off the coast of Georgia one summer eve. While over Georgia the sunset clouds hung, magenta and yellow and golden pink, like sassafras tea.

The boy and girl, leaning over the rail, saw the glory of the colorful clouds. He squeezed the hand of the little boy; they turned, and saw more

Boom! A ray of light! The miners had come and to the surface of the earth came Car. The story activity, of a kind, once more. And after ages of waiting, even a ride on a coal barge down Ohio and the Mississippi was not so bad.

Then one day New Orleans loomed up over levees. And soon into the coal bunker of a steamer went Car and the other carbon atoms.

"All aboard!" And the dull vibrant churning screws down behind went on for hours and hours the ship steamed out to sea.

Schrun-n-nch! Swich! Schrun-n-nch! Swich! Closer and nearer the stoker's shovel came. SCHRUN-N-NCH! SWICH! And ROAR-R-R! On the fiery furnace bed of the boiler went Car who in unison with countless other carbon atoms, heaved a strong heat kick against the boiler tubes, rattling up with Oxy and Gen, out to roaming freedom he went through the smoke stack.

"Queer things, these human beings," he said to Oxy and Gen as they looked back at the boiler

The credit line for White's work was often "Decorations by William D. White."

"Decorations" suggests certain aesthetic qualities that the reproduction photographs perhaps lacked.

White's "decorations" provided an artistic presence in each issue and a visual relief from the starkness of the black and white photography. White's work often accompanied articles that couldn't really be illustrated with photographs.



After William D. White, untitled illustration for "Outlook Brightest Since 1919," *The Hercules Mixer*, 1923

Examples include articles on "The Romantic Roamings of the Atom" or "Aladdin's Lamp."



"More willing and efficient than the slaves of old King Tut."

LET'S GO

*The Further Chronicling of the Romantic
Roamings of an Atom.*

By O. A. PICKETT, Hercules Experimental Station



White had been working for Hercules for almost a decade (Hoskins a little more) before the company commissioned artwork from N.C. Wyeth. Wyeth's work needs no introduction, and as we've seen with that Cream of Wheat ad from 1909, he had come to terms (albeit uneasily) early in his career with the advertising business.

Wyeth's first painting for Hercules appeared on cover of the January 1933 *Mixer* and on the annual calendar.

Unfortunately, no archival material remains on N.C. Wyeth's side of the commission to indicate whether this subject was his idea or whether the picture was "ordered" by the Hercules advertising department.

N. C. Wyeth (1882-1945)

The Three Hunters, 1932

Oil on canvas, approx. 48 x 34"

Private collection

Certainly Wyeth's sources stretch back almost 20 years when the same trio of hunters appeared on two paintings from about 1910, one even an advertisement for gun powder.



N. C. Wyeth (1882-1945)
Over Yonder, 1909
Oil on canvas, 42 1/4 x 28 1/2"



N. C. Wyeth (1882-1945)
Popular Magazine, cover, 1910
Oil on canvas, 42 x 27 1/2"



The Seeker

Painted by

N. C. WYETH

Hunting for precious metals is not unlike the search for new industrial products and new methods. Each occupation has its rocky paths, its labor which seems to come to nothing. Each adventure, however, brings rich experience. The stark majesty of the mountains; beckoning peaks looming against the glory of the sky; the morning clouds in sun and storm; the rainbows that bring new faith, reveal new promises; these are recompense for prospectors. . . . The research worker and the producer of useful materials, seekers in almost infinite fields, also strive for more than monetary gain. Their real objectives are new tools for industry, better products, greater service. That, too, is the goal of Hercules Powder Company.



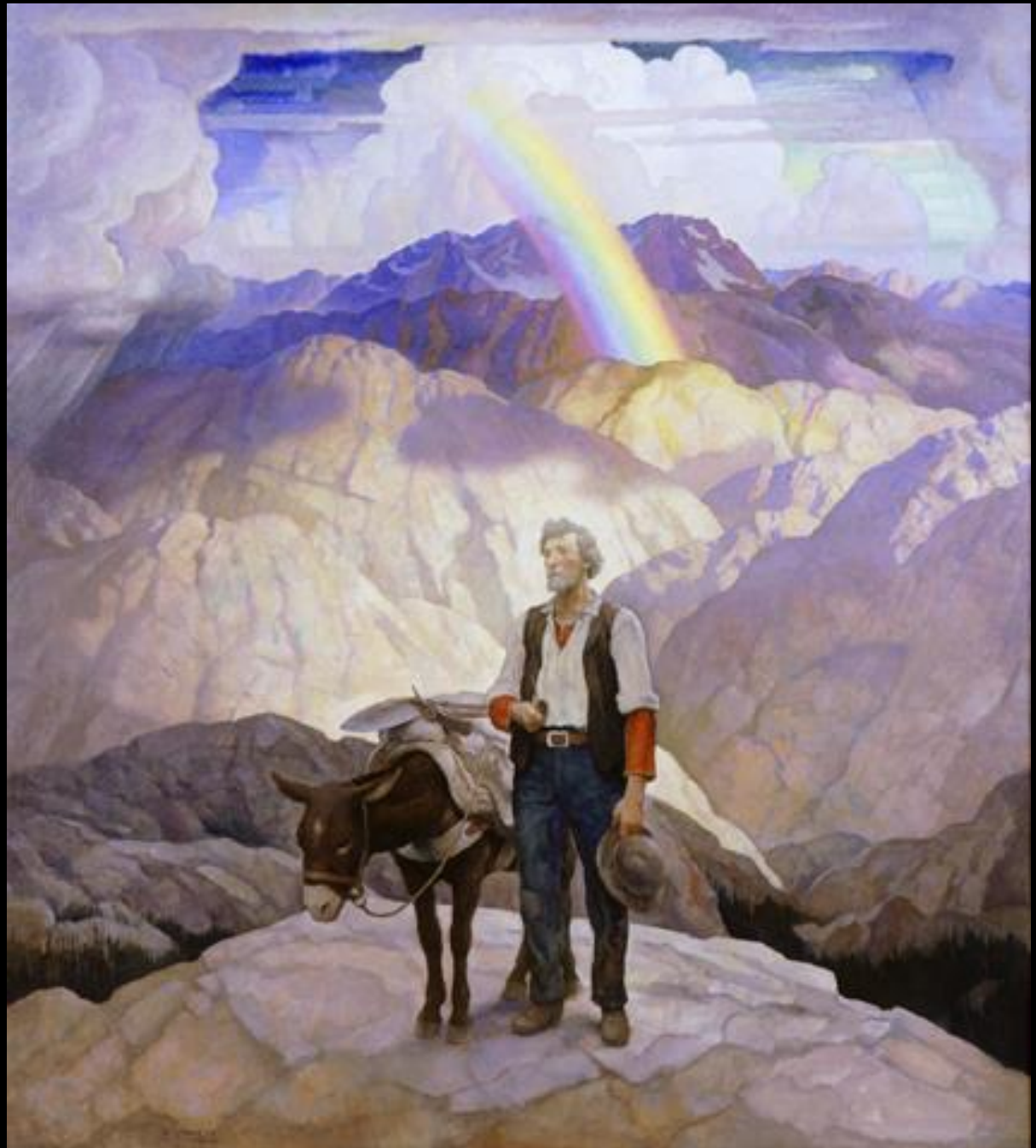
The trio of hunters seems a curious throwback to the earlier Hoskins paintings. More appropriate to the post-depression world and to Hercules's messaging, was Wyeth's next image for the annual calendar and *The Mixer*. *The Seeker*, painted in 1933, is classic Wyeth.

"Hunting for precious metals is not unlike the search for new industrial products and new methods. Each occupation has its rocky paths, its labor which seems to come to nothing. Each adventure, however, brings rich experience...."

The Hercules calendar for 1934, as illustrated in *The Hercules Mixer*, January 1934

The vista, the clouds, the prospector, all hallmarks of one of the many brands Wyeth had made his own, translate immediately into a corporate affirmation of discovery, exploration, and adventure. This is exactly the message a company that has weathered the depression wanted to project. Pictures like *The Seeker* were often cut from the calendar, framed and saved year after year, mystically combining art, inspirational imagery and remembrance advertising.

N. C. Wyeth (1882-1945)
***The Seeker*, 1933**
Oil on canvas, 70 x 62 in.
Private collection



William D. White had already addressed a subject similar to *The Seeker*, treating it in a suite of illustrations for *The Explosive Engineer*.



After William D. White, *A Burro Convoy in the Rocky Mountains*,
Illustration for "Precursors of Progress," *The Explosives Engineer*, March 1924

The Seeker by N. C. Wyeth,
as displayed in Hercules,
Wilmington, Delaware,
corporate offices, circa 1953



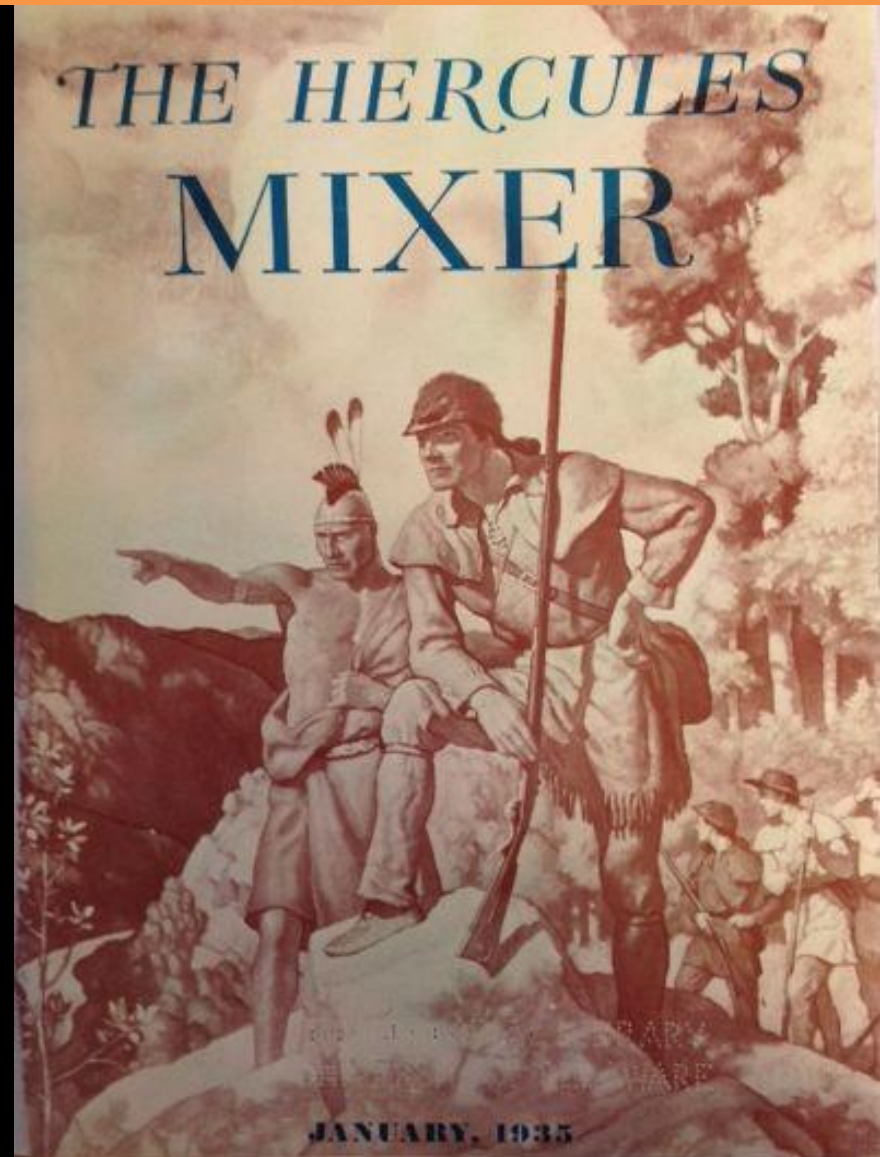
Nancy Carol Willis has researched anecdotal evidence that some of the work William D. White did for Hercules was either destroyed or given to retiring employees. Several of the company's N. C. Wyeth paintings were indeed given away. But Hercules was assembling a corporate art collection, and *The Seeker* hung in the board room, proving that some of art work the company commissioned was displayed in the offices and public spaces of the Hercules building.

In 1934, NCW created *New Trails* for the 1935 calendar and for the Jan. 1935 cover of *The Hercules Mixer*. This illustration embodies the pioneering spirit and wide open future that the company wanted to project. Again, the company “purchased” another of Wyeth’s brands—his trademark American frontiersman—and aligned it with its own corporate imagery.



New Trails

Takes the chemical industry where the place of early pioneers
in advancing the frontiers of civilization.



After N. C. Wyeth, *New Trails* (above), Hercules calendar for 1935 (left), cover of *The Hercules Mixer*, January, 1935



This is the way the painting looks today—the work was expanded on both sides, as you can see by very slight color changes. Again, we must account for the enlargement by assuming that the company had just the right place in their corporate offices for a horizontal rather than vertically oriented work.

N. C. Wyeth (1882-1945), *New Trails*, 1934
Oil on canvas adhered to hardboard, 51 x 86 3/8"
Private collection



In 1937, Wyeth painted *The Alchemist* for the 1938 calendar and January *Mixer* cover. Hercules copy associated with this image reads *"The crude workshops of those early days have given way to modern, highly specialized laboratories. Libraries now are filled with chemical facts; but original research continues to be the fountain head of new discoveries. ..In its own fields of service, Hercules Powder Company is carrying on pioneer research..."*

This painting is mentioned several times in Wyeth's correspondence and we learn that the Hercules marketing department continued to maintain the "final word" over choices made by the artist. June 14, 1937, the artist wrote to his wife, "A week ago today *"the Alchemist"* was delivered to Hercules and has received the complete blessing of that august body. One change was suggested ... which I accomplished yesterday by going to their offices.... So now it's done and the deal will be closed promptly. They are really quite keen about it." No deal was closed until the company was completely satisfied.

The painting dimensions are 6 feet by 4 feet. We must assume that it was conceived to be hung in a particular site in the Hercules building.

N. C. Wyeth (1882-1945) *The Alchemist*, 1937
Oil on canvas on hardboard, 75 3/4 x 50 5/8"
Chemical Heritage Foundation Collections,
Philadelphia, PA

THE HERCULES MIXER

Between the wars, the short, fuzzy fibers attached to cotton seeds provided Hercules with the raw material to make a wide variety of chemicals.

William D. White illustrated that aspect of the company's business at the most basic step in the process, while Wyeth approached the subject from a more scientific point of view.



The Hercules Mixer
September, 1931
Cover by William D. White

SEPTEMBER, 1931

Published Monthly By  **HERCULES POWDER COMPANY**

Wyeth painted this image in June 1938, and a letter to his wife makes it clear that the painting was rejected by the Hercules Art Department. Clearly the advertising department had no trouble telling an artist of even Wyeth's stature that a finished painting just would not work. Wyeth wrote that Theodore Marvin, head of the advertising department, would be coming out to see what could be done.



N. C. Wyeth (1882-1945), *Chemistry*, 1938
Oil on hardboard (Renaissance Panel), 30 3/8 x 16 1/4"
Private collection; right, preliminary drawing



A *New World* was the alternative decided upon, but even that went through at least one version before it was finally accepted. Hercules even ran a contest to name the painting, and printed all the entries in *The Mixer*.



N. C. Wyeth (1882-1945), *A New World*, (Top) alternate composition, 1938. From lantern slide, N. C. Wyeth House and Studio Collection, Brandywine River Museum of Art.

N. C. Wyeth (1882-1945), *A New World*, 1938 Oil on canvas, 50 x 34 1/4", Private Collection



Here are more images Wyeth created for Hercules; the themes of exploration and discovery were popular, and in the middle of the war, the permanency of the American vision.



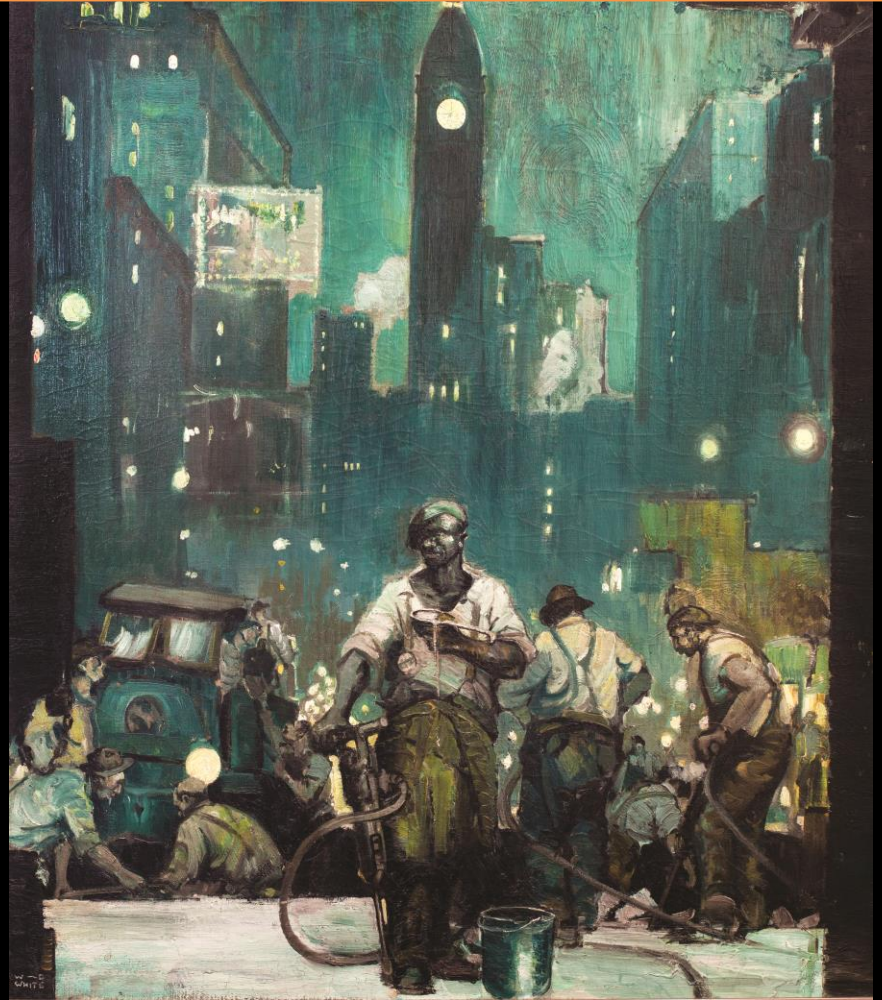
N. C. Wyeth (1882-1945), *Primal Chemistry*, 1941
(Top) Oil on hardboard (Renaissance Panel), 52 x 34.5
Lucas Cultural Arts Museum.
Hercules calendar image for 1942

N. C. Wyeth (1882-1945), *Pioneers*, 1939 (Left)
Oil on hardboard (Renaissance Panel), 36 3/8 x 25"
Christiana Care Health System
Hercules calendar image for 1940

N.C. Wyeth's last commission for the 1946 calendar celebrated a well-scrubbed version of the working man, confident in the industrial future and his place in it. This trio of Hercules employees represents a highly idealized picture of workers standing strong as the backbone of industry. William D. White also depicted the working man, and his figures of black laborers working the night shift in Philadelphia, or of Mexican immigrants in southwestern mines, told another equally important aspect of the Hercules story, but always in corporate-approved imagery.



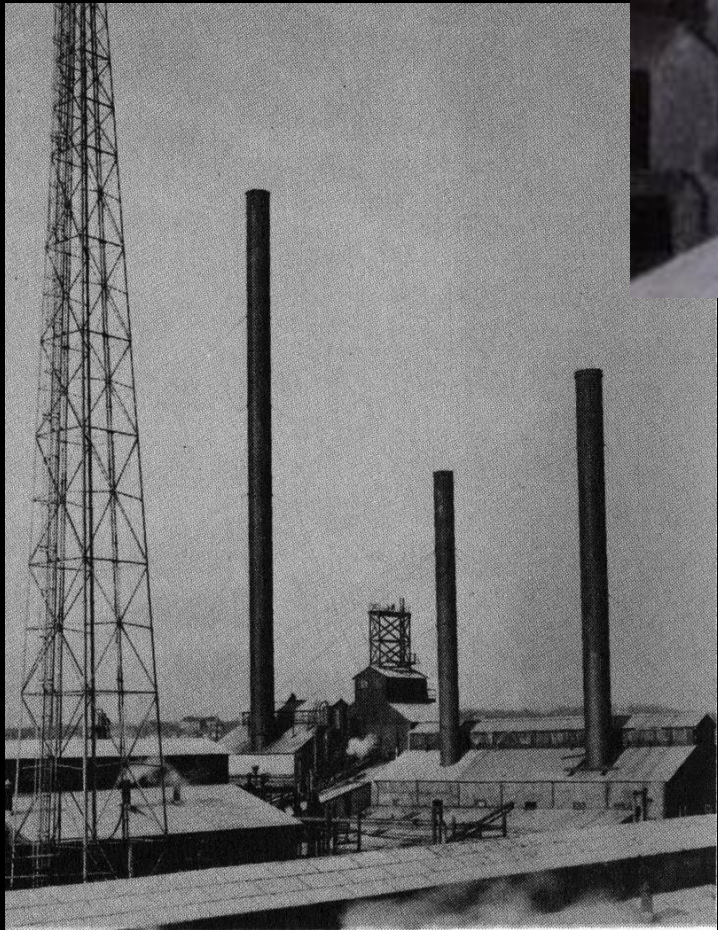
N. C. Wyeth, *The Spirit of '46*, 1945
Oil on hardboard, 48 x 32 $\frac{3}{4}$ " Private Collection



William D. White, *The Night Shift on Broad Street*, circa 1926. Oil on canvas, Collection of Nancy Carol Willis

Hercules plant (below), Parlin, New Jersey, (from *Laborers of Modern Hercules* by David B. Sicilia. Harvard Business School, 1990)

After Edward Grant, Untitled illustration (right) in *The Explosives Engineer*, July 1934



For *The Spirit of '46*, correspondence makes it clear that Hercules was attentive to every last detail in the art work. Theodore Marvin sent N. C. Wyeth a “few views which might be of some help to you in touching up the background.” Marvin wanted the smoke stacks, clearstory and tower as accurate and as recognizable as possible.

Another image of the Hercules factory employee, this one by Wilmington artist Edward Grant, appeared in *The Explosives Engineer*. It also accurately depicts the predominate architectural features of this type of plant. Grant would join the Hercules art/advertising department sometime in 1945 after working for the company on a freelance basis, much like William D. White.

THE HERCULES MIXER



VOL. X No. 9

SEPTEMBER, 1928



Copyright, 1928, by

Hercules Powder Company.
(INCORPORATED)



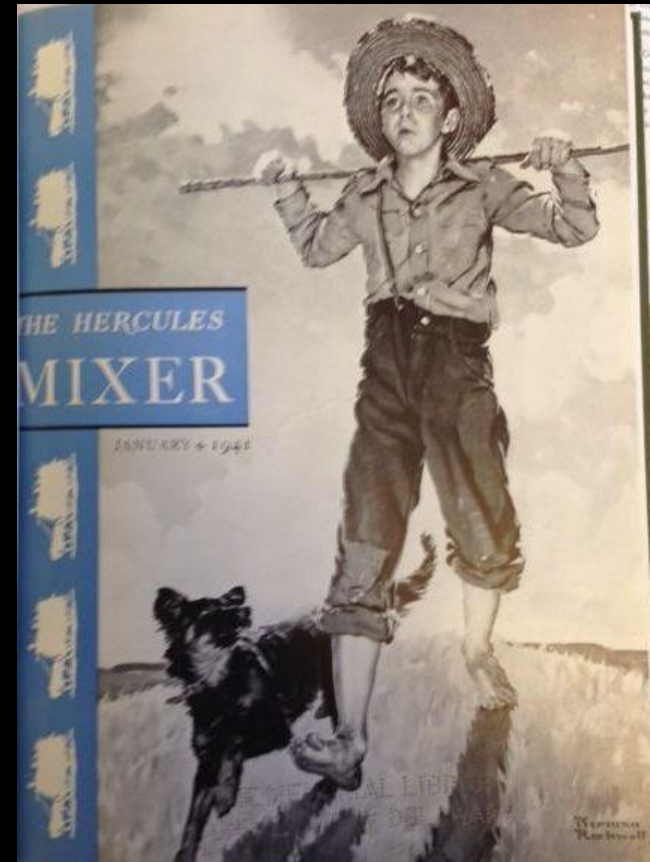
The HERCULES MIXER for October 1930

For the in-house “advertising,” not all of the art work commissioned by Hercules conveyed a corporate message. Work that celebrated everyday slices of life were solicited from William D. White and other artists.

After William D. White,
covers for *The Hercules Mixer*

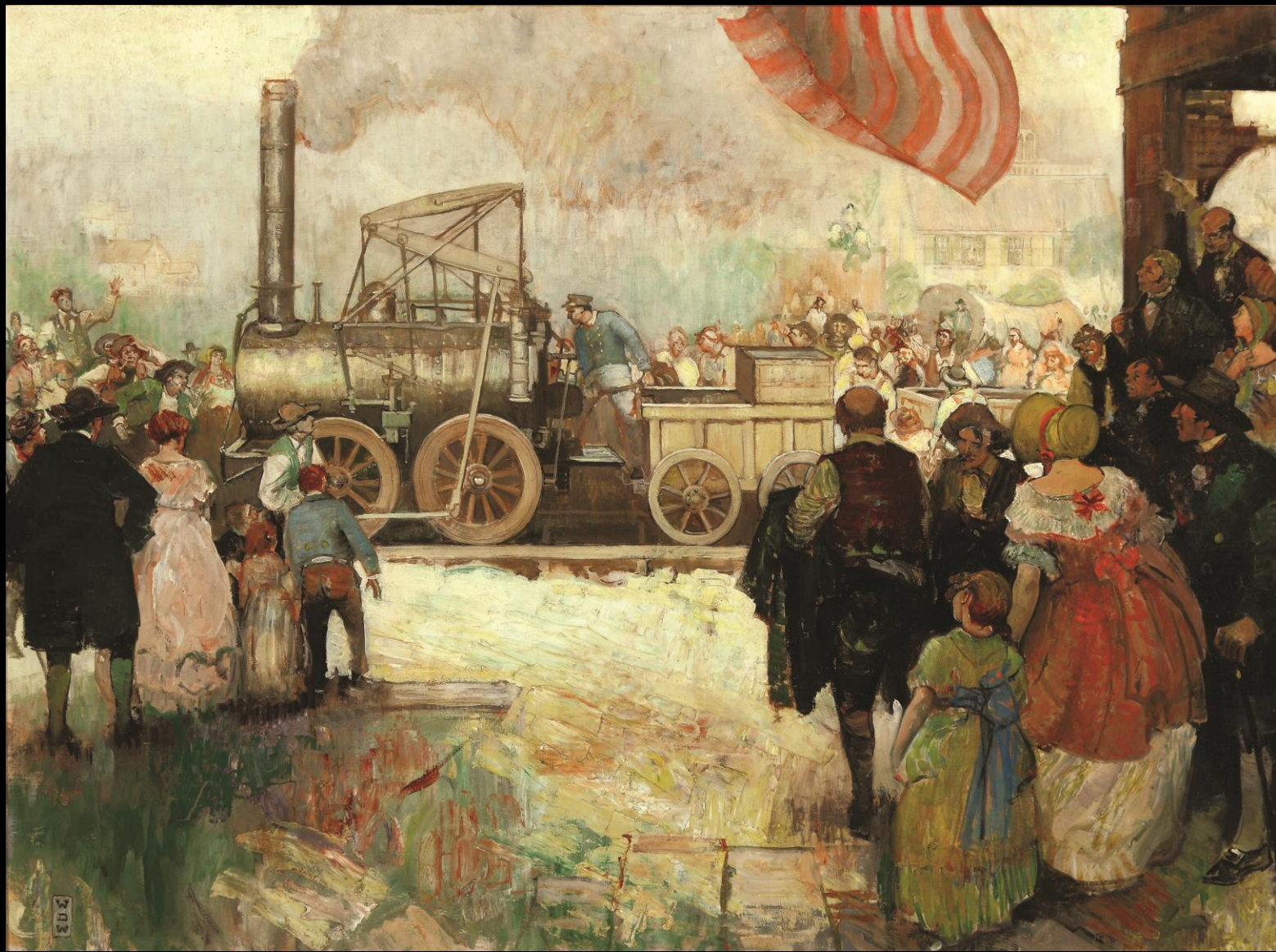


In 1940, Theodore Marvin enticed Norman Rockwell to create a subject of his own choosing for the company's 1941 calendar.



(Left) Norman Rockwell (1894 -1978)
untitled, 1940. Oil on canvas, 50 x 33"
Private collection

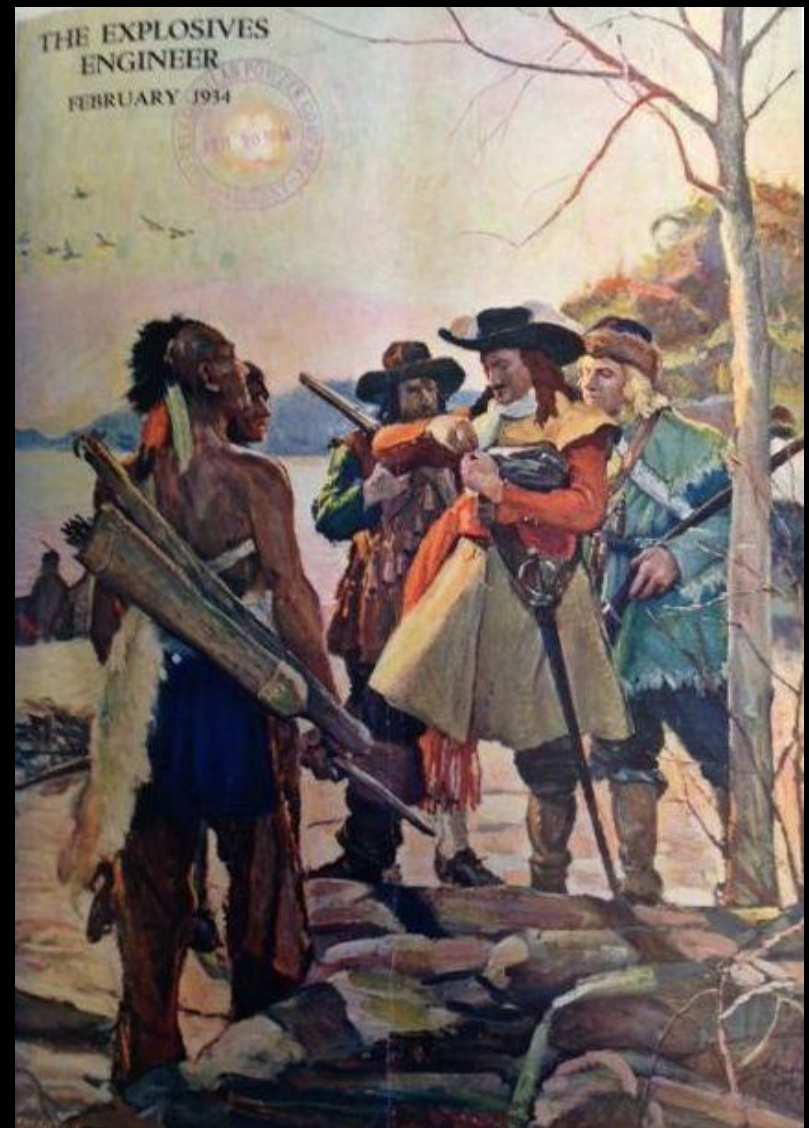
(Above) *The Hercules Mixer*, January 1941



Although White disparaged the historical costume pieces beloved of Pyle and some of his students, he offered this wonderful piece to Hercules for reproduction in 1925.

William D. White, *Waiting for Arrivals* (*The Stourbridge Lion*), 1925. Oil on canvas, Tom & Virginia Gossage Collection

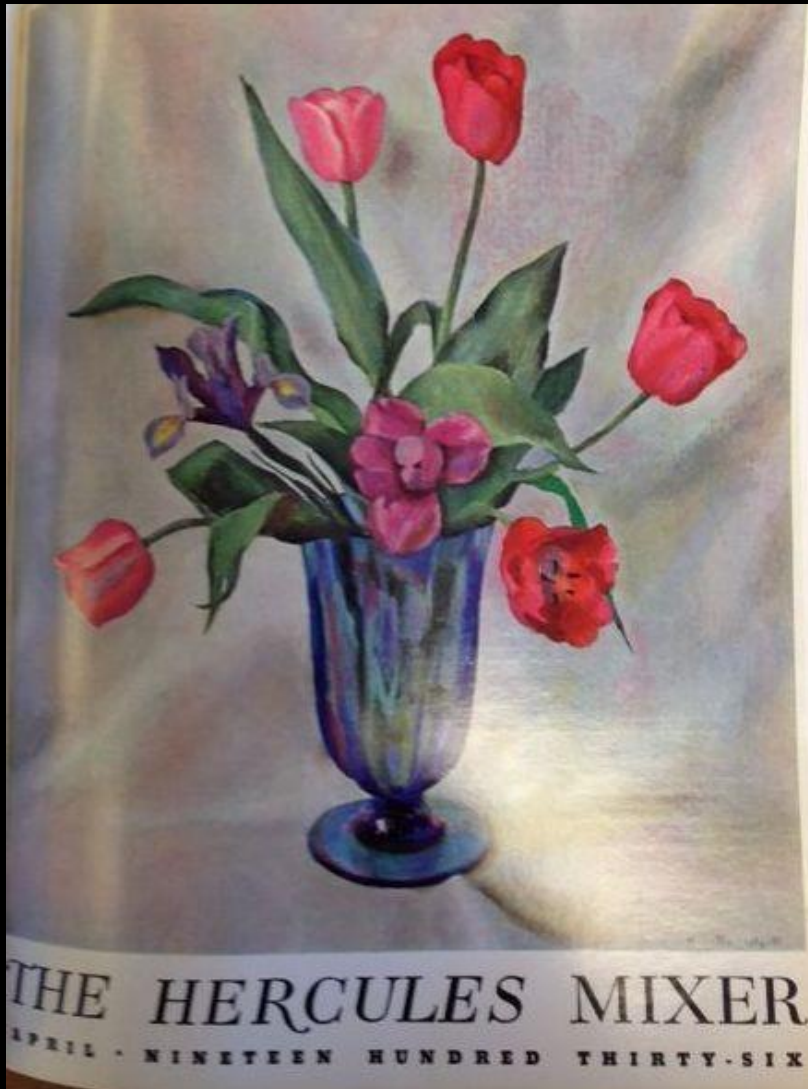
Other artists were also producing historical images for Hercules, including Dean Cornwell, student of Harvey Dunn, and Stanley Arthurs, a Pyle protégé and longtime Wilmington resident.



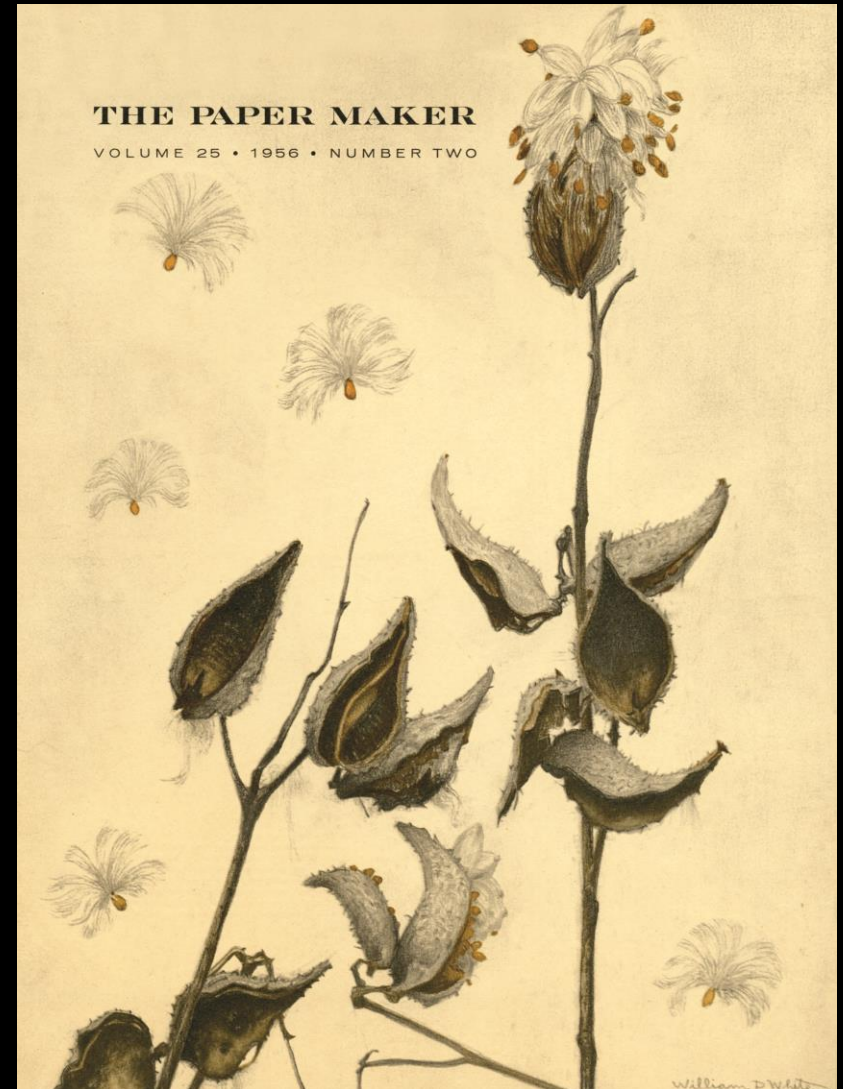
After Stanley M. Arthurs, Cover illustration for *The Explosives Engineer*, February 1934

Dean Cornwell (1892-1960), *Shaping the Future*, circa 1941
Oil on canvas, 58 3/8 x 37 1/4", Private Collection

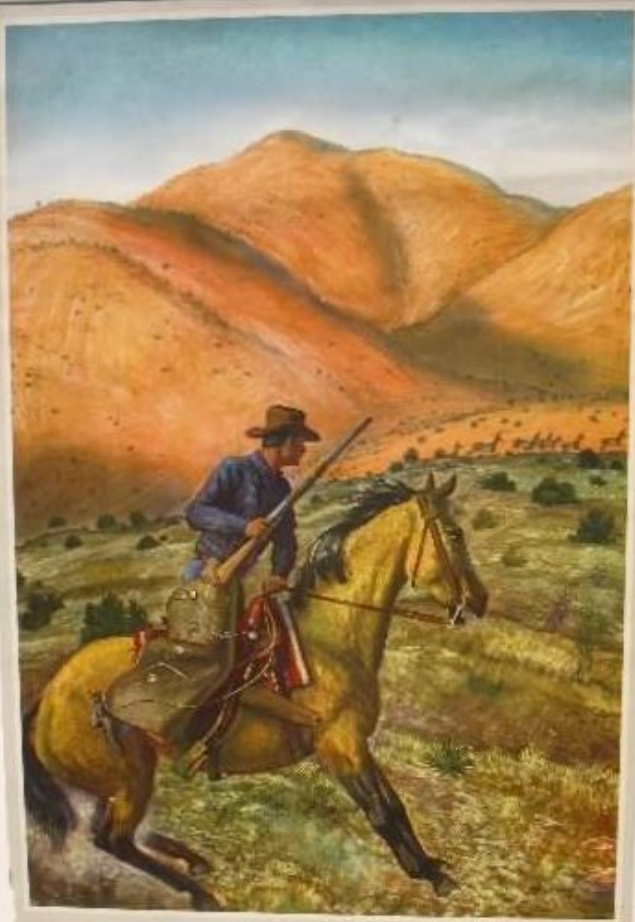
Botanicals were sometimes in order and William D. White rose to the occasion. Here we have the work of Henriette Wyeth Hurd, N C. Wyeth's daughter, for *The Mixer* and William D. White for *The Paper Maker*.



After Henriette Wyeth Hurd, Cover illustration,
The Hercules Mixer, April, 1936



After William D. White, Cover
illustration, *The Paper Maker*, 1956



William D. White, *Miners with Carbide Lamps*, circa 1924, Oil on canvas, University of Arizona Mineral Museum, (illustration for "Pilares de Narcozari" in *The Explosives Engineer*)



THE ANTELOPE HUNTER

1955		JANUARY						1955	
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	CALIBRE		
							1		
2	3	4	5	6	7	8			
9	10	11	12	13	14	15			
16	17	18	19	20	21	22			
23	24	25	26	27	28	29			

After Peter Hurd, *The Antelope Hunter*, Hercules calendar for 1955

And finally, Hercules' interests in the American southwest were represented visually by both Peter Hurd, N.C. Wyeth's son-in-law, and also by William D. White.

HERCULES POWDER COMPANY

Despite a decrease in the amount of art work published during the 30s and 40s and a drastic reduction in the page size of *The Mixer* that occurred with the Oct. 1954 issue, Hercules' advertising/marketing department between its inception in 1913 and the mid-1950s was guided by men enlightened enough to enlist members of the Wilmington art community and beyond.

Within this context one sees William D. White as a versatile artist, perhaps the only artist consistently called upon over the course of almost four decades to illustrate, decorate, and generally paint in good company the many labors of Hercules.

Christine Podmaniczky, Curator
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Brandywine River Museum of Art

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