

Illustrating the Gilded Age of NYC

By: Eric Rosner

I love to illustrate and draw the history of cities. I like to explore areas and seek lost items of interest, and I focus a lot of my attention on the history of New York City. I love the depth of history that NYC offers. For these pieces, I go to the area where the buildings were or currently are and try to imagine what life was like back in their heyday with throngs of people coming and going.

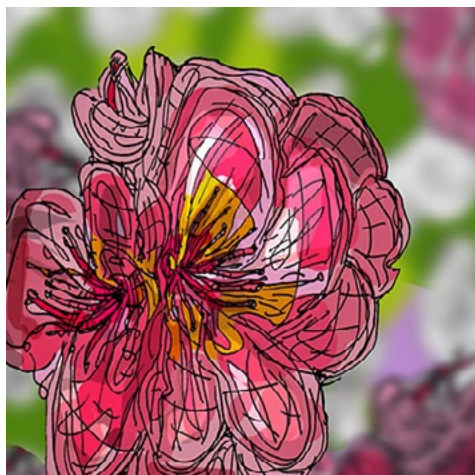
I also search the web for period photos of the New York City buildings to illustrate from. It gives me a feeling of going back in time. It's an amazing experience. I get lost in the moment when a piece comes to life. I find myself thinking of all the people who have graced these grand Metropolises and these buildings that have housed them all. Whether it was epic business transactions, stunning scientific discoveries or grand entertainment showcasing, the city of New York has a unique tale of histories. With my artwork, I hope to emulate that stunning time period over a century ago when imaginations ran wild and magnificent structures soared to the sky.

Flowers and iconic pop art are also common subject matters for my artwork. To create my flower pieces, I go out searching for beautiful flowers, take photos, then return to my studio and illustrate them. I love to find the beauty of nature and re-imagine it.

I've always loved to draw, starting from grade school. I continued drawing much more intensely during college. It was a lot more satisfying to illustrate a hand or soda can than study an accounting class.

I use Strathmore 400 Series Sketch paper to start my illustration process. I use only Strathmore paper because of its texture. I've found that a lot of paper can tend to have a 'plastic' feel that I can't stand, but I dig the Strathmore grain as it feels 'real'.

My illustration process involves first starting my pieces on paper with ink marker. Then I scan them into my computer to add color and shading. When the color and shading are complete, I print them onto a cold press paper in small print runs or in large sizes on canvas.





THE PUCK BUILDING

Built in 1885, the Puck Building is a glorious example of Romanesque Revival architecture. It housed the famous Puck Magazine; America's first successful humor magazine that featured colorful cartoons and political satire of issues of the day.

It lasted from 1871-1918. One can only imagine the whimsical characters and situations that must have filled the halls of the Puck Building. It's one of my favorites.



28TH AND BROADWAY

Back in 1890, this area was known as the "Entertainment District". It catered to the crowds coming from Vaudeville

up to 33rd Street. Gambling halls, bordellos, and fancy hotels lined the area. Famous celebrities of the day such as Houdini, Mark Twain, Oscar Wilde and Diamond Jim Brady helped establish this area. I wish I could go back in time for a day to see it for myself.



NYC POST OFFICE

New York City's main post office had been located in the Middle Dutch Church on Nassau Street since 1845. It was a dark, 18th-century building which was stretched past its capacity by the 1860's. Eventually congress agreed to allocate funds for a new central post office, and the planning for the project was carried out through a design competition. 52 designs were submitted, but none were deemed acceptable. When the design competition failed, five firms were selected to collaborate on a single design. Together, the five firms produced a second concept that borrowed from the Corcoran Gallery of Art and the New York State Capitol. Architect Alfred B. Mullett complained that the proposed design was too expensive, and took the project over. The new building was constructed between 1869 and 1880 and ended up costing \$8.5 million nonetheless. The building was not well received, and was commonly referred to as the "Mullett's Monstrosity". It was demolished in 1939.



GILSEY HOUSE

During the heyday of the Vaudeville era, the entertainment district occupied the territory of Broadway from 33rd to 28th St. The Gilsey house ushered in a new age of sophisticated lodging. It was the first NYC hotel to offer telephone service. Mark Twain, Oscar Wilde and Jim Brady stayed there often. One can only imagine the lively conversations which must have occurred in regards to the news of the day and the state of the world.

About the Artist

Eric Rosner

Illustrating in NYC for over 20 years, Eric Rosner has a unique style that recaptures a classic period of Manhattan and Los Angeles and presents it for a new participating audience. Ink marker is used to create stunning iconic structures from a golden era. This process is combined with digital enhancements that complete a singular vision to showcase New York City and Los Angeles' most eloquent inhabitants. His canvas prints grab the attention of the on-looker as an awe inspiring tribute to a golden age with a modern twist for today.

See more of Eric's work on his website: www.erosner.com



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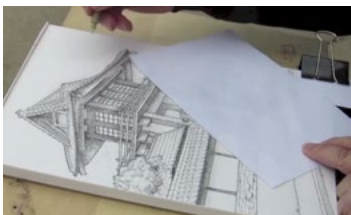
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Workshop 1. Back to Basics



Instructor: Earnest Ward
Start date: March 10, 2014

Whether you are just getting started or you are a seasoned artist with years of experience, all good artwork, regardless of style, is built upon a strong foundation of basic skills. During this four-week workshop, veteran artist Earnest Ward will lead participants through a hands-on exploration of those basics. He will help you sharpen your drawing and observational skills while exploring a range of dry media, papers, and techniques.

Workshop 2. Visual Journal Fodder



Instructors: The Journal Fodder Junkies – David R. Modler and Eric Scott
Start date: May 5, 2014



This workshop focuses on the use of simple materials and techniques to develop richly layered journal pages. You will explore a variety of mixed-media approaches that use different

combinations of art materials and techniques that lead to unique and visually complex pages. A wide range of layering techniques using watercolor, watercolor pencil, text, page transitions, collage, and image transfers will be explored to create texture, depth and meaning.

Workshop 3. Watercolor Sketching and Journaling



Instructor: Gay Kraeger
Start date: Sept. 1, 2014

In her friendly and conversational workshop, Gay will guide you through learning watercolor one step at a time. She will start by showing you the basics, then move into using quick sketches, page design, lettering and more watercolor techniques to give you all the tools you need to learn how to keep a special illustrated journal of your surroundings.

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Questions From Our Website

Are any of your papers manufactured using animal products or contain animal products in the finished papers?

No, our papers & products do not contain any type of animal product. This question stems from the fact that sizing is applied to paper in the papermaking process to make sheets less porous. We only use plant-based and synthetic sizing, NOT animal gelatin or any type of animal product as part of our sizing process.

Without sizing, paper would react to moisture like a blotter. The type and amount of sizing applied to paper varies with each paper type based on the desired working properties.

Drawing paper is sized for surface strength, helping protect the surface for erasing. Watercolor paper is sized to help produce a consistent wash as well as help the scrubbing and layering of colors.

Why are 100% cotton papers so desirable?

There are 2 types of pulp fibers that typically make up paper – wood and cotton. Cotton fibers are the most durable fibers and are made up of either linters or rags. Linters are fine fibers left on the seed of a cotton plant after the ginning process. Rags are cotton clippings from textile mills. Our cotton papers typically contain a mixture of both linters and rags.

The value of cotton lies in the structure of the fibers which are long, hollow, and tube-like. They are one of the strongest, yet softest fibers available.

When cotton fibers are beaten to a pulp, they tend to fray and create hundreds of tiny fibrils. When matted together with water, they interlock creating a uniform surface with great strength and flexibility.

Cotton papers are known for their purity, durability and permanence. They will last for hundreds of years without breaking down or yellowing when cared for properly, making them very desirable for artists who want an archival surface for their fine art piece.

All of our 500 Series papers are manufactured with cotton fiber for enhanced surface durability and exceptional results.

