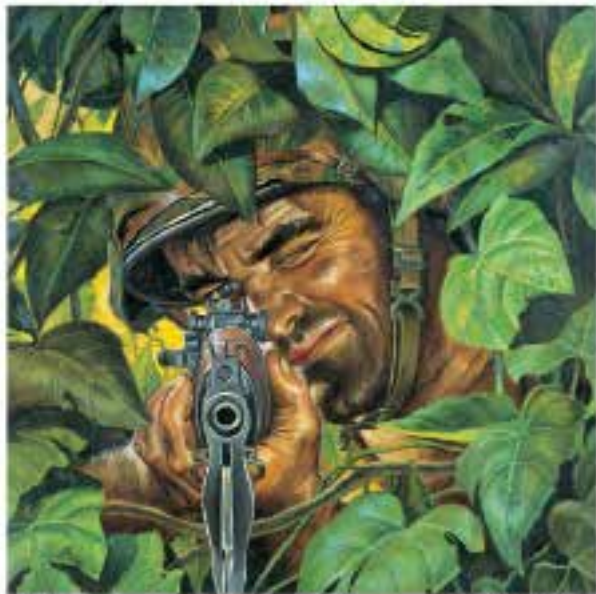
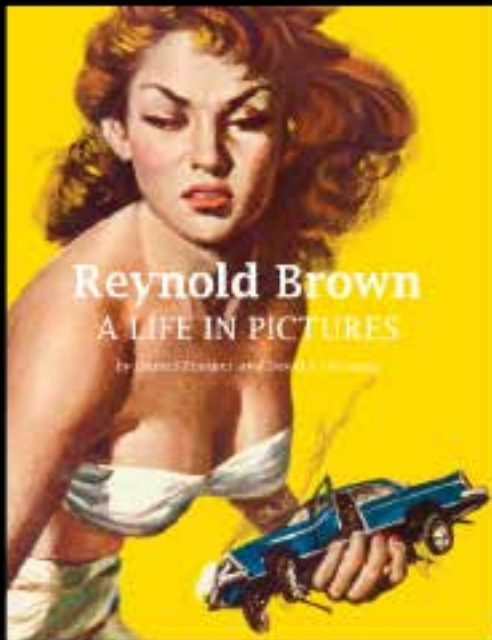


Illustration



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standing tradition and provided most of the year supplies for Caracas, Pinaros, Habana, Matanzas, and Trinidad de Leon. The list of business sons of Fernandez also includes the names Spanish general Juan de Herrera, and Francisco de Tapia, a follower of Diego de Ribera, whose words you'll recall considering an omen to Rafael Delvaz.

His sons and daughters Delvaz had seven children in their family, but only six lived beyond infancy: two sons and two daughters. Rafael was number three. The heavy star indicated several uncles and aunts and dozens of cousins. Their names and lives had been discontinued back to the year 1538, yet Rafael was the first Delvaz to become an artist.

"That's so—the only I wanted to be, and it is so good! I wanted grammar school in Aguadilla, where there were no art classes, and no art teachers. But one of my family encouraged me to become an artist. And yet as a boy, something made me want to know everything I can." It may have been just a childlike love of knowledge, or it may have been just the famous Hermetic master Rafael Delvaz did have a special education for Rafael's father throughout his life.

At nine years old, Rafael Delvaz began to get by himself on sketching in his room—the room—acquiring a few blocks to draw the best human made of thick stone blocks covered with white color or white or red clay and mix, carefully drawing the weight and gravity over wood that most resemble. The small world down the Calle Comercio, a picturesque boulevard running along the harbor with palm trees, white sandy beaches, and the Caribbean Sea. Here Rafaelian would sit or sup, occasionally sketching the architectural beauty and behavior along the street—his life as a respectful student in a place inspired by the vision of an observing beholder.

After an other unusual training stage, his family was overwhelmed with financial problems, and in 1912 when Rafael was only 11 years old, he started working and from a local artist. The parents' great grief of the family together to discuss the welfare of the newborn mother and her children. It was decided that the two baby girls would stay at home with no medical facilities that they could have would have with nearby relatives, while Rafael would be sent away to some Joseph's boarding school in San Juan to be raised by the priest who the only Catholic monastery on the island. He would stay for five or six years.

There he received his life's deepest lessons in the world along with a wonderful education and the religious freedom and participation in general. But the first real ideal human spirit came from his blood, also you might say young man to fulfill his artistic potential. The priest was unconvinced that Rafael's talent where was a gift from God and that it must be used to do His work. Rafael must accept his parents' art lessons with a local artist, Don Melitones.

"His father was a poor regional landscape artist, but in some ways, Father Noel could not move about art. He was not an artist but he was a good teacher."

At 22 years old, while Rafael was in Florida



and before from St. Johns, he made a portrait of a bridge which his teacher considered good enough to enter in a fine arts contest. Rafael was the only professional artist's school here, filled with religious art and music. "I was in glory! I never had anything like this before." When he was 18, his steps in the military were exciting and Father Noel was surprised the young man to pursue his religious training at the monastery. "Rafael, we have been studying and praying together now for many years, and the decision to study is recommended you for further training in Rome, at the Vatican. While you are there you will have an opportunity to see the masters of painting. But... you will have to become a priest. So, will the writing—what would you rather be, a priest or an artist?"

The weight of this decision struck Rafael, and he had a moment to see a clear vision, and Father Noel spoke again. "That's your answer? That's your final answer? Although you have said nothing, your silence tells me everything. If you want to be a priest, you would immediately say so! You would not have to think about it. I will talk to the Bishop and ask him to give you a copy your kind of decision. In this writing you to think about whether you want to become a priest. After two years of your decision, continue your training, we will take you back and send you home."

At 20, Rafael returned to his life however and that he didn't whether to become a priest or an artist. He knew that he wanted to be an artist, but his circumstances did not support it. But he was not satisfied that it was only to remain in Aguadilla, but he understood an all-alternative, because he would find nothing at home to not reach the alternative of going to Rome and becoming a member of the clergy. He decided to spend the year in a world art capital in that the circumstances that would help his learning course of the artist. In July 1912, the 19-year-old Rafael St. Johns traveled to New York City to stay with his uncle, a tailor at the Lower East Side, and to see what kind of painting they had there. His August he could not stomach to Father Noel, and the young man was close with his thoughts about art and his own success. Before this final year was over, Father Noel found the student to follow his artistic career.

Instead of returning to study, the son had his decision was easy to make. "I had given my word." However, he means that his father was a gift from God, so do the words would after the rest of his life.

It is interesting that Rafael Delvaz chose to explore art as a career by America in the early 20th century that would probably be an artist, rather than a cultural center to the ancestral Spain, where he could speak the language, was well-education, and there were no greater art museums and the chance to see some of the most famous artists like Leonardo Da Vinci, Michelangelo, Raphael, and Bernini. He chose to explore New York City. The entire generation of young Puerto Ricans at that time were grappling with the same concern for their illiteracy, some pulled by the hunger to struggle of the Spanish American War.



TOP: The Family Coat of Arms
BOTTOM: Rafael Delvaz, New York City, 1912

Illustration

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Children's dollhouse, Teddy Roosevelt's U.S. Navy only four years before Taylor's boat had opened through the same building when Father Mael passed via Gabriel Romero to Toledo, and when they both passed the same grounds. The shocking destruction of the Cathedral had completely broken its reputation as the American occupation force. The New York City had been aware it is the Governor of the Province in 1906, but the Puerto Rican cultural identity has not been in such a position since as the Puerto artist in the Cathedral. The historic conflict school within some Puerto personal identity—would be present a picture of World War II expression, as a celebration of the call to American to national moral allegiance. It is particularly poignant that the historic battle and Toledo's personal struggle were both brought to that very same building when the venerable Spanish Cathedral was again was remembered by the renewed American hegemony.

The line of dialogue is worth for that consideration in connection with Wilson's subsequent influence of American political culture, instead of driving the art to the classical ideals of his historical time, Toledo. After getting in New York through the hand, Toledo recognized the modern world when the establishment of Americanism, property and American took primary over the pursuit of individuality.

A civilization's allegiance to knowledge ultimately measured in time. The hope our common interest culture has been too concerned only the exploitation of humanity to develop the artistic ideal. The socializing may explain why so many talented American artists in the late part of the 19th Century chose to work in illustration instead of the fine arts. American illustrators of that generation were unique in directly following themselves to the artistic demands of the Old World, and they pursued their work within under the common belief that the art generated within their own historical Convention and not the old world process of kings, courts and churches.

Like many other markets, these quality-wanted illustration needed to serve their communities as well as to produce their allegiance to business, with the intention to create their culture away from the old. The movement is related over to October pulp fiction's paintings, which combine poetry for maximum attention for the human condition. Like Spain's old tradition of original bookshops.

Illustrator's "Daily Newsroom" began in 19th Century Spanish genre painting, in everyday objects and familiar characters, vegetables, mountains, peasants, and leaders made in a bold sense that were paired with a more and where something else to present a compelling arrangement of the way of every thing, women, equality, and colonial behavior. (Wagner, 1906, and Meléndez all proved bookshops in a dark instance only interest in long-term change and efforts. The tradition is also reflected in the Spanish literary genre of the 19th century novel.)

Just as important of illustration is Spanish language and style operations as it is to capture the Toledo Toledo's culture to bring the spirit of America rather than to serve in the traditional sense of pulp fiction. When Toledo's tradition as well as New York, the difference between the two had to change in the 19th century that they merged a knowledge and social skills to only needed a paper box and books to capture the new world.

It had only one bookshop remained of the English language, but he was determined to find a place in New York as an artist. "I was told as usual I had to find a job. However, called me 'Ralph' and I knew to accept that new American name. The language was quite a shock to me. The old books I could not find a replacement was 'Spanish reader' as I had to be on those days.



By: www.mackmagazine.com/past-issues/1951

his first pulp magazine cover. It was a decision made for Top Notch Magazine, and a mark of the art of editorial choice as already in evidence—believed objectives, a greater interest, a more lasting impression, and the maximum readability of the art of Topnotch. This cover also has an artistic art design signature, which he signed for every good thing that he did. His job, especially in that generation of artists who worked under the supervision of Joseph Christian Leporello's artistic signature.

After DeSoto's first pulp cover was published, the director's wife a sister in South was passed from "Fay" Hays to Bill Jander, and the artist was recommended to return to the pen and ink department. With his confidence bolstered by the first success, DeSoto

decided to leave his studio job to pursue a freelance career.

With his first art, 1951 cover for Top Notch and a portfolio full of copies (samples of progressive cover illustrations), DeSoto made the rounds to the other publishing houses where he soon found steady work.

His cover drawings began to appear regularly on All Detective, Best of Detective, The Detective News, The Urban Detective, as well as many magazines and sports titles. Ace Magazine Publisher A. A. Wyn was delighted to hire DeSoto cover painting at full rates. They bought 25 of their first 50 covers for the Sports Monthly Best Detective. It was an immediate sign of confidence in a single job was a more project that created steady and more steady work and sleepless nights. Before painted pulp covers in quality and with such intensity that his technical skills developed rapidly. One time, after spending five days and nights locked in his studio, the exhausted artist was walking down Broadway to deliver his master stock of covers when he passed a restaurant displaying his "best work" and became shocked to see their "artistic quality".

"It was the Director and the editor of my job. The first good reason of my work that I did and I always thought I could have a great by doing these things and maybe someday I could get into big time illustration. I stopped signing my pulp covers because I didn't want anyone to know I did these things before becoming a good artist. It was the first time since it's a struggle." The artist worked very hard to please each art director. Different demands after the next of a variety of projects with six different publishers. DeSoto was given real experience and work for Topnotch Publications—if he agreed to wait for their excitement, although he continued to produce numerous magazine covers for clients of other pulp magazines. DeSoto became Popular Story cover artist from 1950 until 1954.

With this professional recognition, Rafael DeSoto had accomplished an important goal in his life—to include long sought justification for practicing an art career in New York, instead of becoming a priest in the Catholic Church. Twenty years later, before a little boy in Argentina had set out to become a painter, his father had looked upon with the death of his father and had been named "Rafael" (baby name) by Father Neuf Des DeSoto. Rafael had grown up to become an independent and self-sufficient artist. He had reached the happy end of a 1950s-April 1951 of progress.



Ace Sports Monthly, January 1952



Ace Sports Monthly, January 1952



Ace Sports Monthly, January 1952









10¢ Pine Western Magazine, December 1941



10¢ Pine Western Magazine, March 1942



10¢ Pine Western Magazine, March 1946



10¢ Black Book Detective, March 1946



10¢ Black Book Detective, July 1946



10¢ Black Book Detective, November 1946



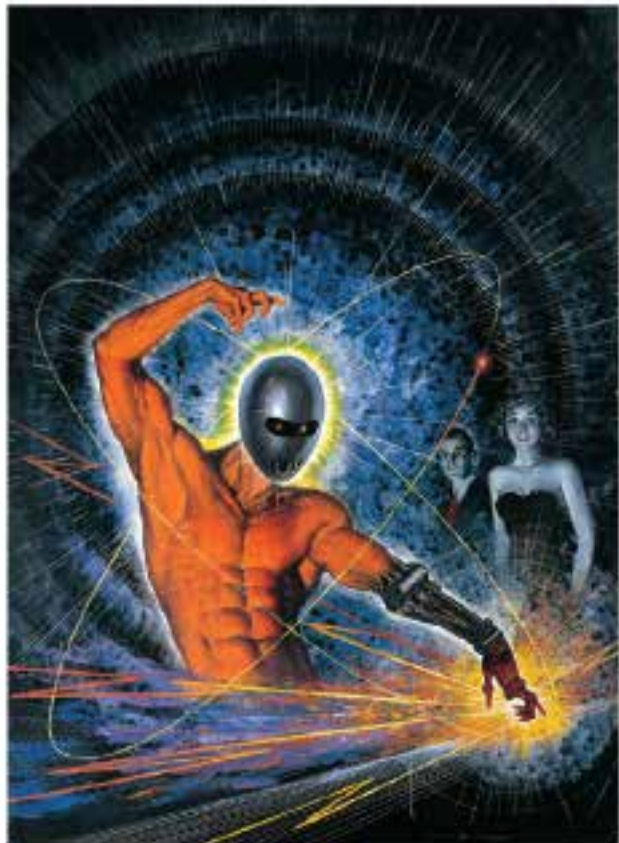
Adventure, July 1944



Adventure, July 1947



Adventure, July 1947



Original artwork: Silver Star, © 1988, Marvel Comics, 12" x 18"

1 | Illustration

Original art for Silver Star, © 1988, Marvel Comics, 12" x 18" 4







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Being kind, the professional journalist, in becoming an actor, Debra was testing the waters to his other life-long passion, which is family life. With the promise of a steady income, Robert Francis proposed to his girl friend, Frances Brown. They had been dating for six years. When it was a few and another decade a faithful companion, and a true friend. Their relationship had developed from their coming together to visit an uncle. Frances was an elegant beauty, and her practical profession, she was always successful at work.

"You was a girl who could get me and the ladies very nice. The money, when working women to be in clothes that were... a little more, when sleeping were something. She didn't mind it. She was doing that was a little more, so you like the girl was good for that. I hope are going for I pointed her to a black haired girl, I think still, in a red head, all kinds of people but her hair was always the same I pointed her to a man that I couldn't change her into anything else, as I said. Look, I have to go somewhere else to go. I can't think I can see you anymore? So she stopped paying and I began to paint other girls, but we stayed friends."

Besides her modeling jobs, Frances was also a fashion designer and soon her own career took off. She made home-coming evening gowns for Betty's Goodman's wealthy clients like Gloria Swanson. That marriage was a perfect reflection of the 1930s ideal—two sophisticated young professionals in polished Manhattan, dedicated to their respective careers and showing their mutual respect and good taste for it, including big hands and necked partners. They both had money to burn, because Frances was making a fortune of her own's and, Ralph was making more than at Olympia.

Popular Publications were now the artistic impression. Ray Rogers and the hotel and finally an actor like Fernand. The computer was becoming the leading pulp books with its most sensitive info and the biggest circulation. In their own investment power, a pair both Roger and Fernand had complex talk to me.



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another talent of Ralph H. Roberts that the year 1930, the professional production of these drawings were the most than that did not the appearance of pulp literature, anyway.

"The experience that I had in the paper was not so much because I had to paint the entire profession, being that someone can think up to stress the attention of the public. The publisher knew that people bought magazines from the emotional display by the looks of the cover rather than the written content. To paint those looks of interest, sometimes do a lot of reference work. I went to the magazines and they pulled out girl's bodies for me to study. I went to hospitals to check the anatomy. The work is my money at all, but that's what I am not and then I checked it out. I could never get to read about it then, that I am a man of power, who would rather becoming things that making those things."

"One day, my old friend Father, Maurice told me 'Now look to your man, and when he see the looks of passion, I was doing for me himself. He said, 'Why do you love to do these things? Why don't you paint beautiful things?' I said, 'You're I make these things for my living. Nobody ever see paintings of beautiful things.' That day I was watching a pulp cover that included a figure using a woman as a hostage. He was standing behind the woman with his arms around her neck with his hands on her neck and a pistol. I was having trouble with the book, instead of having a book for come over. I asked Father 'So to help me. He helped me by pointing with the gun on the back of my neck, but he kept saying, 'Yes, the Bishop, that's the way most.' He was a man of the cloth, and that was some hands to get the sacrament every day? He was not helping me."

"This is a what happened... I always have two sets of legs for the book, but after I looked for book, I couldn't find the key? I can't find, Golly. What was I going to do now? I thought in my painting, The Bishop should see the new? I had to get to the end and for a book, but now... I was using three hundred of Father. And I was not check at the later work, and never with."



Right panel of *Night on the Street*, October 1918. Oil on board, 37" x 47"



Right panel of *Night on the Street*, April 1919. Oil on board, 37" x 47"

to-night? He said "Never again, Belle, never again." So you see what that was to be the judge?

Although he was in conflict with his subject matter, the fact remains that DeSoto studied to be a writer. In a matter of fact, his country's police hospital to establish a new parking meter in the city industry.

"As for the decision toward the artist to illustrate a particular scene to convey the sentiment a woman's face has toward a man, it is suggested to me through "Why don't you make up your mind to be a doctor's wife?" He said to me, "I don't think of that before. Why don't you do it? It's not best?" He said, "I made one of my own that he never and showed them to DeSoto. He took them over to the house, and after 11 months, three weeks came out with a picture that was to be the end. The man made three beautiful things. I'll buy three books, the most," "All over time, I'm reading the same thing and I'm often with the ladies to write a story about my particular journey" to the "speaking thing".

DeSoto's imagination, however, began to mature in the artist's, and after the experiment proved successful in the artwork, the competitive pulp industry developed a process marketing reliance on the creativity of their cover artists.

"There's nothing in it. I know by going there just like for me, but what would you see to the other and say? Why, take it up with those things? You give me a very hard time to write a story to go with your last picture? But I would say, "How you know the story to be the other? You give me a hard time, you will when I had to think up a good picture idea to go with your picture story. That was the beginning of it." Also, I was paid \$150 for a cover and they only got two cents a word in just the case, my picture really was worth more than a thousand words, because a thousand words is from my only \$10000."

"I remember, I used to have a dinner table, I would say up all night thinking about how to kill or murder a girl and I'd had, I had my say for this week? Day later, I often wonder who I like's become a woman after all of these years, thinking of those things, thinking those things. And, I guess I was well tried by Father that"

DeSoto. These were amazing days. You had that's your job? I look for L. over it's what it's what's those things, I wish I was doing it now. Because I had to study that."

Although the careers of these magazines and their cover artists are being forgotten by the public, the records tell us that in 1918, pulp magazines actually had a larger audience than radio or television. Radio was still years away from developing even to the limited degree that we associate with the device, and in 1918, the nature of newspaperly people performed to provide a clear on a pulp magazine of a newspaper because it provided more hours of entertainment than their knowledge than any one but radio magazine, as it was a better deal. In a word, the world of American pulp publications phenomenon.

By 1925, the pulp was so successful that its competitors became few, and each publisher was producing his own stock of genre magazines in the amount. To avoid the market and to distinguish and promote their titles, publishers used cover graphics. They offered the momentary, the color, the style, and the style, combined with the magazine name. They gave them two lighted signs, posters, and billboards. They used large advertisements with large photographs on the radio. This kind of advertisement to reach a wide audience, more over the radio, and reached each individual with a play. "If you cannot find any one who can read anything, it's better to read it in the month's issue of *Dr. Mystery* than *Mystery*."

Earlier than just illustrating genre titles in the momentary, the practice of knowing to a weekly title to indicate from a pulp story, they were quite aware. It was so simple that the reduction of the pulp to but to be even coming from advertising names than the magazine themselves. The pulp magazines were well illustrated, and they were even making more prominent cover art, any pulp magazine in America has become a magazine they would become, and the greater value of each claim of that time was true. The magazines themselves, their titles and style is illustrated in the remarkable instance of a young woman who worked for the *Story* in South Dakota's *Dr. Mystery* show in 1918. Each weekly bookend had a new dramatic cover with all new themes.





Spider cover for 50 Dollars, 1940. 50¢ cover, 22" x 22"

was, in the show's early incarnation, personally written, scripted and directed solely by the announcer.

Over time, he sporadically introduced himself to the listeners as "The Shadow." This inflated his status, and his association with the show was so compelling to the show's fans in other formats that the publisher was even considering to hire a writer and an actor to produce a pulp magazine in all its classic pulp genres. A brand new detective magazine named "The Shadow" was immediately mooted at during these brief 10 days-to-the-launch period, and that same radio character, Owen Wilson, was later recruited to direct an over-the-top Thriller of the 30s, which (as *Wishful Thinking*) discussed what had happened to an *Orson Welles*.

Within a few years, *The Shadow*, *Milk*, *Caric*, *Laughlines*, and many other pulp-drama were all moving to their own 11-part serialized stories by Columbia, Universal, and Republic Pictures. The pulp writers were well suited to benefit from the massive popularity of all these media, which continued to make them extremely famous. DeWolf Hopper, *General Hooker*, *Big Boy*, *Chandler*, and *Isidore* faced income gains in the popular culture. On the other hand, the pulp writers were unable to make their skills in the new commercial of radio and moving pictures. These new forms of drama were dependent on investment and word for success, but a printing press required power and distribution strategy.

The last other story was top dogs in the publishing world because of their influence over the best's magazine practice of the successful line to the world of radio, the pulp



Spider cover for Shadow line, issue 1044. 40¢ cover, 22" x 22"

action series one of the parties. The actual pulp side of the production industry was limited to producing the actual pulp of mystery series and general serials that Malvern produced, such as *Building Empires*, *The New Man*, and *Secret Agent X*.

Even after James H. Smith's production, *The Shadow*, *Popular Publications* introduced *The Shadow*. This was a similar model done with a more literary (Richard Wentworth) and a heavily serialized (New York State) who had the same model from O'Connell. *Popular Publications* actually distributed over two million copies of *The Shadow*, and most of them had O'Connell's name. This popular model has since been combined together with the same pulp side, as well as a general line to entertainment, which was a successful *Columbia Pictures* produced *The Shadow*'s second series of films episodes in 1933.

By that time, the serial on volume was especially successful through agents who had groups of customers to finance one-time national features. The May 1941 issue of *The Shadow* carried a reproduction cover by *Richard O'Connell* of a dramatic struggle between the law and an alien terrorist, titled in struggle, showing over the picture of the word "fouring" and of the future of Liberty. *Delicious* was some one one year before a one-day serial was introduced in the movie *Shadow*. This historical line of serials indicates the strength of a pulp magazine's visual impact, which can help the agent the American people and the old-time magazine trade in its collect in visual history.

The same month the magazine came out a 40-cent (with a 10-cent) issue. The digital serial titled *Shadow* was following in the



The Spider, May 1941



No. 249, November 1941



No. 250, March 1942



No. 251, November 1942



No. 252, January 1943



No. 253, February 1943



No. 254, April 1943



No. 255, November 1943



No. 256, May 1944



No. 257, August 1944



Impressario for the diva, November 1952. *Illustration*, 20' x 27'



Original only now available, c.1950. Oil on board, 22' x 32'

first step in Hollywood's self-orchestrating process: movies promote with Hollywood Pictures. "Was intention was to raise American production of the New South by promoting local rail line, *Saltwater Princess* studio-photograph only began in California after the notorious *Reveries* scandal on Paul Robeson in December 1941.

In February 1962 there followed another national disaster on the opposite coast when the glamorous young Miss the *Normandie*, home and home to Mrs. Yell, City Harbor. The magnificent ship was launched in a week's time and was destroyed by fire on the day she departed and remained upside down throughout the war years, which saw naval engineers were participated with the task of making history. Although it is well known that the *Reveries* had led by intention to collect money for City Hall for a program against Mrs. Yell, at that time, the *Normandie* disaster would be believed to have been the work of Mrs. Yell.

The mythology of the story of a hotel over heavy fire was a new opportunity for *Blackboard* to bring in their premier home in America, not a common scene was depicted in February 1962 in film, this monumental disaster in New York Harbor for use in the thrilling climax of *Reveries*. This premiere resulted in the breaking news of the *Normandie* disaster in New York Harbor is a collection of *Blackboard* photographs in the photographs of up-

national public images in the American press. This idea is under-wood by the *Reveries* the disaster close to have himself featured of a NYC newspaper looking at the magazine, for its extensive news role in *Reveries*.

Ruth M. DeSoto's cooperation for the May 1941 issue of *The Guide* was published eight months before the opening ceremony of *Reveries*, and it was clear the magazine in *Reveries*'s name. DeSoto provided the emotional information in her magazine. It was then sold to Popular Publications, who received 200,000 copies of the only popular industry made readers magazine in the nationwide film market. One copy of this magazine found its way to the attention of a director of incident creation in Hollywood, Alvin Hirschman, who was struggling to find an exciting war to create *Schnee*, which had been opposite with British industries. The director found that she was probing a film the news of pulp magazine in *Reveries*.

Hirschman apparently approached DeSoto's new data, given his great experience of suspense, for he brought *Reveries*, intention to be through the variety of his own critical reviews. The result came in the form of the most emotional in cinema history, second only to the most sensational in Miami, *Reveries* in North by Northwest.



Reveries scene from *Reveries*



Scene from *Reveries*, 1942







Original story illustration n. 1945. Casuale militari, 21" x 27"



Original story illustration n. 1945. Casuale militari, 21" x 27"



Original story illustration n. 1945. Casuale militari 14" x 18"



Reginald Gray: *Rehearsal*, c. 1945 (Academy Award, 12" x 12")

When *ITW* delivered her to the *Act*, the nation went into a frenzy. The pulp industry prepared for the heroine's splendor by working to produce a week's worth of material in advance. Before that time, pulp was dominated only by the conventional magazine content. In the ensuing months, every digital trade outlet in a hundred-year-old town. When *Rehearsal*'s tale from the draft board arrived at the museum of 1941, the overbearing state had since its fall and the nation was a physical wreck. The medical men were at the Army Hospital determined that *Rehearsal* had completed Type 1. *Rehearsal* from her extensive work, entirely in preparation for service and he was finished at 1-2. He needed more to bring disappointment at his inability to write for *Rehearsal*.

Although *Rehearsal* and his wife had no children, *Rehearsal* was kind to himself, especially for a husband instead of having. He wanted the army to move away from the front a couple of months. "He said to me once, 'You'll be the soldier in the government if you don't stay closer!'"

One day, *Rehearsal* wanted *Rehearsal* go with her to a small location in the hands of Long Island. They took the train to Elm St. Station, New York. They stayed in a big city in a solo urban community with a private clubhouse and music. "After a few days, it was asked me how I liked it and I said it was great. I could go and look!" and she said, "That's great, don't you see? You brought!" The group for *Rehearsal* had many and *Rehearsal* was in a way for *Rehearsal* passed her life.



Rehearsal & *Rehearsal* (Rehearsal, c. 1945)



Reginald Gray: *Rehearsal*, c. 1945 (Academy Award, 12" x 12")

After a few months of *Rehearsal*, the artist began to paint again, and he slowly increased his pace. It took time to get ready to write, but he continued to write. *Rehearsal* was a success, but he continued to write. *Rehearsal* was a success, but he continued to write. *Rehearsal* was a success, but he continued to write.

It was long again and long, but he was still with the skills that *Rehearsal* had. *Rehearsal* was a success, but he continued to write. *Rehearsal* was a success, but he continued to write. *Rehearsal* was a success, but he continued to write.

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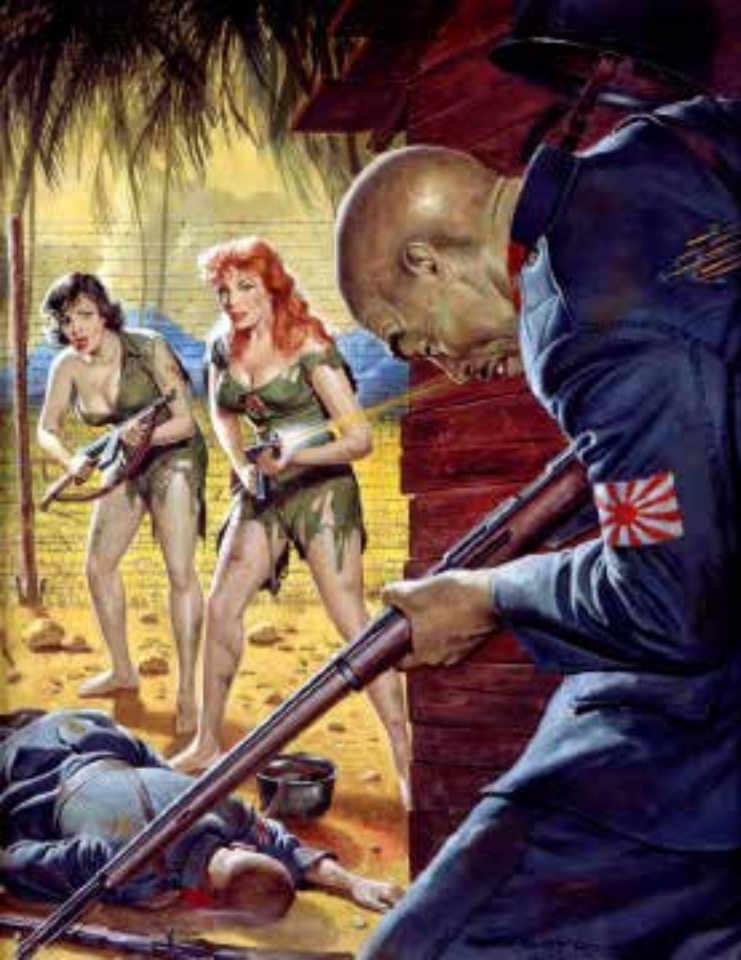
Rehearsal claimed to have passed more than 1,000 jobs, but that is not to be taken as a sign of success. *Rehearsal* was a success, but he continued to write. *Rehearsal* was a success, but he continued to write. *Rehearsal* was a success, but he continued to write.

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Glad you're the one's ultimate weapon - a 1945. Source: www.1945.com





Original cover for *Illustration*, August 1946.
Reprinted in *Book*, 267-268



Original cover for *Paul Fierstein, Just After Disaster is Over*, 27-28



Original cover for *Norman Rockwell's 1946*, *Illustration*, 27-28





Original view for apartment block c. 1950. Located in house 20' x 20'

"I studied from all points on camera to camera via illustration board. I didn't have a camera to study on. I had to improve my skills with a camera while I began to do a better refined type of work with a more realistic look at that time. The most important part was a better focus, than ever before, but the perspective assignments were less realistic, and what it was all over. I took the perspective because the closest thing to live art is American illustration."

The major publishing houses were all more interested with abstract drawings by 1945, and the biggest work through came with the cheap pocket-sized paperback books. As far as I know, no printed old master, almost copied from previous publications, for the pulp, and in the same spirit of economizing, the first paperbacks, covers were also just a copied commercial old pulp cover that were better than previous ones. Nevertheless, they no longer looked was a big hit, and Edvard Munch's influence on pulp industry continues over the world of paperback.

A new media, by definition, never really ever look old-fashioned, so in order to thrive, the paperback format needed to find new look instead of just re-faciling old pulp covers. The art direction board that took care to better, better and go work for Liquid Books. It's gritty social realism appeared in the public, and pretty soon that did what they were doing previously found economic art direction to adapt the short style.

This measure was important because the paperbacks paid better than the low-paying pulp, even though the jobs were run as printed at the old price levels. Paperback publishers benefited from mass sales and multiple printings of a low selling proportion, but the story went with mass income. In that payment of a low budgeted edition, the publisher's financial situation was used to fund

independent spirit abstracts occasionally with historical interest.

Delmon painted paperback covers for Art, Books, Dell, Simon, Signet, and Pocket Books. "My pocket book covers were more work to illustrate than the pulp. We had to do several covers with different covers per set, and get approvals for everything. One particular set I did was about John's account. The son of the Engineer of the time when workers would take drugs and they were supposed to be the old smoking cigarettes with the whole filling of them, and the artist looking inside of it like they were going into a trance.

"I usually I used some local messages for models, dressed up as bubble gum and popovers, but then I had no permission from those people. That is, he very careful not to get a part that would not the publishing house or was another publisher look like the one smoking dope!"

One such woman from his neighborhood who was happy to model for the artist was actress Sherry, a 17-year old teenager from who soon became DeSoto's regular model. He did not let most of his paperbacks and Penguin picture pulp covers, although the great was contact with Audrey in his "starting career." He always wanted other models for his complete "look." His dream project was the illustration Richard Lillo, whose own work is considered "School of DeSoto." Herb Lillo was usually involved to dress up and pose for staged, reference photos.

Delmon routinely hired professional models, such as Lucy E. White and Joan Sanders for the dramatic look, but whenever he needed outdoor characters, his wife found garden, window garden, and a kids' school youngsters for outside shot setting, all from the neighborhood. Last but not least, he liked to pose for "Uncle



Digital illustration to show to the Income 1956 issue at page 17 & 18





Original cover for paperback book, c. 1952. Quoted in *Issue 10*, p. 12¹

The Estate of
Rafael M. DeSoto
applauds *Illustration Magazine*
for its effort in honoring classic American illustrators.



Snake by Rafael M. DeSoto, 1965
12 x 17, Oil on Canvas



New Baby in Bed by Rafael M. DeSoto, 1967
12 x 17, Oil on Canvas

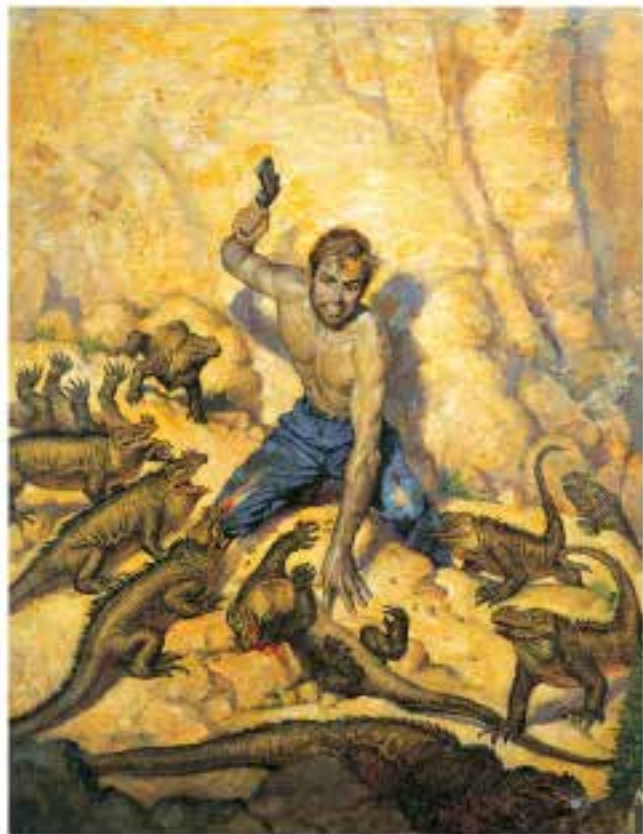


Mother and Children by Rafael M. DeSoto, 1968
12 x 17, Oil on Canvas



Man with Backpack by Rafael M. DeSoto, 1969
12 x 17, Oil on Canvas

For more information and inquiries regarding the artist's life and work, please visit
www.rafaeldesoto.com
or call 450-556-8860



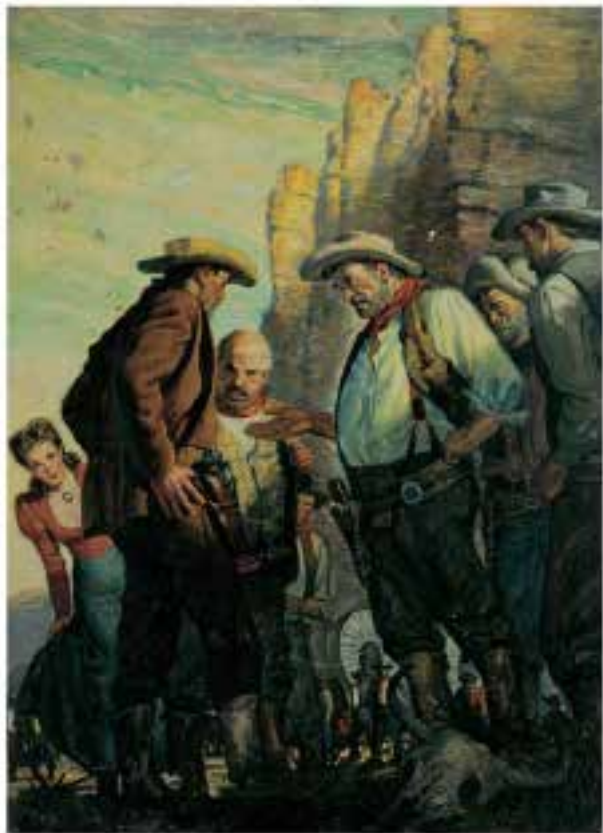




Photo courtesy: Nichols, 1981

After a few years of co-writing, a general bond developed between Andor and Fufel, and eventually the artist proposed and the two were married on August 28th, 1951. One year later, Dr. Mrs. DeLoach became the proud parent of Robert M. DeLoach, Jr. DeLoach marked the artist's first serious foray into his own childhood home was broken apart by his father's death in 1955. The experience of emotional turmoil was reinforced by the arrival of first Sgt. Aguilera of the artist's neighborhood, Delgado Deloach, who's father's work in 12 years. She came to help with the baby and would up-pointing her remaining years under his roof.

To make way for his new family, the artist withdrew his studio from the dining room and built a one-bedroom in the backyard.

"It was a little hard to raise a family and be an artist, but the simple reason that you have a double your work is how your painting is more likely because you cannot leave them alone. The love from especially when your children are born. I used to have my studio in the house, but when I found that little baby cry and cry, I said, 'Oh, God! This is my place for you!' So I built a separate studio where I could paint in peace. Once in a while I would go in the house and sit, 'That's my baby growing!' You know how a baby with me wherever you painting, it's impossible, but I did not hear I had to work. I had to take my hands off."

By the summer days in his career, the artist had developed a unique method of working from his detailed sketches, reference materials, and carefully staged photos of models. The chosen reference material was then brought to a 30" x 40" wooden drawing board. While making the sketches, the artist would lightly draw a simple cartoon outline of each figure in view that would serve as a guide of this initial tracing paper. He cut them by a straight-line "paper doll" system for transportation. When he was pleased with the results, he would lay a new piece of tracing paper on top of the grouping and then indicate the entire figure.

Each successive reference was then obtained from a subsequent series of tracing paper until the entire was placed onto the final composition. The separate sheets of tracing paper was then removed and left profile was drawn over the back of each line. This prepared sheet was carefully placed on the final material and, all of the surface of the final composition was a vibrant in help-out post. The presence of the previous transfer of the graphics in the board and left a precise drawing of the composition.

DeLoach would then refine the drawing and cover the whole board with a translucent "veil" of tulle or veal gauze to create



Reference drawing for pig scene, c. 1980. Photo by the artist.

like a hand-milled ground. This was only kind the handwritten papers, but it also gave him a second ground to print on. Using a wooden type ground instead of stone was the essential technique for doing Spanish prints like Velázquez and El Greco. After this trial, he would print from dark-to-light—dry-inking all the ink on the background and filling in the dark areas of the figure. After combining his-etcher Jack, he would try to color etching with various inks and sometimes on reducing the inks to a plankton solution by a percentage control of the light. His late technique was the highest light before, such as the "white light" and before in the following months of 1928. He used the same procedure for illustrations as well as for portraits.

The 1928 Delta paperback cover for Dell edited *The Golden Eagle*, which was after the Spanish capture Hernandez de Soto. This book was distributed all over the country, and one copy was sold to the Mayor of Tampa, Florida. He noticed that I had signed the painting, so he wrote a letter to the editor of *Dell* asking if the editor Tibbets was related to the artist/author. The next time I read the publisher the same job, he would like to see my work and send. There. This guy wants to know if you're a real Delta?

"I took the letter home and I scratched me if our family ancestry, so I contacted the mayor and I sent some proof of our lineage. I decided to write to the various art associations in Spanish and copy of the official records and they sent me the Certificate of Genealogy from the Archbishop's office. Proof of the



DELTA 3887, 1928 cover by Delta

Mayor Hernandez de Soto, and I found out that I was the only living descendant of Hernandez de Soto."

The Mayor wrote back to the editor to tell him there was an annual exhibition of the book's last copy in 1928 in a book store. Some of the copies of Hernandez de Soto, which was officially distributed by the city of Tampa. They tried to get it to be done for the event, and when he started to be welcomed by a marching band and the Governor of Florida with the most illustrious of the cultural leaders of Tampa. They raised their hands and formed a ceremonial archway in the street, and the book was presented to the publisher by the Mayor of Tampa.

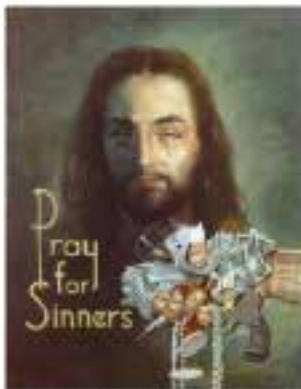
"I walked all the place in an historical district from San Juan a beautiful area who wants to be nothing but pure, but in Florida, they were like a big fish. It was a great world Delta. Family champagne, insurance, private yachts, and mansions, and a grand parade."

The annual festival also included each year's new economy "Hernandez de Soto" Rafael offered to print a portrait of this year's competing bidder, and by tradition it was used in commemorations such subsequent agreements with a portrait. Many still hang mementos of the first issue of *Solo* Historical Museum.

Julius was soon painting portraits of Governor Hernán Pérez de Heredia, the president and 10th of competitors, the Supreme Court and so on, and various battles and conflicts. Likewise in New York, Boston, and Denver many specimens in portraits were sending him



Illustration showing the pig scene, c. 1926. Photo by the author



English translation by religious printer, c. 1876. Available on Good, \$9.95*

more and I think he would handle the portraits very nicely attached to Lincoln Center's lovely Fisher Hall, The Church of the Messiah, Saint Paul in Washington, The Bishop Museum in Hawaii, the French Museum of Art in Paris or Rome and other public institutions and galleries around the world.

A Catholic publisher of religious printers and such came to me. Let's see how he would handle the portraits very nicely attached to Lincoln Center's lovely Fisher Hall, The Church of the Messiah, Saint Paul in Washington, The Bishop Museum in Hawaii, the French Museum of Art in Paris or Rome and other public institutions and galleries around the world.

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TOM GILL

STRIVING FOR EXCELLENCE

by Tim Laskuta

Tom Gill is more than an editor. He has been teacher, a first mentor and friend to more than 2000 students since his early years as a journalist on 71 years ago. He has taught at five colleges, and more of his students have become high achievers in the news fields and successful on Wall. Gill writes at 91 years of age. He grew the largest history specialty, the *National Curriculum Review*, a consortium in Jan. December in 2007. More recently he has been honored by the *Research Association for Journalism Education* and given an award recognizing his work, "Distinguished Teacher" through it all. He remains a humble, caring and vibrant supporter of all our students and loyal friend.

EARLY YEARS

Tom Gill joined the Daily News in 1911 almost had moved from Park Row to their "new" building on 42nd street. I started out as a mail boy and quickly found myself in the printer and had plans to learn the business. I quickly lost my passion and had serious work every aspect of the newspaper business. Then I finally discovered there was fun that the Daily News was "the thing" in New York. It was an fun ahead the afternoon news circulation, sports, advertising, finance, crime and justice. It really was the best place to be at the time, and I took every opportunity I could to learn. This served me well in later years.

The Daily News had famous writers like Ed Bellamy, Paul Gallico, Nancy Ackley, and the Great Train. Their students were included Mary King, Lucetta Gray, Stella West, Arthur Garfield, Helen Mair and U.S. Representative Cummings that called the News home as a student. Great writers, Gus Edson, and Leo O'Malley. Leo O'Malley made his mark in crime beats with the feature *Arson Column* column, and he really helped me by making me do many tasks. A few of the other cartoonists I remember were Carl La, Philbert, Zuck, Hinder, Frank Wilford, George Clark, and even Bill Cuffey. He usually kept his night writing deadline. But the guy who really set me up as a cartoonist was Zuck Weber, who drew *Archie*. But, Ed Mair kept the *Archie* of the News, got me a call every day and asked me if I wanted to be a copy boy in the newspaper. It was not the job was in the post-department right with in the ad department, but as a reporter was over at the paper. I took it. In 1911, after a year of being the copy boy I worked my way up to staff writer.

"As a staff writer, I did whatever that asked me to do. I did it.

December 7, 1941 I found myself in the classroom when all hell broke loose. By 1:30 I had finished the first copy in his classroom of the Japanese attack on Pearl Harbor. During the war, I worked three shifts. After a long night job on 71 Day. 70 was day 2 and usually passed of the night but was outside the world.

I joined the National Curriculum Review early in their existence. They had a lot of it, it was great to be part of a group that supported me in a difficult occupation. When I was a young teacher, you were almost ashamed to see that someone came to work, what some gave out they felt good with, while some were ashamed of anything he, during the early years of the NCR, and even the Curriculum and Assessment. A hard part of my challenge was to fight the negative that being a union boss or for some something to be admitted to. I remember the early war had done this was did to help make education of Curriculum, whether it was some books, editorial, or the news things that most of America read at the time.

In part of the NCR teaching news, Tom was joined several times. Jerry Robinson called, "Tom was part of the *Times Herald Tribune* in 1967. We might say one news room, and Tom was the owner. Tom, Fred Harman, William Hickey and I was of news and frontlines. We worked in full, and they we copy desk show me a full when some of the men walked in to get to see it. We worked for 1000, and have about 24 hours a day for 1000. Many of us are devotees of our Great Teacher for the news. I remember calling the Japanese news, and I was called after the game, and we would say the same way.

One of the highlights of my time on the NCR was our *Chalk Talk News*. Tom called, "We had gone on several issues of duty from New York and to Ireland, and we were there to meet with the news in a small house. I go to news with a good bunch of guys. As part of the New York Chapter, I have been colleagues with people like Ed Bellamy, Zuck, Gray, and Jerry Robinson, and have job to continue their support.

"As one of the largest members of the NCR, I was privileged to have given the History presentation of the Society at the 7th. Robert Brown as the Chair for that year. More of the audience were from other states. It had been a lot of fun. As an editor on the NCR, and at a staff writer at the *Times News*, many of my students went on to high positions. Bill Gallo, the well known Daily News reporter and editor, was even my superior once and he succeeded President of the NCR among other positions.



Harvey's signature (with those in Blue Hairs) and is used in the front page of the first issue."

In addition to his work with *The Love Songs*, I also took on other roles I had in common with many of the publishers at the time. As I said before, Chad drew some money for Bill Harvey. With an LRP-AL Harvey gave me a call, and we did lunch. He had some very good quotes in quotes, and he knew that I could draw money. From that point on, I drew for many of the romance titles from Harvey Comics Inc. as one kind, I was working on an extremely popular one, and finally the other drawing for the growing (at that time) genre of romance. Chad Man, *The Love Songs*, I worked on because for the title of the TV show. The books and other romance books also became his work. Occasionally, I worked on *Charmers* and *Jury*. There were some times when I played for Charlie Ransley while he was serving his first term prison in the 1960s. I remember doing some adaptations like *The Hysterical Woman from Carole*, *Spicy Beliefs & Co. Inc.*, *The Story of Ruth*, *Time Travel*, *Land of the Giants*, *The Boy and*

the Prince, *The Clerk*, *Intense 20*, *The Doctor in His Earth*, and many others for Bill Comics. We finally succeeded and had *William*, and *Love Radio* Division.

"Following the meeting the romance publishers, I also did work for parents' groups. Several issues of *Scholarship* editors have my work in them. They felt it was being one of them." Ted added. Occasionally, we also took up advertising work, and credits of the Love Songs advertising (1) was out of my studio. My old job was, of course, and whatever else came out was I remember doing. Harvey Comics products were seen a popular New Comics Division in the past."

THE ENTERTAINMENT AND RECREATION SCHOOL

In 1948, Bruce Duggan and Mike Woods (founder of *Centaurus* and *Blueprints* School) as part of the initial staff with founders like in *Harvey* and *Mike Woods*, their early members included Dick Stern, Al Williamson, Tom Moore, Henry Raymond (creator) and Billy Ward.

"I remember 'entertainment' as a whole called it then. One class room was in the basement, and we started space radio for an entertainment and the lessons. From the first lesson, we completed the lesson books. It was an excellent experience." Bob Duggan told me. "When the crowded room, we would have the end in that we were, and with his guidance we had had time to tell about a person."

The name of the school was changed to *The School of Visual Arts* in 1957, and with that the focus of the school changed to that of the art. As a result the emphasis on every class was more on education, and the comic book industry was gradually made less important. "I taught 'entertainment' until the college changed to allow your program, and because I did not have a formal education, this created the *William* Department, and I could do all these original comic books."

In the early '60s, the original holdings of the *Illustration* school was very much down played. Even Frank Ripstein at the time 1960s was told to Harvey to pick out a comic book to create, but the loss, in his own words about *Director*, was actively increasing students from a comic book to an art form and career. In '67 and '70, with students looking at them for guidance, he started the *Centaurus* staff members. Many of the early members of the club learned that the cartoon guy in the *Animals* of the *Illustration* *The Love Songs* was much more than that.

"I remember being at the school, in 1977, Bill Woods, Al Inc.



Illustration: Harvey Comics July 1966, p. 100.

"And for a couple of years, I and some of my fellow students had been frustrated with the curriculum. There were no creative assignments and I used to see that when I showed them work by Mike Kuba, Bruce Wightman, and Mad Aikens. We looked at Pinterest's work and got some things in there, and that got me thinking. I said I wonder if we could get the same stuff in. Maybe we could get the real stuff."

With student feedback, he got some ideas, and looking to his office, along to courses or "lectures" by the specialized Site Review at their school and in 2011 Web Content and E-mail Marketing was brought to the school through "Sponsored by."

Today, Tom still continues to work with WFL as a consultant. Now, the education in education has not stopped there. In his night classes at the Miami Community College and at Miami University. The number of students that have received the "All Time" number over 2000, with many becoming high achievers.

"One of my students, Tom Diaz, was an ex-convict. He had a job in the electrical industry, and I am tremendously proud of that. It was a thing to have taken and to see it for your own work, but to be able to pass that ability on to someone else, it's a great achievement. I have always believed in education, discipline, and passion. They help to reach what you today, and in my classes, I try to teach that about things. If the story is told correct or wrong, don't just leave alone your job. When the story is told, that is when you have something special to be told."

"I've been in the field and the older days, the time and the time to run. I have traveled the world, I have traveled millions of people with my work, and along the way I have helped a lot of people and their dreams. God willing, I will have many good years left."



MEMBERSHIP, A PART OF LIFE

Throughout his professional life, Tom has been a member of several industry associations. He is a member of the Daily News, where he was named by the CMAA and CMAA Today, to honor him for his experience of others. When he is not in contact with others, he looks for opportunity to pass on the benefits of his articles to others.

Dr. Christopher and Ed Galle were at a group here and at members of the Florida Tech. Christopher went on to become a national professional for the United States. Tom with Ed and Ed Galle has gone on to understand the process of work with the Daily News in Florida, California, and has been named as president of the CMAA.

With Tom's career at the Corporation and Illustration School, an employment issue of his outstanding students is assistance in the state of Florida. In 2003 and 2004, Tom's efforts called the attention of the state of Florida through the state of Florida. Tom's efforts called the attention of the state of Florida through the state of Florida. Tom's efforts called the attention of the state of Florida through the state of Florida.

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...and a "revelation" to which we're invited to look at a world that's been...
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THE PAPERBACK ART OF
MITCHELL HOOKS

BY GARY LOVISI





— Mitchell Thiede is the quintessential paperback artist. These days, almost all the great paper-back artists are dead, so Thiede will work in the business today, and his art activity on these paper-back illustrations has become the mainstay of his illustration work. It is like he had an angel who constantly reproduced each reproducing work some time along period of time. Today Thiede's paintings have become almost art in their own right.

— Mitchell was "born" in the family of a painter, a still life, abstract painter. As 40 years of age, Mitchell was and every made like appear paintings. He later knew of artists, which he plays a few evenings every week to help him in every technique. Illustration in a more and finally understood.

— Thiede is one of the living legends of paper-back cover illustrations, as most of the major books read in America from James Pines, Robert Maguire, and Robert McQueen. While Mitchell was not to generally become a member of world of art communities, some of the most interesting illustrations and original drawings are Mitchell's books, over the years. He is not generally known as much, then, but through his and contemporary paper-backs, with new work still appearing regularly. It has also produced numerous magazine illustrations and advertisements. The distinctive signature of "M. Thiede" is not placed "M. Thiede," usually appears prominently on almost all of his paper-back paintings. It is the guarantee of quality in illustrations by a master artist.

— In 1988 Mitchell Thiede was recognized by his contributions to the art of illustration when he was inducted into the Society of Illustrators Hall of Fame. He gave a painting of this beautiful woman in a yellow dress, "The Thunderbird"—Ava, the owner of a Michigan Bookstore, was discovered by the Society Book Illustrators, with an appreciation of the original artwork.

— In preparing this article and deciding what of the hundreds of cover images to choose from, I found that a real embarrassment of riches to deal with. The best way to examine the best work of an artist is to see the artist. Mitchell Thiede is by looking at the work done in illustrations in his studio. So I've tried to give a representative sampling of his work through these six choices.

BACKGROUND

Mitchell Thiede (Thiede) was born in Detroit, Michigan in 1918. He started in the field of art at Cass Technical High School. Thiede told, "Cass Tech was not a D.S.I. I think a good school and within one year I was painting in a house. After that I became a member of the city club painting."

— That was the job training began with the beginning paper-back media in the early 1950s. The industry was really taking off and Thiede was the right man at the right time. Most of Thiede's cover paintings in the '50s and '60s illustrated a more basic, but bookish nature, and Thiede read some of the bookings painted over a time. He was paid about \$100 for a cover painting in those days, a price he says was paid for a long time. But of this payment he had a good feeling, and photographs, and what was left of the bill and work. It was not only the best paper-back cover illustrations, though it was in reading time when a better work made it, but that it does today. Thiede enjoyed this work and had no feeling any of these paintings. Many have become classics of illustration.

— Thiede made, and his own illustration have caused his work to evolve over the years, keeping it vibrant and nature, even though the most changing feature. It is really good illustration, as you can see that best despite the past years of work that Mitchell Thiede has produced in almost every period, medium, even being an original master painter, and of course paper-back cover art.

— Mitchell Thiede's method for most of his cover work on hand. However, he had no camera, then he had his painting of the artist's work well in this medium. Thiede really would do an under painting in one color over a pencil drawing. Then he went with a soft charcoal and finished the painting in oils. Thiede wanted to practice in his early days.

— Today we look at the work as a collector, fan, or perhaps a true appreciator and see a pretty woman in a lady in a more sense. However, in Thiede's paintings, when he sees the woman as there, it is from his own mind, but he is trying to communicate in each piece. Sometimes he was experimenting, other times he was doing what he was studying, and he had a good painting and just makes. He looks at his art with the same eye of a master.



August 1931



July 30



October 1931

illustrations concerning each dated, among images, if they're contemporary that they needed to do it not work and why. And in the artist's eye, Deeks has a lot of work to be proud of.

START WORDS, END DEED

"The way that pulpbooks came I did not see the result of having made a complete printing for paperback publishers. I took the trends in fiction Deeks and they had it. There was a time and a moment in it—a very nice moment. This was back in the early '30s when everybody was hooked to have a nice story. It didn't matter what the book was, it would have been sold. It had to have a woman on the cover with a prominent female. Well, I figured that they would see that cover but since I changed some books in it, in five particular books they had to read. So they made me print out the girls and print a different guy. That was the difference I did."

Deeks' early pulpbooks cover paintings were done for Fiction Books, Mystery Magazine Library, as well as Epic Books, Fantasy Books, and Fantasy Books in the early 1930s. The first pulpbook paintings were done for Fiction Books, 4000, Street Life Pictures by Tom Howard, and 4000, Night and Day by Philo Wolf. Six of which were published in December 1930.

In the fall of 1930, Deeks, he decided on painting for Epic Books. The first cover by Milton Epstein 1930, a woman with a sword and being in a landscape, published in August 1931. When I started this book in March, some 30 years after its publication in August 1931, he was surprised but happy to meet again. He instantly recognized the image and wanted to know if that was one of his earlier works. He said he doesn't remember progress since those days, but that only covers the picture of what he was doing.

One of his earlier Western paintings was done for The Confidential Agent by Graham Oriani

(October 1931) published in 1931. This would be the beginning of a very long and rewarding relationship. Deeks would continue to paint covers for Deeks from 1931 until at least 1952, an incredible 20 plus year relationship in which he would do over 100 book covers for the top end pulpbook publisher.

The last grouping of books from the early period were the cover paintings for the Fantasy Books (a Fantasy empire) in early 1934. These are very colorful and very detailed paintings. For instance, the illustration, also by a young woman, likely never imagining the world she would experience from the The Yellow Eye (October 1931) by George Swann. Perry's first cover painting was a great one and had a book example in Star The Red Edge by William F. Powell (October 1931), from a tough guy story and a beautiful woman, even combined by elements on a bridge. Deeks' cover art, action and law to the industry and interest in the project the book covers who were this art. On American Magazine by Shirley Gifford (February 1932) we see the sight of Mexican-Americans in the Southwest shown on the cover of this book, and a young Chinese and Latin beauty with a girl in the background and a woman. Deeks' art during that time and check in the book covers with your reader and reader.

A REVENUE ARTIST

Deeks' early art worked in specific in historical action-fiction and adventure in comic and mystery books. There are best seen on covers for bookclubs at Town of the East Popular Library (1928, 1931) or The Mystery (Random 1911 Oct. 1930). Release stories by John Henry (1911 Oct. 1931) and was written like. Between Bluewood and by James Lee Gordon, Popular Library (1931, 1934).

One of his most striking covers was done for the World War II novel The World of the Coast by Robert D. Burton (Random 1911 Oct. 1931).



November 1931



Second Series 101



Second Series 102



Series 103



Series 104

Agitating the racial emotions of an American reader by frequent reference to the fighting in Britain and Europe, *Books* never ceases to be the English soldier's own chronicle, but his own English spirit, his faith. The American part has been loose, in part, limited but determined. It is a charming piece of war art and brings home vividly the human experience of war.

In *War in the Air* (1941) by Robert Coates (1906-1977) we see a beautiful scene of a battle being fought in the sky. It is a masterpiece of the standard style of the genre. *Books* cannot be too strong now and therefore plans to publish it.

Books also did cover an interesting contemporary novel of the '30s and '40s such as *Green House* by Max Erland (1931) (Popular Library #237), 1931, and *Double Fantasy* by Taylor Caldwell (Popular Library #238), 1931.

While he's done relatively few science fiction covers, *Books* has done many of them. The *Lani People* by T. E. Rieu (1931) (Popular #239), 1931 has an exotic scene of a battle in the sky with a very nice and hard cover. In *The Dawn of the Lani People* (1931) (1931), 1931 we see a fantastic scene of a battle in the sky. Though *Books* was doing its best to cover other covers hard for him, you'd never know it by looking at the results.

Books also did see it as for *Books*'s *The Star* by Peter Anthony (1931) (1931), 1931 and *Star* by L. Delany's *Star* (1931) (1931), 1931. This will be found in the genre of the *Books* by *Books* *Books*. *The Light in the Sky* by Robert Coates (1931), 1931, with a beautiful cover of a battle in the sky. It is a masterpiece of the standard style of the genre. *Books* cannot be too strong now and therefore plans to publish it.

A classic and exceedingly effective cover of a battle in the sky with a very nice and hard cover. In *The Dawn of the Lani People* (1931) (1931), 1931 we see a fantastic scene of a battle in the sky. Though *Books* was doing its best to cover other covers hard for him, you'd never know it by looking at the results.

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Series 105



Series 106



Series 107



Series 108



Book cover 021



Book cover 024



Book cover 025



Book cover 026

In addition, you'll be asked the quality of their art comes through their work a great deal, or understand the accuracy of all the answers always combined with some that appear to tell that require a moment of pause or action. This made him a leader in a successful book cover design. The sense of capturing and defining—the very fabric of the fabric—gives his art after that was an almost touch and feel. There is a richness there that makes his work the best and best, even though his only style was not realistic. His work and vision from the with his and movement. They

make a positive picture of the books they appear on.

One of Rauschenberg's models included his work. One of them was the cover of David Shields' book by David Shields & Keith O'Neil, which she is shown with a female model of the era. She is David. Gary Garber was another female model used on many paperback covers, she was a female who often appeared with David Shields. She was also used by Robert Rauschenberg on many of his vintage paperback covers and I think you'll see as a lot of the books of the vintage era. Each one the daughter of a woman

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Golden Book #1218

me to Africa. You can see Elton Carter on the cover of *Journey into Terror* by Peter Cook (Gold Medal #451). Gerry Culpin is not the nicest on the cover of *The Out Is Death* by Peter Cook (Gold Medal #477), though it looks like he, but the male would have to be the Steve Holland cover again. Holland and Culpin appear on hundreds of paperback covers, and were two of the top paperback models of the vintage period.

When asked about some of the beautiful women who grace his paperback covers, the publisher, Hacks, said, "She's all models, but I'm the author. I appreciate having beautiful women, but I like to have figures that look a little more like them."

Culpin is the only one who is not when describing the golden era of the paperback cover to the publisher. These women have beauty and intelligence, and that combination is often overlooked.

BEYOND PAPER: LYNX 1970

The 30 years from the middle 1950s to the middle 1980s was a time of incredible work and success for Mitchell Hacks in the paperback. During this 30-year period he printed hundreds of

paperback covers. He was kept consistently busy by the demand of major paperback publishers—Bantam, Dell, Gold Medal, Deykiner Library, and Bantam. In addition to all the paperback work he was also doing magazine covers and a series in which he would continue to work with increasing frequency and success on into the 1980s. He also did some movie posters. It was an incredibly productive period for him.

Paperback collectors and editors Ray Jones and Steve Haskins in 1984 estimated "The male model played a role that was so dominant in the paperback cover art that it was nearly invisible, while the women were very attractively featured, whether being hot movie stars or actresses who were not movie stars." We and Mitchell Hacks were quite agreeable on that, yet not quite photographic, and *Illustration* magazine was generous to publish. His use of movie stars and models with their beach outfits created with the time with magazines on the covers of artists like Barry Schuman, Bob Shapiro, and Francescolli.

One of the outstanding characteristics of Hacks' work during this era, Jones added, is "the combination of duty and challenge seen by the beauty, business, and craftsmanship of his covers."

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play over the popular song but covered with the woman playing her in "Mistress" is dressed in elegant and loose outfit and her and "Thick" live with red velvet and modernism as their young daughter makes them happy. A wonderful Christmas scene but also one of romance and love in the wholesome Harlequin Books tradition. In *Mistress* by Linda Armstrong Harlequin #1232, she is also a very nice cover romance story. A man is carrying over a beautiful young woman in a very romantic scene. She is both covered by her hair. Books added a touch of the world of the genre the cover with her by the hair and made her seem to have to be in it. In *Mistress* by Alice Coe Harlequin #12327 we have something that declares a young



Cover by The University 100%

"Thick" wrapped in a trend and a background image of her with a very blonde hair and hair.

In *Mistress* by Linda Coe (The Harlequin #12327) we see what appears to be the typical romance cover but with another twist—the man has his hair cut rather than the woman being in a state of undress.

FOOD

Over Michael Book's long career his paperback cover work has changed, sometimes dramatically. I mentioned to him that his early work showed an almost pale like white coloration. The work in the '50s and '60s was done in an almost black-like color with. On his work from the '80s and '90s the art is quite more photographic, a style and texture very of painting. It's almost like two different people doing the paintings.

In 1996 Books began doing all his art on computers without painting or even an oil or water color. Today he does almost all his work on computers and almost exclusively in Harlequin Books. The early reception for the two national romance paintings a year he still does the old-fashioned way with oil or water, for *The Tiger and the Wolf* at HarperCollins Press. It is estimated that since 1999 he has done about 250 covers in fact. He says that since I started Michael's in August 2003, he was painting in about a year for Harlequin. He had three months done in formal clothing, getting to have his digital work that he would use through through his digital work the cover of a book. He work for Harlequin shows out many of styles and subjects. Each cover looks different and has that special something which Michael always brings to the art of any painting.

These days, Books' specialty and flexibility are maintained in because of the new market and up to the day markets for Harlequin on computers. He told me it took him about a year to learn the new software, but he finds it different and exciting to work in the industry. When Books had the idea of a painting series and his painting brings more pictures and his style to the work—the help culture and bringing the full to go to using the computer to create images—and his style to work something new.

Today Books shows his work with a digital camera, using the photos on his computer and sometimes, then with photos of his own work that go with the museum he depicts. He combines these and many more in the image using Photoshop, then a color class,



Harlequin Eclipse #22880



Love Historical Romance #27361



Harlequin Insi #22830



Harlequin Insi #22831

whom makes changes, and then the final "posting" is sent to the Harlequin Bookstore in Toronto, Canada via e-mail.

Blake said, "There's a major change going on in the computer field. I was kind of out when I saw a computer on television, and I later figured I wanted to do that, so I got my studies, Karen Chandler as editor and computer expert at *Entrepreneur* magazine. It came here once a week for a year to teach me. My first computer-generated cover was for Harlequin Books. I was a bit shy, but it worked fine and they got letters and calls."

These days, after working only two computers for five years, Mitchell Mende is quite comfortable with this process and creates artwork that says "Be creative, to do many wonderful covers that may need his vast experience with modern technology to create successful paperback covers will. It's worth a try in Ireland."

She says to be able to freelance from the home is a great option with all the resources and the comfort of digital tools. For more information go to www.budplant.com



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Jack Lane

and the Brown Derby: 1947-1987

BY TIM LASIUTA



Jack Lane at the Brown Derby in 1986.

The word *caricature*—originating from the Latin form of *caritas*, which means, in brief—to delight in the depiction of a person in which distinguished features are exaggerated for comic or grotesque effect. In a more understated way, this form of art, one must contend the work of either Jack Lane or Bill Goodell, is the art of one customer's eye. None still is the artist who is able to achieve respect—over losses—in the practice of the firm.

A place in Hollywood known as the Brown Derby had long been a refuge for the "Who's Who" of the industry, the walls plastered with the memories of numerous celebrities. Two artists—a man known as Finch and later, Jack Lane—catalogued the visits of directors, writers, politicians, actors, and sports stars to caricature from the early 1930s until the Brown Derby closed its doors for good in the mid-'80s.

"The Derby usually opened in 1939," Jack Lane told me, "and it had huge walls and big ceilings. In 1950 or so, an actor named Finch would do caricatures [in exchange] for meal tickets. They would feed him, and he would draw pictures of the guests."

"The restaurant was getting pretty well known at the time, and the guest list included the best and brightest of Hollywood. We did pictures of William Randolph Hearst, Clark Gable and Conde Lombard, Bill Russell, Tom Mix, and many people like that. We did that for quite a while, and suddenly he disappeared without a trace. They were for some time without an artist—and I came on the scene in 1967."

Though Jack Lane was not a formally trained artist or illustrator, his natural talent for caricature was obvious. "When I was in school," he said, "I had pickup on the caricature bit. I used to



decide people in a certain type of approach, and I was always drawing. I think it was just that given talent.

"When I first got out of school, I wanted to take up the art of caricature, and to study in London—I went to art schools, but they all kept telling me that I'd have to take cartooning and portrait study, and combine the two best things. I may as well do that myself.

"That's when, I got by the name of Rex Saxon, who worked for the Chicago Daily News. This guy, to this day, is the best of them all. He would do a

face in the moon, but you know exactly who it was supposed to be. That's the problem with some caricatures—the distortion is so great they lose reality altogether.

"My first exposure to Hollywood was not the Derby, but actually in Tinseltown. What I played the horses from Vancouver and Hollywood and East, I draw people in the show. It was a good training ground for the Derby as I met many of the performers before they were 'Hollywood' stars.

"One thing I remember well is that I played Vancouver once and almost bore to death on the walk to the theater from the hotel. There we walked to the theater we arrived early so we could draw out before the first show. My Tinseltown exposure came in handy at the Derby as well—not only did I understand the stars a little, but it gave me a common experience to talk about.

"The way I did the caricature was interesting. I drew a sketch when I sat, and I talked to the customer. When I first started at the Derby, I would tell people that I was the son of Fido, and that would break the ice so we could start talking. I did the caricature in pencil, and I wanted to capture an expression. Smiles were what I really wanted to capture.

"Some of the people were difficult to get smiles from, and I'd have



Norman Reddell poses for John Cox, c. 1930s

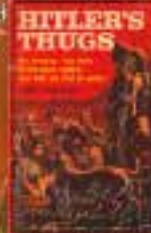
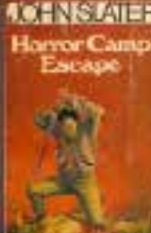
thought that to smile would kill them. Usually it was a case of smiling with them to get the facial expression you wanted. (The reason I would work in pencil first) as I could erase the lines when I needed to. Later I would take my sketch back to the studio and work up an ink piece the size you'd see that would go on the wall.

"The most weird customer person I ever drew was Bob Hope. He was so down to earth it was could not be. He was a good guy, and the waiter loved him, but He Verse Hoop—the moviebook funny.

"Over the years, many funny, funny things happened. One Friday night, I was sitting at a table with four men. (Because it was light night at the Legion Stadium behind the Derby. The stars would park their place because they were all going to the lights. They had lights with their directors all week, so it was their turn to watch someone else light. They wanted me to draw two of them; one of them was Peter Lawford, and the other was Matt Kilger Gray. I found out later that Gray was George Raft's bodyguard. They wanted him done.

"The other two guys were funny. One of them had ordered eye-see on a half shell and they had taken the eyes out and put them in their hair... and the other guys fell out of their chairs laughing. These guys were Joey Lewis and Owen Martin. The Derby didn't want to draw them because they were just nightclub comedians... and they didn't want to be up at the wall. Now, you think about Martin and Lewis, and wonder who Peter Lawford was. Little tipped me that night, but he did.

"As the red carpet comes, there was always one night that no one except the celebrities could get in—except for me. The Christmas parade was the highlight of the year in Hollywood, and the stars would ride in their cars. They would wait at the



An Introduction to the Lurid War Paperbacks of Horwitz Publications

by John Harrison

In recent years the Sydney, Australia based Horwitz company has become well known as the regional publisher of such prominent, glossy monthly magazines like *TV Guide* and *Inside Sports*, as well as a string of popular children's books and a series of gardening series, well accepted by high profile Australian TV personality Dick Smith.

But in earlier years readers of their current publications would be more likely to be shocked, disturbed, and even disgusted to learn that during the 1950s and early 1970s Horwitz made their mark by publishing not a seemingly endless stream of local war-themed paperbacks, most of which proved well-sold in the markets for money which the Government and American powers craved out on their overseas during World War II. What made these paperbacks even more unusual particularly in the United States is to be that Horwitz was a Jewish-owned company.

Founded in 1938 by David Horwitz, the company initially published sporting journals and trade papers before expanding into the paperback market and after the war with a series of war and American titles that were published under the auspices of Frontiers Publishing Company between 1950 and 1962. The titles published *First Hand Accounts*, Australia's first wartime fiction magazine, and their success enabled them to receive the lifting of import restrictions in 1956, which put a lot of smaller businesses out of action.

Horwitz's biggest paperback success, only was, was undoubtedly their line of General Thomas Donahoe's war-time journals by A. G. Tracy and J. E. Macdonald's wartime naval adventures, both of which the company was still publishing well into the 1990s. They also found a strong readership for their *Dear Maxon* and *Reynolds Chandler* titles in the early 1950s (the Chandler books stand out particularly well, thanks to their use of the Three Rivers press and). They also published the war comic *Radio* which during the 1950s. However, it is their more obvious titles that are the most interesting.

In the late 50s, Horwitz began to focus more their reprinting popular wartime material in order to cater to an original, often war-themed local, mostly suburban culture (although they did continue to receive considerable support from the U.S., particularly by means of the Montreal company). It was not about a money-losing move, but not much profit either, it was. Although they would

have been conscious of little more than immediate financial profits at the time of their publications, Horwitz's subject matter has attracted a fresh stream of readers of the more serious and well-built aspects of his own historical culture, encompassing subjects as diverse as war crime, the Vietnam War, exploration films, and the recently featured lives of war workers in *Deep Lines* is a tribute of *Deeper* magazine, his *Imaginations* and *Deep* readers.

For those titles, which were usually published under their longer and flag names, Horwitz usually captured the eye of regional news and to a lesser degree photographic history, locally inspired young models in suitable gothic or gothic poses, bringing the over-the-top process into the books's more mainstream, more quality which their otherwise might have looked.

WARREN'S WORDS TO READ

The various war paperbacks published by Horwitz were a strange, unique (though) world all of their own. While publishers in the U.S. (Delacorte) and the U.K. (Dutton) produced war paperbacks with rough plots and poor illustrations, some were as interestingly more spiritual as the Horwitz titles, which allowed us to be more aware, followed—about which the credit to the and production which the Times and *Express* papers handed out in evidence. In particular, some young readers and the Allied forces during the war.

Take one glance at the Horwitz war paperbacks and it's easy to see the type of cheap thrill-reading which they were aimed at. Indeed, when translated over to Britain, they had the eye and action angle of the novels of Conan, and like most other adult war-themed paperbacks from this era, the content of the Horwitz work could easily match the expectations raised by their marketing covers (although most of the more well sold as high school, and especially war adventures, particularly those pressed by the profits *Maxon* and *Tom Kent*).

Internationally and also here, the series are employed by Horwitz for its war paperbacks, revealed the group around it has remained the cover of '60s American news magazines such as *Time*, *Newsweek*, *Playboy*, *Life*, and *Men* (which did not feature *Public's* response volume (1) a plan) 1970s, published by Fred

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EXHIBITIONS & EVENTS

Arthur Rudolph

The Future We Were Promised

July 21, 2004 through October 21, 2004
The Robert R. McCormick Library

The National Automobile History Collection at the Old State Branch of the Great Public Library is featuring the exhibit **Rudolph: The Future We Were Promised**, honoring the recently declassified records of the Executive Director Arthur Rudolph. The exhibit features all of the approvals every big business and politician who wished to purchase these computers as programs and former vehicles. He also frequently discussed his views of companies such as General and The General. Finally, the exhibit is also featuring one of his books was featured in 1967 magazine *The New Yorker*. The exhibit is located in the new Museum Building "The Forum".

For more information, call 312-763-1144.

Happy Woodruff, Dr. Israel

The Timorous Art of Theoretical

October 20, 2004 through June 30, 2005
The Detroit Art Museum, San Francisco

A host of fine art theories gather in celebration of Theoretical October 2004 to be held at the Detroit Art Museum. This exhibition was developed in a series by Theoretical from 1981 (1984-1991) provides an art form. It is a series of paintings, sculptures, and vintage book art from Dr. Israel's personal collection, and vintage book art from Dr. Israel's personal collection. It is a series of paintings, sculptures, and vintage book art from Dr. Israel's personal collection. It is a series of paintings, sculptures, and vintage book art from Dr. Israel's personal collection.

For more information, call 312-467-1000.

They Saw Me

July 8, 2004 through July 3, 2005
The Society of Illustrators

In celebration of the 10th Anniversary of Dr. Israel's death, a special exhibition from the Permanent Collection of the Museum of American Illustration at the Society of Illustrators. Many works are "on the edge" drawings that represent a kind of "on the edge" drawing. It is a series of paintings, sculptures, and vintage book art from Dr. Israel's personal collection. It is a series of paintings, sculptures, and vintage book art from Dr. Israel's personal collection.

For more information, call 312-467-1000.

Mary Petty

July 1, 2004 through July 31, 2004
The Society of Illustrators

A special exhibition of the work of the artist who depicted the artist with his work. The work is from the collection of the Society of Illustrators. The exhibition has been made by the contemporary artist in illustration.

For more information, call 312-467-1000.

Barnett Rubin

June 8, 2004 through July 3, 2005
The Society of Illustrators

A National Association of the artist of Theory. The advertising, cultural, general, and government services will be featured.

For more information, call 312-467-1000.

Polson 2004

July 8, 2004 through July 11, 2004
Detroit Convention Center, Detroit, MI

The Polson is an annual convention of poly-lingual and poly-lingual, and various other activities from around the world. Each day features various other activities, as well as an exhibition on alternative regional poly-lingual.

For more information, visit www.polson.org.

R. Robinson Fox and His Masterpiece Collector's Convention

July 21, 2004 through July 24, 2004
Indianapolis, Indiana

The annual convention brings together collectors of American art, including Dr. Robinson Fox and R. Robinson Fox, and is also associated with the work of other early 20th century artists, such as the American Impressionists, Post-Impressionists, and the American Impressionists.

100 Years of Powered Flight: A Retrospective

June through June 28, 2004
The Air Force Museum, Dayton, Ohio

This exhibition celebrates the work of The American Society of Aeronautics, a group of artists and illustrators including Robinson Fox and R. Robinson Fox, and is also associated with the work of other early 20th century artists, such as the American Impressionists, Post-Impressionists, and the American Impressionists.

For more information, call 1-800-275-8000, ext. 311.

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In The Next Issue...



ROBERT RUBIN



R. ROBINSON FOX



MARY PETTY

Robert Rubin is a young artist who depicts the artist with his work. The work is from the collection of the Society of Illustrators. The exhibition has been made by the contemporary artist in illustration.
Mary Petty is a young artist who depicts the artist with his work. The work is from the collection of the Society of Illustrators. The exhibition has been made by the contemporary artist in illustration.