

**THE ABC'S  
OF  
CARTON MOORE-PARK**

by  
Claire Martin

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Honors Bachelor of Arts in Art Conservation with Distinction

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## ABSTRACT

This thesis attempts to compile what is known about the life and works of the Scottish artist Carton Moore-Park (1876-1956), an artist lost to time with a large and relatively unknown body of work including illustrations for children's books, portrait paintings, and prints. This is an exploration of the development of Moore-Park's career beginning with his start as a freelance newspaper illustrator and following up until the end of his career in the late 1930s. His personal life and relations are also included. His first book *An Alphabet of Animals*, published in 1899, is represented in the Mark Samuels Lasner collection in the University of Delaware Library along with original prints and sketches for the book. These materials were conserved and acted as a starting point for research into Moore-Park's career. Moore-Park's style of illustration and painting are also compared to other artists and schools of this period, especially for those who specialized in animal portraiture.

## INTRODUCTION

It is unfortunate that Carton Moore-Park (1876-1956) has been largely forgotten from the canon of art history. This thesis aims to rediscover Moore-Park's works as an artist and illustrator as well as provide a timeline for his life. He seems to always be on the periphery of other more well-known artists of the period. I believe that Moore-Park's works deserve to be recognized and remembered, and that his life achievements do not deserve to be left to gather dust. His works were in the same exhibitions as Audrey Beardsley and Charles Macintosh, and he illustrated a book cover for Jack London, yet his name is not mentioned in writings about the time periods of his career. This is strange considering how successful he was early in his career while in London and New York. He was a part of several artist societies, but apparently never a core member. It appears that he worked with other artists but never closely enough to make life long connections except with his lover Diane Thorne who he met in his 40s.

Researching Moore-Park has been an interesting challenge. He had the unfortunate habit of modifying the spelling and spacing of his name throughout his career. This was not entirely uncommon for artists but when that artist has never been researched before with documented records of changes in their name already recorded it can be much more difficult. This however just made every new discovery regarding his life that much more exciting. Chapter One covers information about the development of Moore-Park's life and career, Chapter Two focuses on the background and reception of Moore-Park's first book *An Alphabet of Animals*, which was the catalyst for this thesis. Chapter Three is a description of the conservation work that I

performed over the summer of 2017 on original prints that are related to *An Alphabet of Animals*. Appendix A contains an example of a conservation report I drew up for one of the treatments I performed during the summer of 2017. I have also compiled a list of books, illustrations, sketches, paintings, and pastels that Moore-Park created through his career in Appendix B.

## Chapter 1

### CARTON MOORE-PARK: THE LIFE OF A FORGOTTEN ARTIST

#### Previous Scholarship

Before his death in 1956, Moore-Park and his work are mentioned in newspapers and magazines announcing exhibitions he was in as well as critiquing his work as a book illustrator and artist. After his death there is almost no mention of him except in a brief bibliographical article by Martin Steenson, an art dealer who composed the article for the journal *Studies in Illustration*, due to the nearly nonexistent information about the artist whose works he was selling. Small amounts of biographical information on Moore-Park can be found in art reference dictionaries such as *Who Was Who in American Art 1898-1947*, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*, *Benezit Dictionary of British Graphic Artists and Illustrators*, *Dictionnaire des illustrateurs: 1800-1914 (illustrateurs, caricaturistes et affichistes)*, and the *Royal Society of British Artists: Members Exhibiting 1893-1910*. For the most part these references have a variation of the same few lines. Inconsistencies such as his date of birth and even how his name was spelled caused issues in researching Moore-Park. This was most likely because Moore-Park himself was the one providing the information, and he sometimes construed facts.

Moore-Park was reviewed most often in brief newspaper and magazine articles printed during his life time. When it was published, his first book *An Alphabet of Animals* was positively reviewed in *The Literary World* as well as by *An Illustrated Monthly Record of Arts, Crafts and Industries*.

In 1901 he was also praised by Charles Hiatt in a review and short bibliography titled “The Works of Carton Moore Park” in *The Artist: The International Studio* as being a promising young artist who is able to capture the essence of an animal while still being sympathetic and interesting, “his dogs are really dogs, and he is able to make them absorbedly interesting without endowing them with sentiments and emotional qualities which they do not possess.”<sup>1</sup> This review focuses on Moore-Park’s early works as well as first few published illustrations (many of which had animals as the main feature) and less on his paintings, which he did not seem to be known for until his move to London in 1901. In 1909, Hugh C. Stokes an art critic in London wrote a positive article on Moore-Park called “Recent Portrait Work of Carton Moorepark” in *The Saturday Review*.<sup>2</sup> This was written in response to Moore-Park exhibiting portraits in the Grafton Galleries in London. This article is of particular interest because of the added images of portraiture by Moore-Park, which appears to now mostly be held in unknown private collections. It is also interesting because of the high praise Stokes gives Moore-Park as an artist who is capable of working in a variety of mediums and who has refused to be labeled as only an animal artist.

This chapter will compile the selections of bibliographic information on Moore-Park from primary sources such as, census, marriage certificates, passports, letters and newspaper articles. This information will also add context to his training

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<sup>1</sup> Hiatt, “The Works of Carton Moore Park.”

<sup>2</sup> Stokes, “Portrait Work of Carton Moorepark.”

and career. Unearthed and compiled information about Moore-Park's life will help to shed light on this little known Scottish artist.

### Early Life in Scotland



Figure 1 A young Fredrick William Carton Moore-Park (C.1885-1888)<sup>3</sup>

Figure 2 Dr. Robert Park<sup>4</sup>

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<sup>3</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."

<sup>4</sup> Ibid.

Carton Moore-Park was born on May 31<sup>st</sup>, 1876 in Stewarton, Ayshire to Robert and Agnes Park.<sup>5</sup> His father was a Scottish born surgeon, and his mother came from Ireland originally (her maiden name was Moore).<sup>6</sup> He had one younger sibling, Anna Park, who was born in 1880.<sup>7</sup> There are no personal records left by Moore-Park that gives accounts of his childhood, but the evidence suggests he had a fairly comfortable childhood. His father made enough money as a surgeon that there is a servant stated as part of the household on the census documents from 1881 and 1891, this is also backed up by the fact that the family was able to send Carton to a prestigious art school. He had a good childhood, one where his love of animals began early. As you can see in Figure 1 he had childhood pets. The one recorded tragedy his family dealt with was the passing of his mother, who died in 1905 at the age of 59. However, by this point, Carton had already moved to England and was living there as an artist.

Carton's birth name was Frederick William Carton Moore Park, but he seems to have stopped using this when he began attending school at the Glasgow School of Art in 1893 at the age of 17. The school's archive states that a pupil named Fred W.C.M. Park attended the school from 1893 to 1896.<sup>8</sup> This is the last official document that I have found where Moore-Park uses his full initials. From then on, he instead goes by Carton, which was his grandmother's maiden name, with some

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<sup>5</sup> Steenson, "Carton Moore Park."

<sup>6</sup> "Fredrick Willam Carton Park - Public Member Trees - AncestryLibrary.com."

<sup>7</sup> "1881 Scotland Census."

<sup>8</sup> "Student File Search - Carton Moore-Park."

variation on the spelling of Moore-Park.<sup>9</sup> The decision to shorten his name may have come from the wish to make it easier to promote himself as an artist with a shortened and memorable name.

While he attended the Glasgow School of Art, Moore-Park studied under Fra Newberry, who was a prominent figure in Scottish art and the headmaster of the school.<sup>10</sup> Newberry was associated with the Glasgow Boys (a group of artists) and was a leading figure in the Scottish Arts and Crafts movement.<sup>11</sup> His influence can be seen in Moore-Park's paintings and illustrations which are reminiscent of the Arts and Crafts style, while his illustrations are heavily influenced by Japanese prints. Moore-Park stated in an interview in 1898 that he does not associate himself with a school of art but that he can be influenced by them.<sup>12</sup> Moore-Park seemed to be successful in his studies as he taught a class for the school in 1895. He also modeled for classes while he was a student.<sup>13</sup>

In 1896 at the age of 20, Moore-Park began to illustrate for the local Glasgow newspaper, *The Saturday Weekly Citizen*. He did simple and fairly crude illustrations for the humor pages, but it is here where one can see Moore-Park beginning to think about how he wishes to form himself as an artist. One of the most notable features of these illustrations are the various signatures that Moore-Park uses. He used three

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<sup>9</sup> Steenson, "Carton Moore Park."

<sup>10</sup> McEwan, *The Dictionary of Scottish Art and Architecture*.

<sup>11</sup> Rawson, "About Fra Newberry."

<sup>12</sup> "The Mouse as a Model."

<sup>13</sup> "Student File Search - Carton Moore-Park."



different signatures during his short time at *The Saturday Weekly Citizen* from November to December of 1896.<sup>14</sup> There are some days where all three of the signatures showed up on the same day and same page. These varied signatures may have been a young artist figuring out how he wants to be recognized or they could be the sign of an indecisive person. As Moore-Park's name shows up differently quite often (he even uses aliases later on) it would seem that he may have just been indecisive.

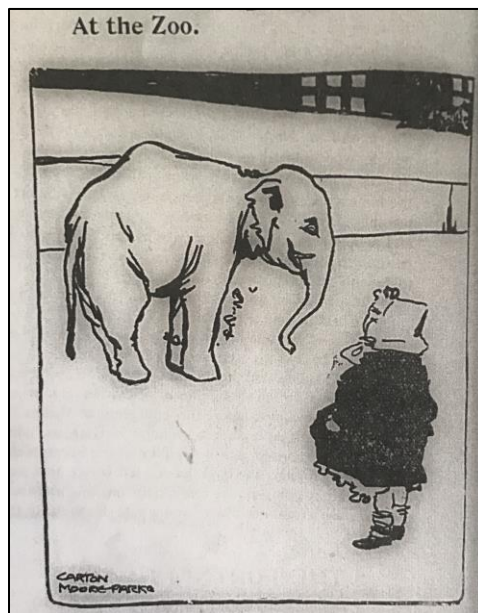


Figure 3 Elephant illustration from 'At the Zoo Series', *St Mungo* 1897<sup>15</sup>

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<sup>14</sup> Moore-Park, "Illustrations."

<sup>15</sup> Moore-Park, "At the Zoo," 1897.

The next year in January Moore-Park began to illustrate for the Magazine *Saint Mungo*. It was here that he begins to do more detailed work, usually humor illustrations, or supplements to go along with poems, or stories that would have been printed in color. It was at *Saint Mungo* that Moore-Park began to experiment with illustrations of animals. Some of them, such as an illustration of a bear, were embellished and exhibited, and resulted in his first job in 1898 as an illustrator for a children's book, *An Alphabet of Animals*



Figure 4      Backs of playing cards c 1898-1900 by Moore-Park<sup>16</sup>

Moore-Park was producing art outside of his illustrating jobs between 1896 and 1900. Unfortunately, there are only a few sources that talk about these works, briefly, and regrettably there are few images of the work themselves. These works

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<sup>16</sup> Hiatt, "The Works of Carton Moore Park."

include eight large panels for walls of a drill hall, illustrating a deck of cards (Fig. 4) as well as decorating a nursery with illustrations of well-loved nursery rhymes.<sup>17</sup> He also produced unpublished poster designs and book plates for himself and the Girl's Library Ladies College, Wellington Shropshire.<sup>18</sup>

### **Move to London**



Figure 5 Moore-Park in Chelsea, London around 1898<sup>19</sup>

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<sup>17</sup> Ibid.

<sup>18</sup> Steenson, "Carton Moore Park."

<sup>19</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."

Moore-Park moved to 8 Wentworth Studios in Chelsea, London around 1898.<sup>20</sup> He was elected to the Royal Society of British Artists in 1899. Which along with the success of his first book helped him establish enough credentials to make the move viable.<sup>21</sup> Figure 5 is a wonderful picture of Moore-Park from around this time. It was labeled by Moore-Park as taken around 1898, and he gave it to his son some years later. There is a note that goes along with the photo which is illegible in multiple locations and was corrected a few times. It is unclear if the date stating it was taken in 1898 is correct as it seems to have been labeled many years after, and Moore-Park was not noted in *The Literary Year-Book and Bookman's Directory* until 1900, which records the artist and illustrators who published works in England the year of the publication. The paintings of dogs in the background could be the works that he exhibited in 1902 at the Continental Gallery which Martin Steenson noted was mentioned by *The Studio* in his article on Moore-Park. Nevertheless, this photo is a wonderful indication of Moore-Park's personality. It seems he had a good sense of humor as he stated in the note to his son that he was quite "doggy" back then.

Once Moore-Park settled in London he gradually built a reputation as a portrait painter and illustrator. 1900 was a good year for him as he illustrated five books and was actively exhibiting paintings based on the records from the Royal Society of British Artists. This was also the year that Moore-Park published his second book *A Book of Birds* with Blackie and Sons. This book like his last, featured grisaille

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<sup>20</sup> Morrah, *The Literary Year-Book and Bookman's Directory*.

<sup>21</sup> Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*.

illustrations.<sup>22</sup> It was reviewed by Charles Hiatt as being just as delightful as *An Alphabet of Animals* but “...the touch was surer, the decoration of finer and more subtle quality. The second book a distinct advance of the first.”<sup>23</sup> The good reviews that Moore-Park got for this book, which highlighted that he was capable of drawing animals anatomically correct, while still making them expressive, began to solidify his frequent identification as an animal illustrator in artist dictionaries.

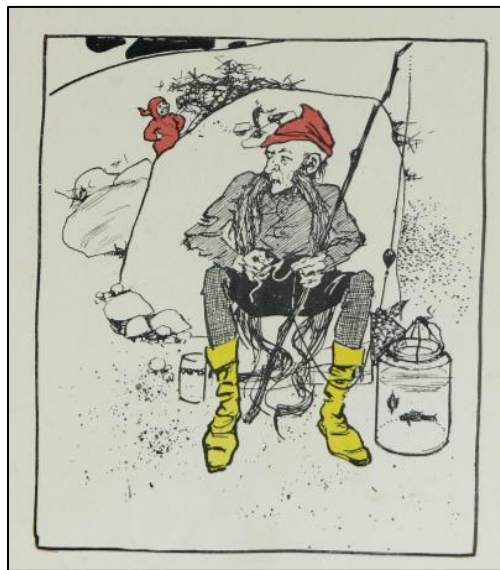


Figure 6 Illustration from *A Book of Elfin Rhymes*, 1900<sup>24</sup>

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<sup>22</sup> Grisaille is a method of painting in gray monotoes

<sup>23</sup> Hiatt, “The Works of Carton Moore Park.”

<sup>24</sup> Norman, *A Book of Elfin Rhymes*.

Moore-Park published four other books in 1900: *A Child's London*, *A Book of Elfin Rhymes*, *Harry Lorrequer*, and *Story Book Time* (which was also published by Blackie and Son). None of these books were solely done by Moore-Park, like *An Animals Alphabet* and *A Book of Birds*, instead Moore-Park worked with the authors and was the illustrator. *A Child's London* has 24 illustrations showing various landmarks of London to go along with rhymes by Hamish Hendry. It was reviewed in *An Illustrated Monthly Chronicle* which stated "Mr. Hamish Hendry's rhymes are very well worth reading. The illustrations by Carton Moore Park are, however, the most important feature of this volume, because they prove the versatility of a young artist who hitherto was most widely known for his fine decorative studies of animal life."<sup>25</sup> This book helped to solidify Moore-Park as more than just an illustrator of animals, although they are a subject that he returns to quite often throughout his career. *Story-Book Time* which was also published by Blackie and Son contained repeated illustrations for *A Book of Birds*. *A Book of Elfin Rhymes* (Fig. 6) was another toy book which contained 40 illustrations in bright block colors. *Harry Lorrequer* was a smaller project than his other books during this year in which he did the frontispieces and five full page black and white illustrations.

In addition to his illustration projects, Moore-Park was also exhibiting his paintings and other works in London as well as internationally, he was a part of an exhibition in Autumn of 1900 put on by the Vienna Secession, which included artists

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<sup>25</sup> Ransom, "Review-A Childs London."

like Burne Jones and Charles Macintosh.<sup>26</sup> He apparently sold his works before the show opened, though I unfortunately do not know what it was he exhibited.<sup>27</sup>



Figure 7 Lithograph of Queen Victoria by Moore-Park and Norman Maclean 1901<sup>28</sup>

Soon after his success at the Vienna show six of his illustrations were exhibited at the Victoria and Albert Museum in 1901. This show was a loan show on modern illustrators and was massive. It included artists such as Aubrey Beardsley, Gabriel

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<sup>26</sup> Steenson, “Carton Moore Park.”

<sup>27</sup> Ibid.

<sup>28</sup> “Vincent G Barlow 19TH & 20TH Century Books & Prints.”

Rossetti and William Morris. Four of the prints were from *An Alphabet of Animals* and *A Book of Birds* and were loaned by Blackie and Son. Blackie and Son likely loaned Moore-Park's original prints to the exhibition as a form of advertising for books that he illustrated for the firm. This was probably the biggest exhibition that Moore-Park was ever involved in up to this point. Also, in 1901 Moore-Park designed a collaborative lithograph of Queen Victoria with Norman Maclean (Fig. 7). 1901 and 1902 were also the years that Moore-Park picked up exhibiting his illustrations through the Royal Society of British Artists. He sold three pieces in 1901 and nine in 1902. His first solo exhibition of watercolors, oils and pastels was this year in Pelham Gallery, this was also the year that he exhibited the dog paintings likely shown in Figure 5.

During the next few years Moore-Park seems to cut down on his illustrative work and concentrate more on other artistic endeavors. He worked once or twice a year for the *Pall Mall Magazine* or *The Idler*. Between 1902 and 1906 Moore-Park illustrated five books. This is a bit of a cut back seeing as he illustrated a total of six from 1900 to 1901 and one of those *A Book of Birds* he illustrated and wrote entirely by himself. This is probably due to focusing on his career as a painter, and he seems to have traveled around Europe particularly France and Germany. It is also over this time that Moore-Park's name continues to evolve from being published as Moore Park to MoorePark and eventually Moore-Park (he seems to settle on combining the name entirely to Moorepark in his later years), although there are some books that have printed two version of his name. Of the few books that he did during these years two stand out: *The King of Beasts* by 'Cockiolly Bird' in 1904 (Fig. 8) and *La Fontaine's Fables* jointly illustrated with René Bull and translated by Edward Shirly in 1905 (Fig.



9). Both are large quarto-style books with colored illustrations that are extremely charming.



Figure 8      King of Beasts by 'Cockiolly Bird', 1904<sup>29</sup>

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<sup>29</sup> Cockiolly Bird, *King of Beasts*.

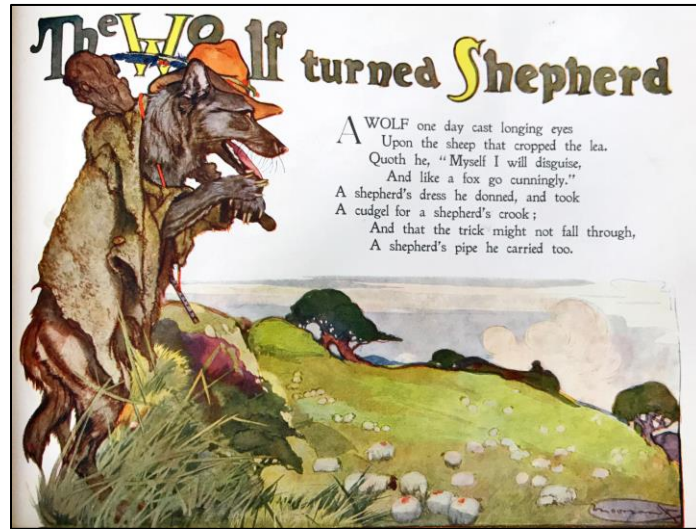


Figure 9 'The Wolf turned Shepherd' La Fontaine's Fables translated by Edward Shirley, 1905.<sup>30</sup>

The next few years were busy ones for Moore-Park as he married an Irish woman, Annie (Annette) Hunter, on November 16<sup>th</sup> of 1906 (Fig. 11).<sup>31</sup> They then moved to a small cottage in the Southminster district of Essex and their son Howard was promptly born on January 27<sup>th</sup> of 1907 (Fig. 10).<sup>32</sup> Based on this fairly quick timeline it is possible that the two-married due to the pregnancy.

In 1907 Moore-Park illustrated five books, the same amount he completed over a period of five years from 1902 to 1905. He was obviously dealing with having to financially support his young family. However, the photos of this time appear to be happy ones and it does not appear that the young family was financially lacking. On

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<sup>30</sup> Shirley, *La Fontaine's Fables*.

<sup>31</sup> FreeBMD, "England & Wales, FreeBMD Marriage Index, 1837-1915."

<sup>32</sup> Ancestry.com, "1911 England Census."

the other hand, I was only able to find one record of works that Moore-Park did in 1908. It is a color monotype on laid paper called 'These Yellow Sands.' A copy of it was sold on Artvalue.com and labels it as being done in Boston Massachusetts. This may indicate that Moore-Park was visiting the States before he decided to move there, though I have no other records proving this, and curiously enough there is also no signature on the piece, so I am hesitant to label it as his.

He suddenly becomes productive again in 1909 as he illustrates five books, as well as putting out a few portrait paintings, many of which were pictured in Hugh C. Stokes positive article on Moore-Park called "Recent Portrait Work of Carton Moorepark" in *The Saturday Review*. Many of the paintings pictured in this article do not have a date to go with them and I suspect that they were done in 1908 as there are no records of them earlier. This review is the longest one that I found on Moore-Park. It was reprinted in the US after Moore-Park moved to the states.

He has practiced all the media, and no subject comes amiss to his facile hand. Artists have long since recognized that Mr. Moorepark is one of the finest painters of animals in the kingdom. Apparently, they do not generally know that he does not confine himself the animal world, and has for a considerable time been devoting himself to portraiture with increasing success.<sup>33</sup>

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<sup>33</sup> Stokes, "Portrait Work of Carton Moorepark."

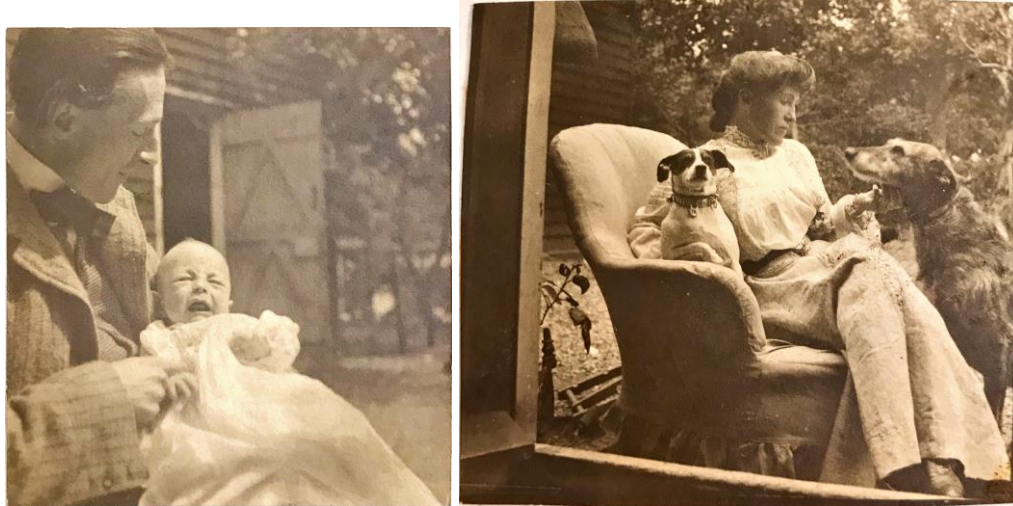


Figure 10 Left, Carton with his son Howard, 1908.<sup>34</sup>

Figure 11 Right, Annie (Annette) Hunter Moore-Park at Essex Cottage, c. 1907<sup>35</sup>

The reviewer comments on paintings that Moore-Park had done in the past, two of which were acquired by the Countess of Warwick. He also spends around two pages describing how Moore-Park is one of the few artists in England and the continent who can properly paint cats. He states that Moore-Park does not get enough recognition for his skills as an animal artist, but also for his versatility in various mediums and subjects. Stokes appears to be upset that Moore-Park and English artists in general are expected to pick a subject and stick to specializing in that subject for the rest of their lives.

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<sup>34</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."

<sup>35</sup> Ibid.

He (the artist) must thoroughly ram it into the heads of a rather thick-skulled public that he can paint nothing but cats and dogs! And if he paints one cat with mastery he is expected to 'deal in cats' until he can no longer hold a brush.

After many days the public will cheerfully concede him a monopoly of the subject. They will not look at it as rendered by any other artist. This is called "success", and with his "special line" (the term is borrowed from the drapery trade) the fortunate monopolist rides to glory!<sup>36</sup>

This review touches perhaps on the reason that Moore-Park was never really documented or included into the canon of art history. He refused to settle on just one subject or media. He was undoubtedly a gifted animal artist, but he refused to be only that as he was interested in many different mediums and aspects of art. In this article it mentioned how Moore-Parks pastels did not sell well in England but did just fine in Germany, France and the US, and are scattered into private collections. The fact that basically all his paintings and sketches are in the hands of private collectors, as well as the fact the Moore-Park intensely disliked labels probably added to the reasons behind why he is not well remembered.

In December of 1909 he exhibited drawings and paintings at Baillie Gallery and was part of another exhibition there in February of 1910. He also exhibited in the Pastel Societies 12<sup>th</sup> Exhibition in July of 1910, as well as in the National Society of Portrait Painters exhibition.<sup>37</sup> In September of 1910, he worked as a teacher for a class on Animal Painting at The Byam Shaw & Vicat Cole School of Art in Kensington.<sup>38</sup>

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<sup>36</sup> Stokes, "Portrait Work of Carton Moorepark."

<sup>37</sup> Steenson, "Carton Moore Park."

<sup>38</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."

It is unclear why, but Moore-Park left England in 1911 for New York. It is possible he went to visit his sister who moved to New York in 1909 but it is clear that he left without his family.<sup>39</sup> He ended up staying and his wife arrived on May 12<sup>th</sup> of 1912 but without their son who would have been only five at this point.<sup>40</sup>

### **Move to New York**

Moore-Park's move to the US seems unorthodox, but he may have been looking for more career opportunities. The move is strange due to how well that Moore-Park seemed to be doing in 1909 and 1910 with the number of exhibitions he was a part of as well as the number of books he was illustrating and the fact that he had had a teaching job. But he was certainly not unwelcome when he joined the art scene in New York. For the most part the small newspaper clippings that are collected in the Moore-Park archive at the New York public library are from this part of his life.

One of the first things that I could find regarding Moore-Park in the US was a curious and frankly hysterical article that he wrote for *The Pittsburg Press* in September of 1911, the title of which was *'Have you a perfect Neck? First of a series of Beauty Measurements Made Especially for This Newspaper to Illustrate the Perfection of Physical Proportions in Women- How Do Your Neck Measurements Correspond With Those of the Classical Venus or With Those of the Noted Beauties Published on this Page?'* This article is very unusual as I have not found any articles that Moore-Park wrote himself while he was in Scotland or England. He must have been using the article as an opportunity to get his name out as he adds a sentence

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<sup>39</sup> Steenson, "Carton Moore Park."

<sup>40</sup> Ibid.

which states “The English portrait painter now executing some commissions in America.”

Moore-Park choose to set up shop in New York, and soon after moving there joined an artist guild, the Carlton Illustrators. The group held studios on the top floor of the Flatiron soon after it was built.<sup>41</sup> His name is mentioned in articles about the group which states,

The guild does indeed offer to editors and publishers a versatility in method and genre which can be obtained by no other means except labor selection of and communication with individual artists, and there is no art organization embracing so many men of international reputation which could furnish an art service so broad in its scope and its range of quality or so thorough in its administration. <sup>42</sup>

It would seem that Moore-Park very much relied on illustrating when he was settling in as he published four full-page etchings for *The New York Sun* in December of 1912.<sup>43</sup> In October of that year he was also interviewed by *The Sun* which describes him as specializing in dog paintings but that a commission to paint a Persian cat for Mrs. Collis P. Huntington was one of the reasons that brought him to New York.<sup>44</sup> Moore-Park also discusses in his interview the difficulty in painting pets and children. Animals don’t tend to wish to sit still and the problem with painting children is that the interest lies in their changing expressions. The article also includes amusing anecdotes including one of how a Newfoundland named Hero stayed for six weeks

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<sup>41</sup> Alexiou, *The Flatiron*.

<sup>42</sup> “Going Up! New Yorks Real High Art!”

<sup>43</sup> Moore-Park, “A Series of Etchings of New York.”

<sup>44</sup> “Portrait Painter of Dogs Tell of Experiences.”

with Moore-Park and his wife while he was being painted and ended up growing extremely attached to Annie. When the dog was fetched by his owner he somehow escaped and ended up traveling quite a few miles through the rain back to the Moore-Park house. This interview touches upon just how often Moore-Park was doing animal portraiture as he mentions that he also often worked for the Zoological society in London and had a studio set up in the old mortuary in the London Zoological Gardens.<sup>45</sup>



Figure 12 Chiron Mr Scamp and Chiron Mr Pete, 1909<sup>46</sup>

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<sup>45</sup> Ibid.

<sup>46</sup> Various, “Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934).”



In 1913 Moore-Park was commissioned by the Royal Zoological Society to paint the caves of Bermuda.<sup>47</sup> *The Royal Gazette*, a Bermudian newspaper, announced the arrival of Mr. and Mrs. Carton Moore-Park of Dublin. It stated they were looking for a home there and that he was a famous artist who had done a large amount of illustrations for American and English newspapers. He is again mentioned on March 8, 1913 under the headline “Famous Irish Artists in Bermuda” which gave a resume of his work.<sup>48</sup> Before he left he also did an exhibition of 30 of his paintings at the Belmont Hotel. The New York times wrote a small piece upon his return in March about the works he had done while in Bermuda and announced that he would be exhibiting the watercolor sketches that he had done of the caves and other landscape scenes. However, the oil paintings would be sent over later to be exhibited in his studio No 63 Washington Square and then sent to Toronto, Ottawa and lastly London.<sup>49</sup> The next year he exhibited the watercolors for The National Geographic Society at Hubbard Memorial Hall in Washington DC.<sup>50</sup> His wife Annie at some point went back to England during 1913 as she returned to New York in September with their son.<sup>51</sup> I do not know where or with whom they left their son with from 1912 to 1913.

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<sup>47</sup> “Tropic Caves in Oil: Carton Moorepark. British Artist Back from Bermuda.”

<sup>48</sup> Steenson, “Carton Moore Park.”

<sup>49</sup> “Tropic Caves in Oil: Carton Moorepark. British Artist Back from Bermuda.”

<sup>50</sup> Various, “Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934).”

<sup>51</sup> Ancestry.com, “UK, Outward Passenger Lists, 1890-1960.”



Figure 13 Carton, Annie and friend in Bermuda, 1913<sup>52</sup>

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<sup>52</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."



Figure 14 Howard Moore-Park age six before and after getting a haircut, May, 1912<sup>53</sup>

Something that I found to be striking and maybe an indication of what was going on in his own life was an interview that Moore-Park did for *The New York Sun* on January 14<sup>th</sup> of 1914. In it Moore-Park extolls the American family over the English.

I find that after visiting American homes, that he (the child) enjoys more of his parent's society and occupies a larger share of their parent's thoughts than any other child in the world. I do not believe that any other woman in the world gives the same personal care to her little children than the American mother gives. And I doubt whether any other father gives as much time to reading and playing with his children. The English child under 10 is not intimate with his parents. He never has meals with them. It is his nurse not his mother who puts him to bed at night and baths him in the morning.<sup>54</sup>

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<sup>53</sup> Ibid.

<sup>54</sup> "English Artists Finds American Family Life a Revelation."

He goes on the state that although the English father loves his children he is not privy to the intimate details of their lives. He also discusses the advantages to living in a home outside of the city closer to nature and one's family. The article was written to discuss Moore-Park's experience in painting a family portrait in the plein-air style and in a relaxed outdoor environment. Perhaps the family values Moore-Park discusses here is what he wishes for his family. Especially since he had missed about three years of his son's life and had only recently been reunited with his wife and son. Moore-Park's family unfortunately did not move into a countryside cottage like the one they had in Essex. Instead, he is recorded as renting an apartment on 62 Washington Square in NYC, which he shared with his family as well as a Robert W. Amiek.<sup>55</sup>

From December 29, 1913 to January 12, 1914 Moore-Park held an exhibition in the Powell gallery on Six Avenue in New York.<sup>56</sup> This was an exhibition of the watercolor sketches he had done while in Bermuda as well as a selection of his animal paintings. The exhibition was positively reviewed on January 3<sup>rd</sup> in *The Brooklyn Daily Eagle*. Following this exhibition in March of 1914 Moore-Park showed some of his etchings alongside other artists in the New York Public Library in an exhibition titled "The Making of Etchings", which was advertised as consisting "mainly of etchings by noted artists illustrating the tools and plates and descriptions or picture of the process."<sup>57</sup> He also did an oil painting of Washington Square in 1914 which is in the

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<sup>55</sup> "Apartment Leases."

<sup>56</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."

<sup>57</sup> "Making of a Etching at New York Public Library."

New York City Museum, this is one of the only paintings by Moore-Park that is on view for the public.



Figure 15 Image of Moore-Park working on ‘Miriam of Other Days’ in his studio in Washington Square New York c. 1914.<sup>58</sup>

The next year in October of 1915 Moore-Park exhibited at the Folsom Galleries. The exhibition held decorative pastel panels of birds and was overall received with resounding applause and was reviewed in multiple newspapers. The

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<sup>58</sup> Various, “Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934).”

New York Times stated “his panels show not only the decorative silhouette, but differences of texture in the plumage and skin, and beautiful modulations of tone and color. No other artist has treated this kind of material in just this way, but the novelty is the least of the merits to be found in Mr. Moorepark’s work.”<sup>59</sup> Moore-Park also exhibited some of these pastels in a large exhibition at the Fine Arts Building. The exhibition had the works of two established art societies, but it was reviewed by Vogue as being

Disappointing in the extreme. That the collection contained works of high quality, no one could deny...but they were far too slight to merit exhibition on so dignified a scale, and the works worthy of such distinction were few indeed... Four of the best works were shown by the Water Color Club are reproduced on page 70. Of these, the decorative birds of Carton Moorepark, a pastel, and the “Sicilian Dancing Boy” of Hilda Belcher, a pure Water color hardly bigger than a hand’s breadth, unquestionably stand in the first rank of the exhibition. <sup>60</sup>

The archive in the New York public library has multiple newspaper clippings reviewing the two exhibitions of these panels. As this archive consists of materials donated by Moore-Park’s son it may indicate that Moore-Park was extremely proud of these particular pieces.

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<sup>59</sup> “Decorative Panels by Carton Moorepark.”

<sup>60</sup> “A Regrettably Convincing Thesis on the Superficiality of Modern American Painting.”



Figure 16 Bearded Vultures, pastel, c.1915

During the next few years Moore-Park does front cover illustrations for the *Ladies Home Journal* and for the *Canadian Home Journal* and goes back to illustrating books which he seems to have taken a break from as he only illustrated one book between 1911 and 1915 which was *A little Book of Dogs*. In February of 1916 he was a part of an exhibition of watercolors at the Montclair Art Museum.<sup>61</sup> He also reportedly exhibited friezes in the Art Alliance of America exhibition ‘Children of the World’.<sup>62</sup> In January of 1915 he sold three of his paintings at a charity fundraiser for war victims. He also gave 20% of all receipts for portraits and other paintings to the

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<sup>61</sup> “New York Art Gives Montclair a Rare Treat.”

<sup>62</sup> Steenson, “Carton Moore Park.”

British Ambulance corps.<sup>63</sup> He must have continued to be involved with donating and raising funds for the war effort because he received a thank you letter from the British and Canadian Recruiting Mission in October of 1918.<sup>64</sup> Moore-Park was likely unable to be drafted into the war itself as he appears to start using a cane quite young and mentions this briefly as a unlikely blessing to his son in a letter in 1930. I am uncertain of what exactly was Moore-Park's health issue or if he sustained an injury at some point.

Moore-Park reduces his output drastically over the next years. His name shows up in the paper only when advertising for one of the books he illustrated or advertising two beauty contests which he was a judge for in 1921, one of which was searching for a modern-day "Apollo" and the other for a beauty pageant which took place at a beach in New York (Fig. 17). This indicates that Moore-Park was either not working as much as he used to, or he was in less of a demand.

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<sup>63</sup> Ibid.

<sup>64</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."





Carton Moorepark, R. W. Chanler, Hope Hampton, Prof. H. H. Bernelot-Moens, judges.

Figure 17 Carton Moore-Park (far left) as judge for the Queen of the Beach contest at Brighton Beach<sup>65</sup>

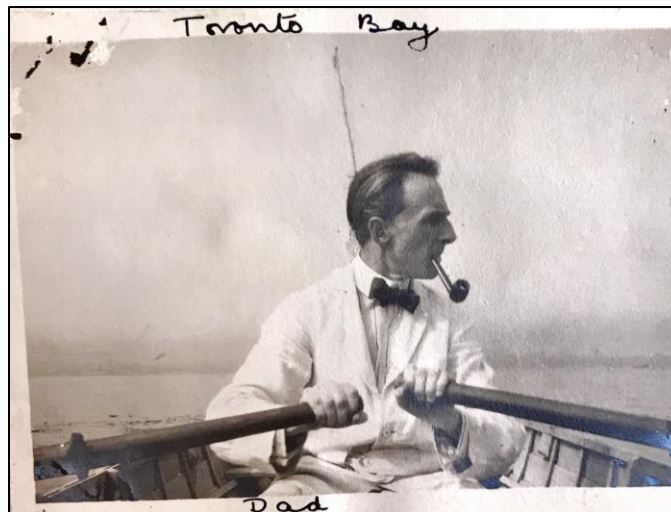


Figure 18 Moore-Park in Toronto Bay c. 1923

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<sup>65</sup> “Thousands Watch the Selection of the Queen.”

There is some confusion about his life between 1918 and 1921 as it seems that he visited Toronto and may have been moving back and forth between Toronto and New York. He was certainly in New York in 1921, but there are family photos of him in the Toronto Bay and at Niagara Falls from around 1923. Between 1916 and 1929 he illustrates only three books, and they are nowhere near as exciting as his earlier works. One of these includes a cover illustration for *Jerry of the Islands* by Jack London. The last book that is published with his name on it is the smaller 1929 version of *An Alphabet of Animals*. In 1922 his unpublished sketch of Woodrow Wilson at the White House five days after his inauguration is published in the *New York Times*. He also takes up etching and is mentioned as being a part of an exhibition at the Smithsonian Building in 1928.<sup>66</sup>

It was in 1922 that Moore-Park's private life takes a bit of a turn. His wife was accused of sending letters to a Mrs. Wallace, an artist, which accused her of "alienation the affections of her husband".<sup>67</sup> His wife stated that he had left her son (who was 17 at the time) a year before with no means of income and that her husband was "on par with Sargent and other famous artists capable of earning considerable money."<sup>68</sup> Despite this claim, letters from Moore-Park to his son Howard from 1920 already hint at money troubles "Mother has no money left? Neither have I".<sup>69</sup> Its

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<sup>66</sup> "Notable Collections to Be Displayed."

<sup>67</sup> Steenson, "Carton Moore Park."

<sup>68</sup> Ibid.

<sup>69</sup> Various, "Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934)."

seems that Moore-Park may not have even been in New York for this incident as he was commissioned by Lincoln Memorial University in Tennessee to make a series of sketches. He writes to his son about it and discusses how it may be a good university for him.<sup>70</sup> Whether or not Moore-Park was present for his wife accusations towards Mrs. Wallace, he did end up leaving Annie in 1922. She stayed in New York and became a nurse and died in 1938. Despite Moore-Park's marital troubles he kept in touch with his son, and wrote him fairly often, unfortunately only half of the conversation is available since only the letters Moore-Park sent to Howard were accessible. One thing that is clear though, by 1930 Moore-Park was strapped for money and was not in any way making as much money as Sargent. This of course is not surprising as the Great Depression had just hit and was unkind to all but the most notable artists.

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<sup>70</sup> Ibid.



Figure 19 Anne Woursell (Diane Thorne)<sup>71</sup>

about it is not clear when the two met but by the late 20s Moore-Park took up residence with the well-known dog artist Ann Woursell (Fig. 19), he may still have been married when he took up relations with her.<sup>72</sup> Anne was Russian, though her family fled the country when she was young and eventually ended up in Canada.<sup>73</sup> She went by Diana Thorne when signing her art and seemed to have the same issue of switching around her name as Moore-Park. Moore-Park refers to her as “D” in his letters to his son who also seems to have written to her, so she was accepted as part of

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<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

<sup>73</sup> Leskovitz, “Diana Thorne.”

the family, at least by Howard. They listed their names as Mr. and Mrs. North, most likely to make living together appear more acceptable.<sup>74</sup> They also visited England in 1935 as Anne Woursell and Carton Woursell and may have spent a few years there as Moore-Park tells his son about the feeling of the war looming and how he is glad that the “physical disability which in infancy caused you pain and annoyance and your parents agony renders you forever safely “out” of all participation activity in any d---d nonsense.”<sup>75</sup> Anne also accepted a prize at the Westminster Kennel Club as a Mrs. Carton Moorepark.<sup>76</sup> The two lived together for the rest of their lives though never officially married.<sup>77</sup> The two most definitely influenced each other’s work. Moore-Park’s dogs do have similar qualities to those of Anne, though Anne is the more remembered of the two.

The last years of Moore-Parks life are shadowed in mystery. His last large works were done in 1929 and is a series of six etchings of polo players. Ann describes him as being a retired portrait painter in a letter in 1930 and his later years are shrouded in mystery. He is reported to have died on January 23<sup>rd</sup>, 1956 though there are no obituaries that I could find for him. It is not clear if he spent the last years of his life on the East coast as his later letters to his son frequently mention, wishing to see him and saying that he should come back East (Howard moved to California in his

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<sup>74</sup> Ibid.

<sup>75</sup> Various, “Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934).”

<sup>76</sup> Steenson, “Carton Moore Park.”

<sup>77</sup> Various, “Material Relating to Carton Moorepark (Moore-Park) British-Born Painter, Printmaker and Illustrator, 1877-1959 (bulk:1907-1934).”

early 20s). The last letter in the New York Public library's archive is from 1937 is short, Moore-Park sounds tired, he states "I remember that at your age life was very jolly and adventurous thing. Certainly, I sought adventure, gambled and laughed every inch of it... But ---after sixty dear boy---one WAITS..."



Figure 20 Carton Moore-Park c. 1940<sup>78</sup>

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<sup>78</sup> Ibid.

## Chapter 2

### AN ALPHABET OF ANIMALS

#### Context and Circumstance

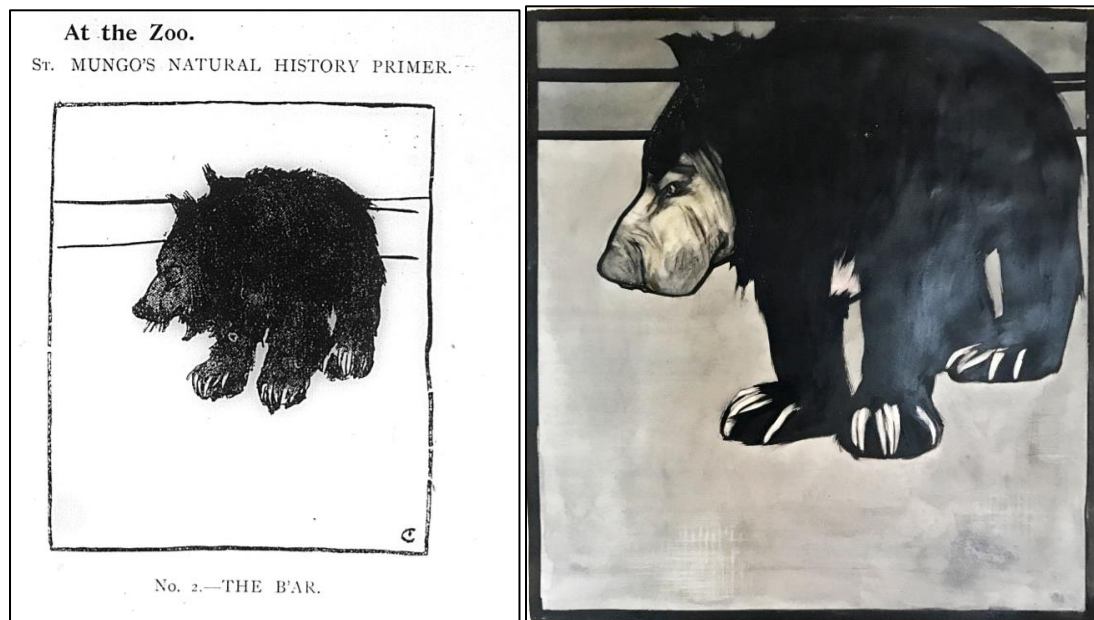


Figure 21 Left, Illustration from *Saint Mungo's* “At the Zoo” series<sup>79</sup>

Figure 22 Right, Bear Illustration from *An Alphabet of Animals*

In 1897 Moore-Park exhibited a drawing of a bear at the Glasgow Students Club show (Fig. 22).<sup>80</sup> This drawing is a more detailed version of the illustration he

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<sup>79</sup> Moore-Park, “At the Zoo,” 1897.

<sup>80</sup> Hiatt, “The Works of Carton Moore Park.”

did for the “At the Zoo” series for *Saint Mungo* (fig. 21). It was due to this drawing that Moore-Park was commissioned by Blackie and Son Limited, a publishing company based in Glasgow and London, to illustrate a children’s alphabet book titled *An Alphabet of Animals*.<sup>81</sup> It is not the only illustration from Saint Mungo that Moore-Park reused in *An Alphabet of Animals*, he also used figure 23 as a filler illustration of the page adjacent to the full-page illustration of the bear.



Figure 23 ‘A Scene in Sauchienhall Street’, St Mungo 1897

One of the few articles that mentions the book was an interview of Moore-Park in *The Westminster Budget* titled “The Mouse as a Model.” It seems that newspaper had previously published the illustration of mice from *An Alphabet of Animals* in its children’s section (Fig. 24), and there were many positive responses to the print, so they decided to do a short interview with Moore-Park. In this interview Moore-Park

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<sup>81</sup> Steenson, “Carton Moore Park.”



states that he does not see himself as being a part of any particular school of art but “that he can learn from almost any ‘school’ of art.” The article is a positive review of the book but the most interesting part of it is that Moore-Park talks about his process of studying the animals he would be painting.

The mice were easily supplied; pretty brown greyish-brown things they were, and I let them run lose all over my studio, because that seemed the only way to get them to be quite natural. They made themselves perfectly at home very soon, but I noticed they were always most lively after dark, and when everything was silent. They came and sat all around me; on my drawing-paper, on the table, round the brushes and candles and pencils; they sniffed it all, ate what they thought fit to eat, looked at me with their bright black eyes, and gamboled about just as they pleased. The great thing, of course, was to be perfectly quiet. A sudden noise would send them scampering off like lightning, and it was such a disturbance which gave me the idea of painting them in the way you see them in the book. It took me four nights to get the effect.<sup>82</sup>

This article confirms that Moore-Park was working from life, he stated that he spent many hours at the London Zoo observing animals he wished to paint, or he would buy a live or stuffed version. He would also take trips to see certain animals in their natural habit, for example he went on a holiday to Shetland Ilse to watch the seagulls, which probably helped him with his second book.

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<sup>82</sup> “The Mouse as a Model.”



Figure 24 Illustration of mice from *An Alphabet of Animals*

*An Alphabet of Animals* was first published in 1898 as a large quarto, filled with 26 full page grisaille drawings and hand done lettering that were most likely transferred via photolithography, a popular method at the time and used on other popular children's books such as *An Alphabet* by the well-known artist William Nicholas, (Fig. 25).<sup>83</sup>

The illustrations in this book are heavily influenced by Japanese wood cut prints, a trend that continues in many of his future book illustrations. Blackie and Son most likely took notice of Moore-Park's drawings because of how well they fit with trends in children's books at the time. Artists like William Nicholas were creating

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<sup>83</sup> Whalley and Chester, *A History of Children's Book Illustration*.

beautiful artwork for children's books and proudly labeling it as their work, this had only begun to be the norm around the 1840s. Before then artists were unwilling to sign works that were meant for children as they tended to be crudely done illustrations, and not as attractive as books and illustrations meant for adults.<sup>84</sup> This changed in the 1840s when the artist-illustrator began to emerge. Alfred Crowquill and John Leech were some of the first well known and successful artists to put their names on children's books.<sup>85</sup>

William Nicholson was most likely an influence on Moore-Park's work. Nicholson was already a well-established illustrator and artist; he had published other books before his *An Alphabet* in 1898, many were done with wood engravings in a bold style that Moore-Park emulates in his grisaille ink illustrations. In particular, Nicholson's *An Alphabet* was well received, as were his earlier toy books. Also, this may have been why Blackie and Son decided to publish an alphabet book of their own. 1899 was the year that Blackie and Son first began to print 'Toy' books which were a type of book with large illustrations and simple writing for younger children.<sup>86</sup> This means that Moore-Park's book was an experiment for the publishing company, which would judge whether or not they would continue to publish books like *An Alphabet of Animals* based on sales.

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<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

<sup>86</sup> Blackie, *Blackie & Son 1809-1959: A Short History of the Firm*.



Figure 25 S for Sportsman from *An Alphabet* by William Nicholson 1898<sup>87</sup>

Figure 26 S for Sheep from *An Alphabet of Animals*, these books were published in the same year.

### Reception

Due to Moore-Park's attention to detail this book was well received by the British public. It was reviewed in magazines and newspapers such as *Pall Mall Magazine*, *The Daily Telegraph*, *The Westminster Budget*, and *The Athenaeum*. The magazine *An Illustrated Monthly Record of Arts, Crafts and Industries* stated "It is certainly the best book of the kind we have ever seen; indeed, the artist's broad and strong handling quite separates it from any other. Mr. Park has so good an eye for

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<sup>87</sup> Vaillat, Schmitt, and Churlet, "Nicholson, William: Graphic Design, History | The Red List."

animal form that we look to see more serious work from his brush."<sup>88</sup> It was also reviewed by *The Literary World* which said the book had "more style cover to cover than any other volume of the sort we have seen."<sup>89</sup>

These reviews show that Moore-Park was a marketable artist and launched his career. The good reception of his first book must have been a huge relief to Moore-Park as it ensured that he worked with Blackie & Son in the future. He ended up being hired by Blackie & Son Limited six more times between 1898 and 1929 on various books of his own such as his second book *A Book of Birds*, as an illustrator for books such as *Old Friends and New Fables* by Alice Talwin Morris, and even a smaller of version of *An Alphabet of Animals* published in 1929.

Unfortunately, I was unable to find records of Moore-Park in the Blackie and Son archive under the author agreement files or any catalogs housed within the archive at the University of Glasgow. Also, neither he nor any of his books are mentioned by name in the short history on the firm written by Agnes A.C. Blackie. I suspect she may have just lumped Moore-Park's works under the title "Toy books." Moore-Park may be mentioned in Blackie retail catalogs but at this time I have not yet gained access to them. Due to this I do not know how many of *An Alphabet of Animals* were published or how many sold, but it was stated in *The Westminster Budget* that it was sold for six shillings. This is equivalent to about \$39 US dollars. This price was probably reasonable given the art and hand lettering, but this was still relatively expensive for a children's book and was certainly not accessible to most of the lower class. As the

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<sup>88</sup> "A Delightful Picture Alphabet."

<sup>89</sup> Crocker, *The Literary World*.

book was published in the London office it would not have made it to the US as only books published in the Glasgow office were sent to North America, Scotland, and Ireland.<sup>90</sup> Blackie and Son likely printed the smaller version years later in 1929 due to how popular the original print was.

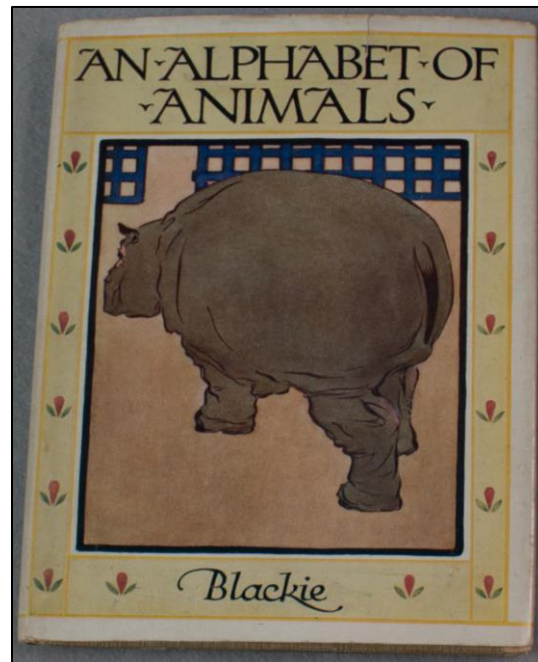


Figure 27 1929 cover of *An Alphabet of Animals*

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<sup>90</sup> Blackie, *Blackie & Son 1809-1959: A Short History of the Firm*.

### Chapter 3

## CONSERVATION OF OBJECTS RELATED TO *AN ALPHABET OF ANIMALS*



*Figure 28* Dr. Melissa Tedone and Claire Martin in the process of lining the dust jacket for *An Alphabet of Animals*

Over the summer of 2017 I spent two months at Winterthur Museum's library and book lab conserving 54 of the 56 items related to Moore-Park that are housed within the Mark Samuels Lasner collection. The objects in the collection are all related to *An Alphabet of Animals* and are comprised of 22 original prints, 26 fly-title illustrations, seven sketches and a title page design. In consultation with Library Conservator, Dr. Melissa Tedone, it was decided that all of the objects needed to be photographed, dry cleaned, cataloged, and rehoused. Only one object called for a more extensive treatment and that was the dust jacket of the first edition copy of *An*

*Alphabet of Animals*. The objects that were not treated at all were the oil painting of the end page design, and the 1929 copy of the book.



Figure 29 In the process of cleaning a print with a cosmetic sponge.

The first step of this process was to photograph and assess the needs of the objects.<sup>91</sup> I deemed it necessary to break the objects into three boxes instead of the two that they were originally housed in. Box one contains 24 prints, box two contains 28 prints and includes the mock up for the title page and lettering. Box three has 12 items in it, which includes the small 1929 version of the book as well as other

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<sup>91</sup> As I have never done photography for a whole collection of objects before I neglected to keep track of the F-stop and shutter speed I used for the before treatment photographs. These led to inconsistent lighting for the before and post treatment photos. I now know not to repeat this mistake in the future as it makes it harder to understand how a treatment effects an object visually.



miscellaneous sketches and the oil painting. All prints were labeled in pencil on the back in the lower right corner after cleaning. The labeling system first goes by the box number and then the order that the objects are in in the box. For example, the mock-up for the title page is in box two and is 27 objects from the top so it is labeled 2.27.

Before pretreatment photography was complete, Dr. Tedone, Mark Lasner and I determined that the objects needed to be cleaned, because they had 119 years of English industrial pollution on them. This was decided after completing solubility tests on the prints themselves. These showed that the inked areas are water soluble and too fragile to be cleaned, but they also do not show signs of ageing or dirt like the uninked borders do. Dry cleaning was the treatment that I spent most of the summer of 2017 working on. All the objects excluding the oil painting design for the end papers of the 1929 publication of *An Alphabet of Animals* as well as the 1929 version of the book itself were dry cleaned.

The process for the dry cleaning treatment involved using tools from least abrasive to most abrasive in order to remove dirt in the least harmful way possible. I used a hake brush, cosmetic sponges, soot sponges, and then vinyl erasers in that order. I did not use the vinyl eraser on every blank surface like I did with the brush, cosmetic, and soot sponge as it was too abrasive for some surfaces. As stated above the inked areas were avoided entirely as they were deemed to fragile for any abrasive action other than a gentle Hake brushing.

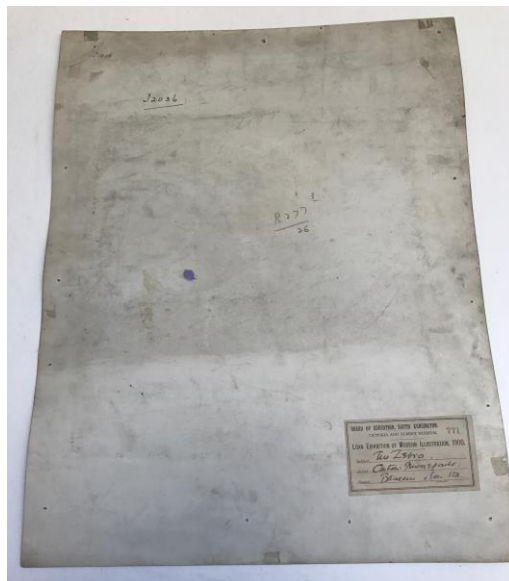


Figure 30 During treatment photo of verso of 1.25 the Zebra Print

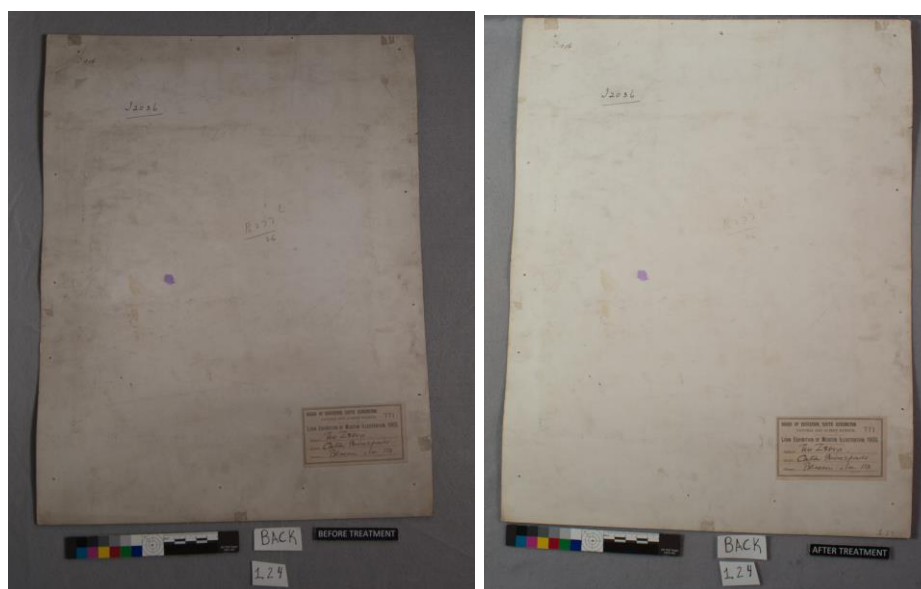


Figure 31 Before treatment photo of verso of 1.25 the Zebra print

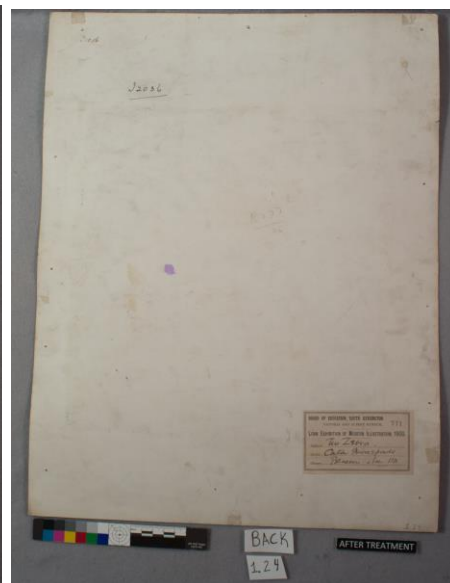


Figure 32 Post treatment photo of verso of 1.25 the Zebra print

Once all the prints were cleaned I moved on to the dust jacket of the first edition copy of *An Alphabet of Animals*.<sup>92</sup> The book itself was deemed stable and not in need of treatment. However, the dust jacket was found to be in extremely fragile condition. After removal of the protective mylar sleeve, the front and verso of the jacket separated, and the spine was in several pieces. The jacket was most likely in such a deteriorated state due to the high wood pulp content in the paper of the jacket and acid transfer from the book cover (Figures 36 and 37 in appendix). Wood pulp becomes acidic as it breaks down. Newspapers have this same problem and it is why they yellow and become brittle so quickly. Thankfully, despite the jacket's bad shape it performed its job and protected the book cover from dirt and light which still seems to retain its original green-blue color versus the dust jacket, which has turned a greenish brown.

I first dry cleaned the jacket like I had done with the prints. I then tested the inks and stains on the jacket for color fastness. I found that two of the stains on the jacket were water soluble, a red stain on the front and a blue stain on the upper left corner of the back. It was decided in consultation with Mark Lasner that although there may be a chance of color migration that the jacket needed to be flattened and lined and that the outcome outweighed the risk.

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<sup>92</sup> See appendix for full dust jacket conservation report and before treatment photos

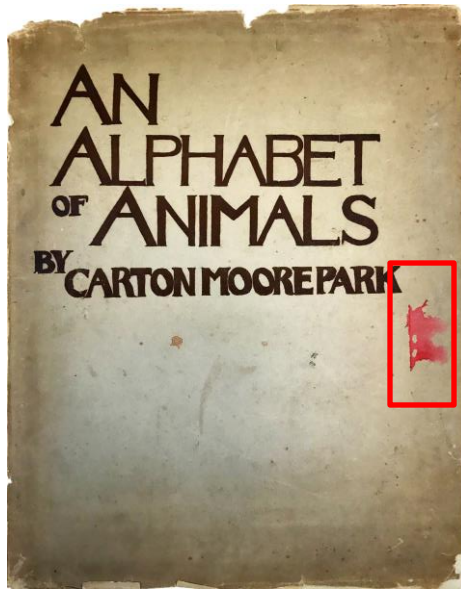


Figure 33 Water soluble stain on front of dust jacket

The jacket was flattened in a passive humidity chamber for around two and a half hours and then allowed to dry underweight. No color migration occurred during this treatment and we proceeded with lining the jacket. After flattening, the jacket was lined with a Japanese tissue paper to provide a strong flexible substrate for the jacket as well as provide a barrier between the jacket and the book cover which will help mitigate future degradation. When the lining dried, complex mends and fills were added to areas of loss around the spine and edges with a pre-toned paper. The two sides were then reattached with an untrimmed piece of lining along the spine and was then placed back on the book.



Figure 34 Complex mend on verso of dust jacket in process of drying under weight



Figure 35 Finished verso of dust jacket with complex mends before reattaching of front

The conservation of these objects were successful, and they are now stored in three archival boxes in the Mark Samuels Lasner Collection in the University of Delaware Library. All the objects are interleaved with acid free tissue to prevent anymore transfer of inks onto the verso of prints which was an issue with its previous

housing. A finding aid was written and is also stored with the collection for easy access.

## Chapter 4

### CONCLUSION

Carton Moore-Park was a highly skilled artist who throughout his life was labeled as an animal artist but refused to be pigeon-holed in one genre. He produced a large oeuvre, most of which are unfortunately lost or held in private collections but the illustrated works that are available to the public such as *An Alphabet of Animals* proves that he was an artist that should not have been forgotten. The Mark Samuels Lasner collection is now expanding its collection of Moore-Park books and prints which will hopefully encourage further research in the future. Future research on Moore-Park will be able to delve farther into his life and fill in the gaps. I am sure that there are more letters by Moore-Park, possibly held privately. Future research could also investigate the location of the many paintings that Moore-Park did that are most likely still possessed by the families of the original owners. The list of his works I found are presented in Appendix B, but it is in no way a complete list and more research is needed. Although this thesis covered Moore-Park in the broadest of strokes it is my sincere hope that it will help to shed some light on the life of this man and inspires others to take up the search.

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## Appendix A

### EXAMPLE OF CONSERVATION REPORT

Conservation Report for dust jacket of 1<sup>st</sup> edition of *An Alphabet of Animals*

**Acession #:** 3632

**Description/Title:** *An Alphabet of Animals*

**Artist/Author:** Carton Moore-Park

**Object Date:** 1899

**Materials:** paper, board

**Format:** Book

**Dimensions:** 33 cm x 26.5 cm x 2 cm

**Reasons for Treatment:** Dust jacket is too brittle to be handled

**Examined by:** Claire Martin

**Consulted:** Dr. Melissa Tedone

**Report Date:** 7/25/17

**Treatment Type:** Moderate

**Photography:** Digital

#### **Description/Condition:**

This hardbacked book cover is a pulpy green paper that has splitting on the outer joint on the front and verso at the head and tail. There is some curling at the joint on the verso as well as small losses at the head and tail, but the book itself does not require treatment.

The dust jacket is in considerably worse condition compared to the book itself, the paper used to be a light gray/green color but has now become a greenish brown

and is a darker brown in areas that are handled or exposed to light more frequently such as the spine. There is a large red stain on the front which is around an inch long and is probably due to a spill. The jacket is extremely brittle, and the front is no longer connected to the back as the spine has cracked and there are now three pieces that have fully detached, there are two more fragments of the spine that are still attached to the back. The head and tail edges of both the front and back are worn and have losses with some pieces folded over. Both inner flaps for the front and back are worn and barely connected to the jacket. It is thought that the paper used for the book cover as well as the dust jacket is acidic or has a glaze that is acidic which is causing the embrittlement of the dust jacket. An imprint is left on the verso of the dust jacket from where the ink acted as a barrier between the cover and jacket and acid degradation was less.

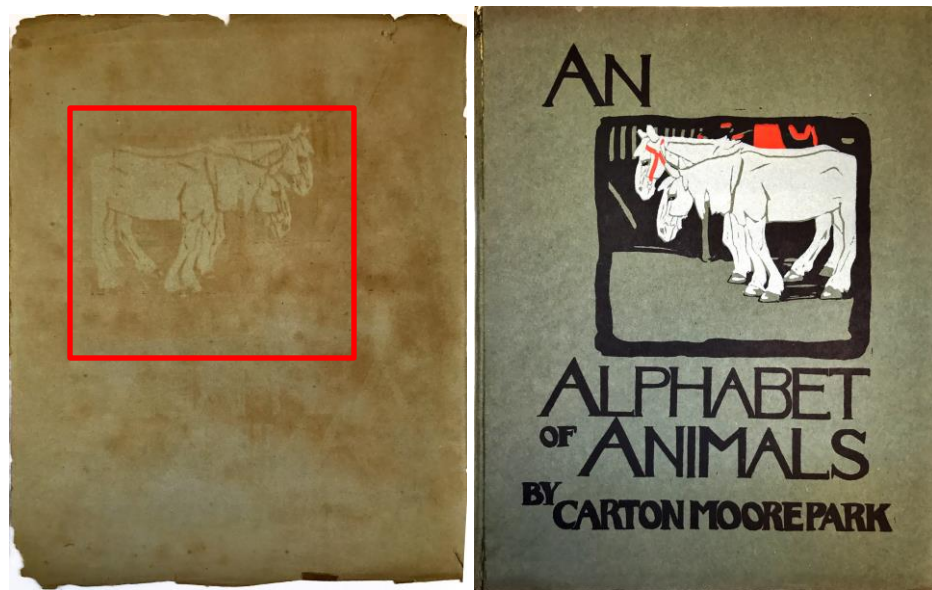


Figure 36 Verso of front of dust jacket, has imprint from front cover illustration

Figure 37 Front cover of *An Alphabet of Animals* without dust jacket

**Before Treatment Photos:**

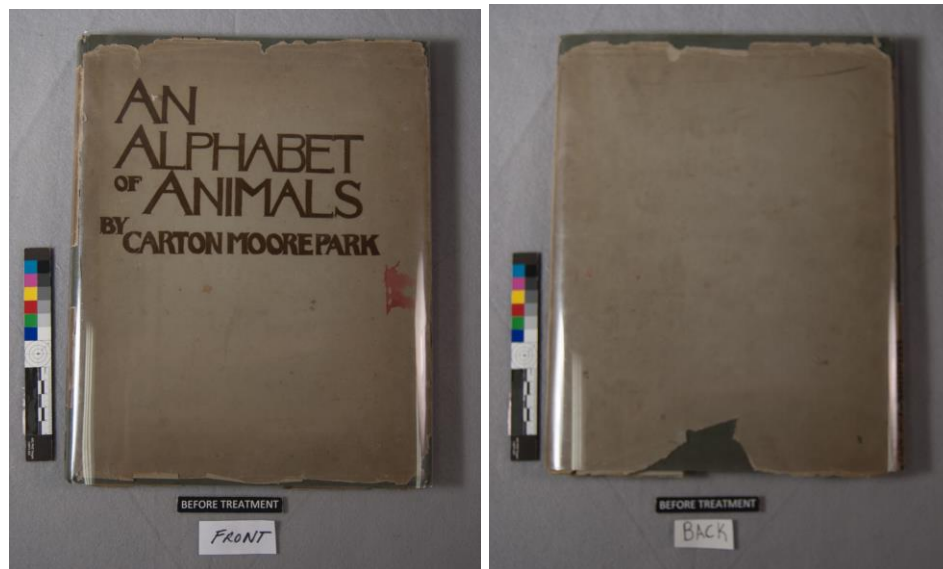


Figure 38 Front and Back of dust Jacket before treatment



Figure 39 Spine of dust jacket before treatment



Figure 40 Fore-edge and head of dust jacket before treatment

**Treatment proposal:** For dust jacket only

- Photo document
- Condition/treatment report
- Dry clean with Hake brush, cosmetic sponge, and soot sponge
- Test for color fastness
- Humidification and flattening
- Line with untoned Japanese paper
- Mend and filling with pre-toned paper
- Post-treatment photography

**Treatment Report:**

The dust jacket was dry cleaned with cosmetic sponges all over, as well as a soot sponge selectively. After dry cleaning humidification and flattening was needed. Tests for water solubility were done on all inks and various areas of the dust jackets. It was found that the inks were not water soluble but some of the stains including the large red stain on the front of the dust jacket were. After discussion with the owner, Mark Samuels Lasner, it was decided that it was safe to move forward with

humidification as the benefits of being able to safely relax and flatten the dust jacket outweighed the possible outcome of having a stain expand.



Figure 41 Inside of verso of dust jacket along with fragments of spine placed in humidification chamber.

Humidification was performed by placing the front and verso of the dust jacket in a chamber with blotter paper soaked in DI water with a light diffusing screen on top of that, another finer screen cover on top of the first screen and then a sheet of Remay with the objects placed on the paper. The chamber was covered with a piece of plexiglass and the jacket was allowed to humidify and relax over a period of two hours with periodic checking. After humidification, it was found that none of the stains had expanded and the next step was to gently unfold any folds or creases before the jacket

pieces were sandwiched between more Remay, felt and glass panels to dry and flatten over a weekend.



Figure 42    Wetted verso of dust jacket with spine fragments placed back in correct position before lining.

The two sides of the jacket were lined individually with a Japanese tissue paper. This involved misting both sides with DI water and then placing upside down on a Mylar sheet. When the verso was relaxed the three spine fragments were placed back in the correct position, fig. 19. The verso the dust jacket was then misted with water and the liner (a Japanese tissue paper) was brushed in a thin dilute mixture of Wheat Starch paste and DI Water. Then placed onto the verso of the jacket. The two pieces were then sandwiched between Remay, blotter paper, felt, and glass to dry.





Figure 43 Complex mends on verso drying under weight

After the linings had dried over a period of 2 days, complex mends were put in the areas of loss around the edges and spine of the jacket with a pre-toned paper, figure 20.

Once the mends were dried the excess Japanese paper was trimmed off of all sides, except the spine of the verso. The flap left on the verso was used to adhere the two sides together again. The jacket was then molded back onto the book and a clean mylar sleeve was used to cover it.

**Materials Used in Treatment:**

- Hake brush
- Cosmetic Sponge
- Soot Sponge

- Deionized water
- Wheat Starch past
- Japanese paper
- Pre-toned Moriki paper
- Blotter paper (for tray)

### **Housing:**

The book was housed in a mylar sleeve before the treatments and it was decided that after the treatment this would continue to be a good housing option. It is housed horizontally on a book shelf with glass fronted doors in the Lasner Collection.

### **Post Treatment Photos:**

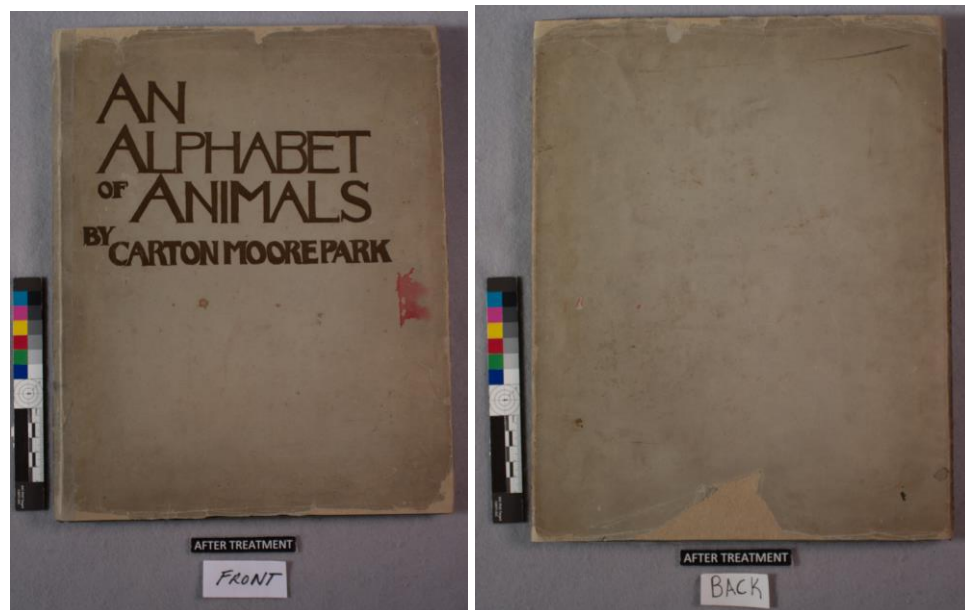


Figure 44 Front and back of dust jacket post treatment

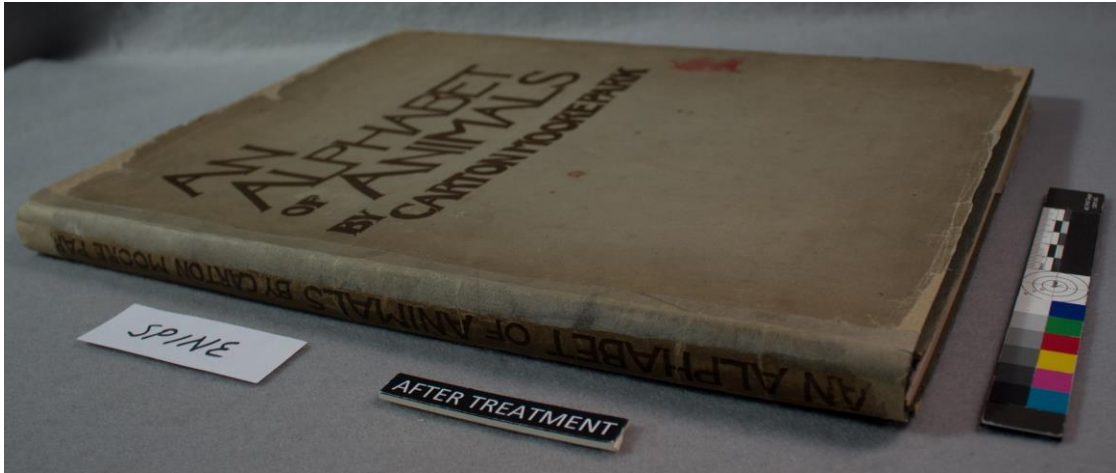


Figure 45 Spine of dust jacket post treatment



Figure 46 Fore-edge and head of dust jacket post treatment

## **Appendix B**

### **LIST OF WORKS BY CARTON MOORE-PARK**

This list was updated from the exhaustive list that Martin Steenson did in his article on Moore-Park for *Studies in Illustration*.

A \* means that I know that Moore-Park exhibited a work in the year it is listed under based on catalogs for exhibitions, but I do not have any context outside of the work title and year.

#### **1896**

The Saturday Weekly Citizen (Glasgow Newspaper)

7 Nov 1896, p20: 3 humor drawings  
14 Nov 1896, p20: 5 small humor drawings  
21 Nov 1896, p20: 5 small humor drawings  
28 Nov 1896, p20: 5 small humor drawings  
5 Dec 1896, p20: 4 small humor drawings  
12 Dec 1896, p20: 4 small humor drawings  
19 Dec 1896, p20: 5 small humor drawings  
26 Dec 1896, p20: 5 small humor drawings

#### **1897**

St Mungo (Glasgow Magazine)

22 Jan 1897, p13: 'A Helping Hand'  
29 Jan 1897, p14: 'At the Windsor Hotel'  
19 Feb 1897, p6: 'At the Institution'  
19 Feb 1897, p10: 'The Quickest Way'  
26 Feb 1897, p12: 'A Fluttered Father'  
12 Mar 1897, p6: 'Same Old Spring'  
2 Apr 1897, p5: 'Golden Memories'  
9 Apr 1897, p14: 'Longing'  
17 Jun 1897, p7: 'The Lifeboat, a Fantasy'  
17 Jun 1897, p11: 'A Scene in Sauchiehall'  
17 Jun 1897, p12: 'At the Zoo' (elephant)

24 Jun 1897, p12: 'At the Zoo' (pelican)  
 1 Jul 1897, p6: 'In the Municipal Buildings'  
 1 Jul 1897, p7: 'A the Zoo' (cassowary)  
 1 Jul 1897, p11: 'The bookseller'  
 8 Jul 1897, p13: 'The Minstrel'  
 8 Jul 1897, p15: 'At the Zoo- the B'ar'  
 15 Jul 1897, p12: 'At the Zoo- the Lion'  
 29 Jul 1897, p11: 'In Gathering Gloom'  
 29 Jul 1897, p14: 'The New Phrase'  
 5 Aug 1897, p10: 'The Two Ships'  
 5 Aug 1897, p12: 'Ballade of Mid-Summer' & 'Different'  
 12 Aug 1897, p13: 'At the Zoon' (ostrich)  
 19 Aug 1897, p10: 'The Siren of the Cloch'  
 26 Aug 1897, p5: 'After the Holidays'  
 2 Sep 1897, p13: 'Papa's Joke'  
 2 Sep 1897, p14: 'The Fisher Fleet'  
 9 Sep 1897, p7: 'Mr Brown's Bilemma'  
 23 Sep 1897, p5: 'The Springtime of the Heart'  
 30 Sep 1897, p7: 'The Pedlar'  
 30 Sep 1897, p14: 'Two of a Trade'  
 7 Oct 1897, p11: 'The Retort Acute'  
 4 Oct 1897, p13: 'His Difficulty'  
 11 Oct 1897, p14: 'In Thrums'

## 1899

**An Alphabet of Animals** by Carton Moore-Park. London: Blackie & Son Limited, 1899.

**In Doors and Out.** A Book of Pictures and Stories for Little Folk. London: Blackie & Son Limited. 1899. Note this is a cropped version of illustrations in *An Alphabet of Animals*

'The Primal Instinct: A story of the East' by Clive Holland. *The Idler*, Nov 1899. Vol 16, pp491-502

'Specimens of the Peoples Picture Gallery' Three illustrations by Carton Moore Park. *The Westminster Budget*, 28 Apr 1899, p.11

## 1900

**A Book of Birds** by Carton Moore-Park. London: Blackie & Son Limited, 1899.

**A Childs London** by Hamish Hendry: Sands & Co., 1900.

**A Book of Elfin Rhymes** by 'Norman'. London: Gay & Bird, 1900

**Harry Lorrequer** by Charles Lever. London: The Gresham Publishing Co 1900.

**Story-Book Time.** Pictures and rhymes for little folk. London: Blackie and Son., nd 1900.

'The Leopard'. A half tone illustration. *The Butterfly*, Jan 1900, p228.

'The Panther'. A half-tone illustration. *The Butterfly*, Feb 1900, p259.

Book plate for Dennis Vinrace

## 1901

'Queen Victoria' Collaborative lithograph in color by Carton Moore-Park and Norman Maclean

**The Child's Pictorial Natural History-Part 1** by Carton Moore-Park. London: SPCK, 1901.

'The Earths Earliest Inhabitants' by Prof. Grenville AJ Cole. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, May 1901. Vol 24, pp31-40.

'The Okapi: The Mew Quadruped from Central Africa' by Frank E Beddard FRS. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Aug 1901. Vol 24, pp569-571.

‘The Artillery Mule’ *The Tatler*, 7 Aug 1901, p.287.

‘The Great Sea-Serpent’ by Matthias Dunn. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Oct 1901. Vol 25, pp171-180

\*‘The Crocodile Tank at the Zoo’ 1901.

\*‘The Aged Poor of Chelsea: In the Workhouse Garden’ 1901.

\*‘The Parrot’ 1901.

## **1902**

**A Dog Book** by Ethel Bicknell. London: Grant Richards 1902. One of the ‘Dumpy Books for Children’ series

\*‘A Sketch in the Nursery’ 1902.

\*‘Dog Eating a Biscuit’ 1902.

\*‘Dolly’ (sketch) 1902.

\*‘The Quest of Adventure’ 1902.

\*‘The Pug’ 1902.

\*‘The Circus Poodle’ 1902.

\*‘Rough Rats’ 1902.

\*‘The National Quartette’ 1902.

\*‘Two Dogs’ (Robert Burns) 1902.

## **1903**

‘Forest Fires’ (pastel) 1903.

## **1904**

**The King of the Beasts** by ‘Cockiolly Bird’ (Graham Clifton Bingham).

Blackie & Son Limited, nd 1904.

‘How and Why Animals are Coloured’ by RI Pock. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Feb 1904. Vol 32, pp177-189.

\*‘Child with Cats’ 1904.

## **1905**

**La Fontaine’s Fables** translated from the original by Edward Shirley. London: Thomas Nelson and Sons, 1905.

‘Reserved Seats’. *Pall Mall Magazine*, Mar 1905. Vol 35, p378.

‘Is any Animal Greedier than Man?’ by FG Afalo. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Sep 1905. Vol 36, pp313-320.

## **1906**

**The Romance of Insect Life** by E Selous. London: Seeley and Co. Limited, 1906.

**The Man in the Moon**, a Fairy Tale by St. Bensusan. London: George Allen & Sons, 1906.

‘The Last of the Pterodactyls’ by WH Bryce-Stacpoole. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Mar 1906. Vol 37, pp317-320.

‘The London Sparrow’ by SL Bensusan. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Sep 1906. Vol 38, pp391-397.

‘Answerers to the Call’ by Chas. GD Roberts. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Oct 1906. Vol 38, pp512-516



‘Justnowland’ by E Nesbit. Illustrations by Carton Moore-Park *Pall Mall Magazine*, Nov 1906. Vol 38, pp681-688.

## 1907

**A Country-Side Chronicle:** Leaves from the Diary of an Idle Year in Four Seasons by SL Bensusan. London: William Heinemann, 1907.

**Little Bear** by Mrs G Goldney. London: George Allen & Sons, 1907

**The Wonderful Adventures of Mr Rabbit and Uncle Fox** by SI Bensusan. London: George Allen & Sons, 1907.

**Doll Doctor** by EV Lucas. London: George Allen & Sons, 1907.

**The Queen Bee and Other Nature Stories** by Carl Ewald, translated by GC Moore-Smith. London: Thomas Nelson and Sons, 1907.

‘A Dogs Eye View’ by Powell Milington. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, Mar 1907. Vol 39, pp338-345.

‘Ponto’ by Tommy Wyborn, communicated by Walter Emanuel. Illustrations by Carton Moore-Park. *Pall Mall Magazine*, May 1907. Vol 39.

‘The Facial Expressions of a Baby’ by Carton Moore-Park. *Pall Mall Magazine*, Nov 1907. Vol 40, pp515-520.

## 1908

‘These Yellow Sands’(Color monotype on laid paper) Boston, 1908.

## 1909

**The Love Family** by Mrs M. H. Spielmann. London: George Allen & Sons, 1909.

**The Man on the Moon** by SL Bensusan. London: George Allen & Sons, nd 1909.

**The Children's Story of the Bee** by SL Bensusan. London: George Allen & Sons, nd 1909.

**Biffel: the story of a Trek-Ox** by SP Hyatt. London: Andrew Melrose Ltd., 1909.

**The Rainbow Book:** Tales of Fun and Fancy by Mrs. MH Spielmann. London: Chatto and Windus, 1909.

‘The Dancing Lesson’ *The Odd Volume*, 1909, facing page 78.

‘Chiron Mr Pete’ (Oil painting) 1909. Pictured in Moore-Park archive in New York Public Library

‘Chiron Mr Scamp and Chiron Mr. Pete’ (Oil painting) 1909. Pictured in Moore-Park archive in New York Public Library

‘Herr Dr. von G-‘ (Oil Painting) Berlin, 1909. Pictured in Moore-Park archive in New York Public Library

‘Walter L. Emanuel, *Esq.*’ (Oil Painting) London. 1909

## **1910**

‘Avril- Daughter of Bruce Ingram, *Esq.*’ (Oil painting) London, 1910. Pictured in Moore-Park archive in New York Public Library

## **1911**

**The Little Book of Dogs** by Dr John Brown. Foulis, 1911.

‘The Child in the Garden’ (oil painting) Portrait of Lady Mercy Greville daughter of the Earl and Countess of Warwick. National Portrait Society Exhibition, London, 1911. Pictured in Moore-Park archive in New York Public Library

## **1912**

‘Study of Cats’ (Oil painting) 1912. Pictured in Moore-Park archive in New York Public Library

‘St. Thomas Church’ (sketch) 1912. Pictured in Moore-Park archive in New York Public Library

## **1913**

\*Drawings in Watercolor and Other Media, exhibited at Powell’s Gallery, New York, December 29<sup>th</sup> – January 12<sup>th</sup> 1913-14.

1. Dongel Dan
2. Kerry Flax
3. The Danceing Lesson
4. The Waif
5. Old Chelsea Wharf (London)
6. The Lamb
7. Molly of Ballyshannon
8. The Edge of Infinite
9. The Sandman (Hoffeman’s Tales)
10. Faggot-Cutters (Normandy). (Lithograph)
11. The Little Mouse. (Lithograph)

12. Studies of an Old Gentleman. (Lithograph)
13. The Witch Rabbit (Uncles Remus' Tales). (Lithograph)
14. The Tar Baby (Uncles Remus' Tales). (Lithograph)

## 1914

'Family of Daniel E. Moran' (oil triptych painting) 1914.

\*'Miriam of Other Days' (oil painting) 1914.

Bermuda Series of Watercolors, exhibited at Hubbard Memorial Hall,  
Washington D.C, March 1914.

1. Cloudburst
2. To Hamilton
3. Summer Sea
4. Atolls
5. Oleander Path
6. Coral Quarry
7. The Beach
8. The Jetty
9. Garden of the Naiads
10. To Warwick
11. Spanish House
12. Rocks
13. The South Shores
14. Breakers

15. Turquoise
16. The Moon
17. The Stalactite Caves of Bermuda

## **1915**

Decorative Panels in Pastel, exhibited at The Folsom Galleries, New York

1. Manchurian Cranes
2. Paradise Cranes
3. Crowned Cranes
4. Adjutants
5. Adjutants
6. Condors
7. King Vultures
8. Pelicans
9. Pelicans
10. Pelicans
11. Hooded Vultures
12. Lammergeiers and King Vultures
13. Blue and Yellow Macaws and Crowned Pigeons

## **1916**

**Old Friends and New Fables** by Alice Talwin Morris. London: Blackie and Son Limited, 1916.

Cover design of cockatoos. *Ladies' Home Journal*, March 1916.

Cover design of flamingos. *Ladies' Home Journal*, June 1916.

### 1917

**Jerry of the Islands** by Jack London. New York: The Macmillan Company, 1917.

Cover design of cranes. *Ladies' Home Journal*, September 1917.

### 1918

Cover design of an Army dog entitled 'Decorated!'. *Ladies' Home Journal*, September 1918.

### 1919

Cover design of a child with halo and crystal ball. *Ladies' Home Journal*, February 1919.

Cover design. *Canadian Home Journal*. May 1919.

Cover design of a parrot. *Ladies' Home Journal*, August 1919.

### 1920

**Reynard the Fox** by John Masefield. New York: Macmillan, 1920.

Cover design 'Child with Toys'. *Ladies' Home Journal*, January 1920.

'Just Babies'. *Ladies' Home Journal*, February 1920.

Cover design 'Lion and lamb'. *Ladies' Home Journal*, March 1920.

Cover design 'Maypole Dance'. *Ladies' Home Journal*, Spring 1920

## 1922

**Wild Folk** by Samuel Scoville Jr. Boston: The Atlantic Monthly Press, 1922.

**Lincoln Memorial University ‘Sine Qua Non’: Why It Is-It Should Be- It Must Be-It Is America’s Hope.** Harrogate Tennessee: Lincoln Memorial University, 1922.

## 1929

**An Alphabet of Animals** by Carton Moore-Park. London; Glasgow: Blackie & Son Limited, 1929.

**Polo: Six impressions of a Chukker** by Carton Moore-Park and Christian Brinton. New York: William Edwin Rudge, 1929. Six mounted etches.

## 1934

Cover design of polo players. *The Literary Digest*, 8 September 1934.





