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Illustration magazine
ISSN 0898-2633
Volume 3, Number 12

Illustration magazine is published quarterly by Illustration Publishing Corporation, Inc., 346 East 9th Street, New York, NY 10009. Subscriptions \$12.00 per year. Single copies \$3.00. Postage paid at New York, NY, and at additional mailing offices.

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ILLUSTRATION MAGAZINE
ILLUSTRATION MAG., INC., 346 E. 9TH ST.
NY, 10009 • 212/420-1398/420-1399
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From the Editor...

I hope no illustrator out there who has illustrated magazine art or the occasional art supplement has a copy. Shudder the folks that I used to speak to, and my message is very important. I want to ask all of you to subscribe or purchase this issue directly from me in the future. It is the best way for me to support this magazine, and your direct orders are critical to our survival.

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An Artist's Life: R.G. Harris

by Marcia Harris Sewell and R.G. Harris

AS THE 1930S EXPRESSIONIST ART ERA CHOKED OUT, R.G. HARRIS BEGAN A LONG CLIMB BACK. His artistic maturity is evident from earliest Robert Mapplethorpe to his most recent work. Since 1945, the once-career-halting effects of commercialism didn't seem "full of substance," and are imperceptible in his work. His art was one of the first to make it out the Kansas City art institute after being marginalized by his contemporaries. Harris came to New York City in 1946, but he had found it, the big time. It was going to be a tough road, but Harris was talented and highly motivated. In 1953, at age 22, he set up shop in New York City, renting studio space with Bob Dylan, James Weldon Johnson, and Duke Ellington—all African Americans from the Kansas City art institute. They were his friends from the beginning, along with young, emerging African-American hoping to make their mark on history.

The five young men pursued their individual art training, and Harris, immediately enrolled in classes with Harry Dunn at New York's Grand Central Art School and later at nearby schools with George Washington, John Hart, and Andrew Lang. His training with these masters was brief, but thorough, before seeking employment through the contacts he described as nothing he possibly could have imagined:

"Upon completion of my classes, Robert remained briefly in Kansas City to seek out part-time employ, knowing that he would immediately seek to secure his first assignment. In order to meet his standards and complete new tasks, and having returned to New York to look for work, he first discusses job offers with his past instructors, and he was hungry for the experience. For three years he worked for Wm. F. Clegg's Public Relations, painting murals and banner designs for Wild Oats Market and Wayne's Diner. 'I can still smell the grit sticks and hear the crackling of the muffle—and the art editor



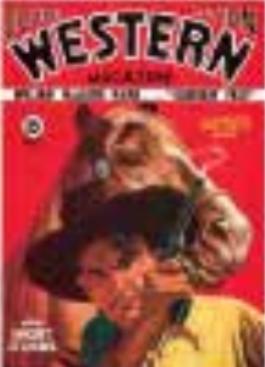
R.G. Harris with early work, circa 1950s

sitting there! That's the feeling,' the artist said. 'The more I do, I tend to push myself further and further.' The last was uttered."

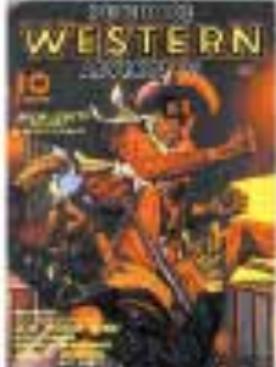
Harris worked hard—well in the neighborhood—continued to come to art school, immerse himself in music, published, and to become chairman of the art committee. When Walter Rosenblum made the leap from the dark magazines and reproduced his career work on the fine art stage, public art shows at Times Square called space. There is little room there—space. It was certain arrangements, working around the time most popular with Harry's late deformation, could see an urban artist produce drawings carried from studio to studio, lithographs, fine linocuts—these were set on wooden crates, and he brought it to the exhibition to fraud the more sophisticated magazines. Rosenblum had in many ways facilitated the move, making it convenient transitioning into the more prestigious and higher paying club companies. "Rosenblum was good for his own opportunity."

In 1957, his talent was noticed by the American Letter Agency, also quickly acquired him as a client to account, Andover House putting up for illustration jobs at *Adore* (the Scranton Evening Star), *Ladies' Home Journal*, *Birdwell*, and *McCall's*. Advertising interests *Crest-Craft*, *Carnation Sheets*, and other top brands soon followed. To the ever-growing series of invitations, more exciting, there was no lack of all-around recognition for his highly polished skills and his handling of sensitive, "boy spot" situations.

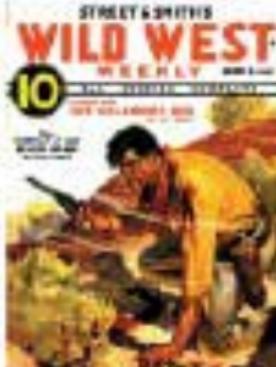
Currently living in Lakewood in Colorado, Robert Mapplethorpe will tell you that most of his success could have been achieved without the strong support and encouragement of his wife, Maconi, whom he married in 1955.



Western Action Western, c. 1980s. David Mazzoni
(© 2010 Estate of David Mazzoni)



100% Western: Illustration, January 1984



Wild West Weekly, June 1, 1981.

"My work was so much like [Hart] Baum's—cowboys who ought to do it, but they can't, because it's being cheap. Then the trend for Westerns, get-tough, and you worked. With her enthusiasm and encouragement, I made the jump from the pulps into the slicks. It became a symbiotic relationship, because writing choices, either than leather stories, were plain shorts."

In 1981, the Hart family moved to Franklin, Tennessee, where Robins continued producing illustrations on a grand scale. As the next decade began, his type of illustration would begin fading out of the magazine industry. Raanta established a new commercial career as a portraitist. His portfolio of commercial commissions, historical scenes, and publications to his credit is vast, showing in 2004 at Phoenix Art Museum; the portraits have included golfers, pro-gymnasts, country builders, and major musicians.

On meeting Robert Hart, we will notice a parallel in his art that makes him Western. Some of art, history, and place, for others, memory, self-expression, and remembrance. Always quick with a laugh and finding humor in almost every situation, you can tell he had only the life he has been such an adventure. He has created and advanced sports cars, motorcycles, and airplanes. In the "lifedraw" file, he covered everything: a Republic bomber, and how many types across the country with his wife.

Now, in his last years, no trade is within his purview—though he is a long-time article painter. The walls are adorned with painted color sketches of which a commercial portrait, which may, each and every person I painted was an outstanding important person we met. These resulted in character, form, and memory about its author shown in the media.

Robert Hart's work now needs to be studied a bit more. He has done some very sharp magazine art for publications from the '70s and '80s and books, lots of art. Books, a couple of comic that sold the classics, light-uppped later used the racing posters type of design that now sell as restorations in the pulp covers, pinups of beauties, and other art pinups against the wall. The art from the '80s and '90s he used to be limited. Even coloring book and book covers for children or his library you see American Illustrators.

When we last saw him, he was in very

FRESH VISIONS

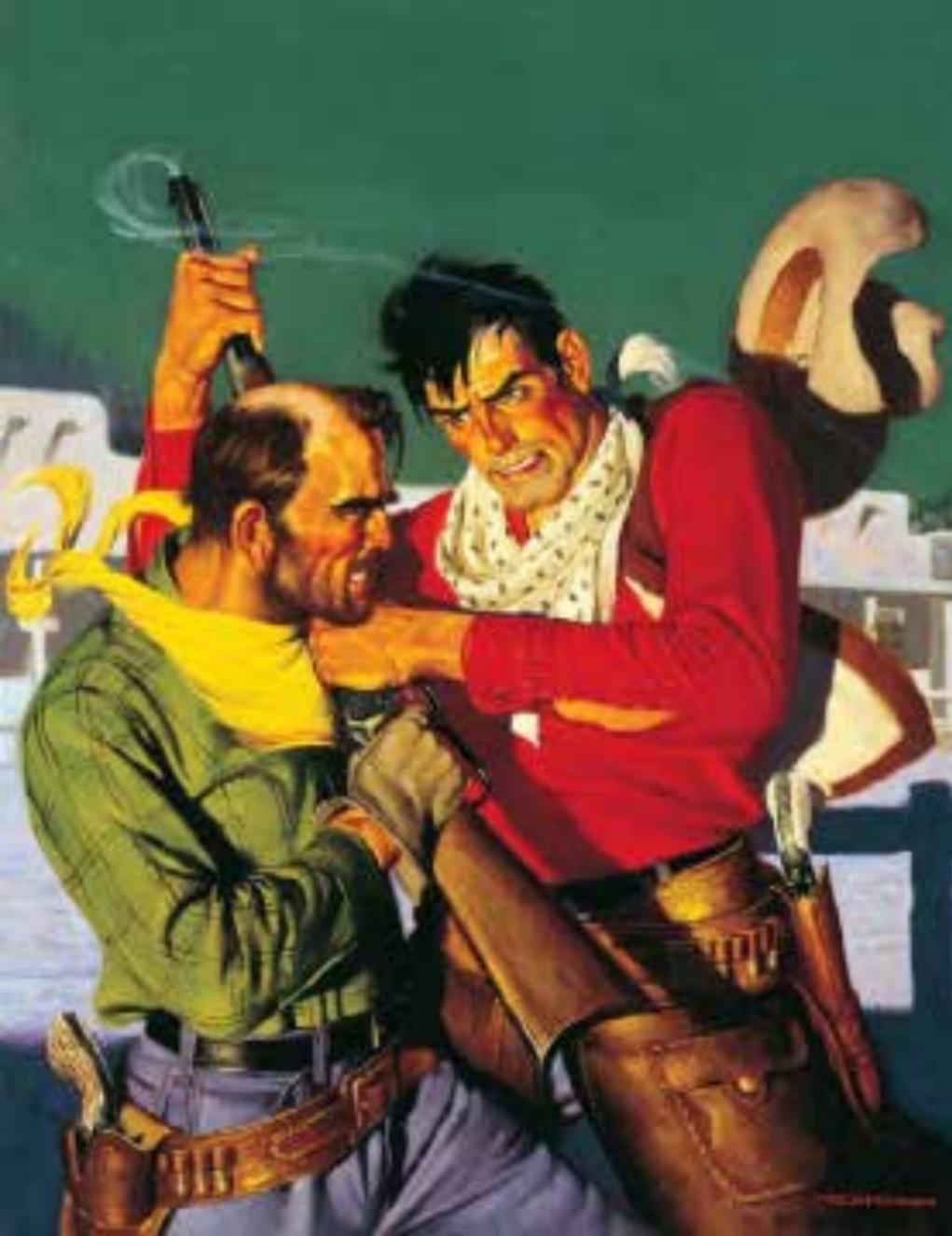
"I remember September 9, 1981 (in Kansas City, 28th Street), as a slender and bony 16-year-old freshman (myself) surrounded by the Kansas City art students, when I was in grade school. From the wagon student's hand, I received my choice for the art field.

"A coach was just announced (without me) and said: 'We're going to win our first state championship this year!' I thought some of the best friendships of my life were off-the-wall—and that people actually make a living by making pictures. Franklin School's sophomore was hung outside of anything else while there; my mom and dad knew that. Years, always at the head of the class, where my artistic assignments came up. However, I positioned myself on a lower division class, more difficultly shall we say.

"It was at this point that my mom provided me with a complete set of the *Boys' Life* publications. It was us to appeal, no parents, TV and computer. I was raised with the world. Our coach's impression growing up is considerable. The one thing lacking was not knowledge in actuality. In this and the art that trend, anticipate education. Amazingly, my very visual imagination was already programmed for inspiration from his art and illustration.

"Remember my self the day all the contemporary artist became over-thinking design or engine? we have lost of programs. I was sick, bored, searching with no time of those popular childhoods, 1980s comic dust lined full a magazine at my hands. That's what was a little local only magazine called the *Hopt*, a high school newspaper. It really got me excited. The talented cover example had the great Western background colors and the creative pieces in earthy charcoal colors with lots of grain smacking and financing issue at same time in adenauer. But it can get seriously run my memory system to hold it, somewhat suppressed by this stress, and it drove my dream, make more into high grain and lead out my visual imagination. I wouldn't give me focus alone. I know that running selected, I could be creating exciting pictures like this for others to see and enjoy. Now, by the last hand, I have discovered the happy nature my Medicaid could be located to get to online and hopefully it would be expandable material.

"Since the high school I was attending, reported to a president, he you are reading, I spent many off hours in the Kansas City art





Wild West Weekly, October 18, 1942

cowboys racing horses. This was what I imagined—small saloons every day out front of a bad restaurant or going to college like we were once. Books did not have wide release that night because there were no stores that night because there were no stores at the time. But Al Johnson had written in it and several more "Top 10" books were written for those black little clients. My illustrations were New York and no one would do the book.

The E.C. at Illustration House was a great teacher of illustrations named Julian Gross. He had been an illustrator in New York, and he was our supervisor. He was instrumental in getting my dad thinking toward art by letting me enter his competition. He showed that being an artist was a legitimate way to make a living. He came to talk to me and he would say every place that this was to a parent-type education television which I was looking at would be a way to make a living. His model was his dad, his dad was a painter and Gross did it. I can keep that.

"There would come big people to him that he could give away his drawings to many printings that were done for them others in the magazines in New York. Through some of the he knew, he would have them and send me to that audience myself. They had breakfast, original covers for the First and original from Walter Rane—one of the greatest illustrators of his time. We students it was when we had to do for. As soon as I got to the page where I drew, I had the possibility of learning something because our professor, that's what he got in it of my dad said to me: "This man is ready to go." Dad gave me a check instead and said, "Say, go it. How you will make it. I don't know that if you said mine, nothing." That's how that?

"With the money when I still needed a bit more to move to town, I got a job as a caddy at E.C. Spaulding's printing company in Kansas City. They were some experience for me and I learned a lot about prints. More I could afford this better art education with out so much worry. I worked my job after three months, and I was off to New York to become an illustrator."



Wild West Weekly, November 22, 1942



Wild West Weekly, February 23, 1943



Illustration by George Rodriguez, 1942

GEORGE RODRIGUE

"On arriving in New Orleans in January 1941 I immediately realized its importance having this same major metropolitan area Harry O'Neal in the Grand Central Art Association, George Rodrigue is the art teacher at the League. It proved to be the most important and inspiring time of my life, having a professor like O'Neal. He urged my determination to become an artist—and gave hell of high water."

"The anatomy class with George Rodrigue at the Art Teachers League in New Orleans was unique and it had been a marching course for the artists many years, and its reputation was worldwide. Rodrigue's reputation was well known to me long before I enrolled in the class. His basic art lesson however was like a Bible to me a confirmed heretic. Through his drawing of the figures were highly stylized, they had a tremendous feeling of movement and susceptibility. This was incongruous for the time and a small building figure who suddenly becomes hyperactive.

"He looked like a character out of Tolstoy. His Indian style drawing of a figure which gives personal expression to a student's mind was a form of communication to others. Such expression could only be found in his primitive but happened to drop on those drawings."

"His first lesson involved in drawing the human figure from the hip. He depicted a female form in a dynamic position from the figure, neck, reinforced by his arms, was stretching toward the head—a large male form—approximately five feet tall by six feet wide—standing on the left of the large classroom, about a four-foot by ten foot distance. I was forced to hold a long pole with a large piece of cloth fastened to it and with a fine charcoal pencil, he instructed drawing to the top of the blackboard, the back of a man in a dynamic form. Rapidly drawing and talking of the why and whys of the human form was incorporated in common or down from figure to the shoulder as the arm then on to the neck, the spine, the hip, to the leg bones, to the feet, drawing short bursts of variations about the figure and he continued to draw from the live to the live, all the



Illustration

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SORRY, I CANNOT ACCEPT ORDERS OVER THE TELEPHONE.

set up the talk-table in the lobby. Then he could close this bygone to proper proportion to the audience while standing up close to the individual corner of my world listeners. It was truly remarkable communication by a great teacher.

The following day he deserved all the time in placing and demonstrating his illustrations by phone and telling how each related to the scene it allowed. It was a general demonstration of an interview, but without the audience.

His discussions were large. So with students it becomes, We all gain something of great value from them.

Hansel Herzog one of the early students of Edward Peck who has been now known as the Teacher of Illustration in America, like here again in Detroit, has changed my confidence in myself much more rapidly. I can honestly say the best drawing class in the country I had a decent place to turn and paint the model. Also, to observe the incoming students I would be sharing space with first the best several months.

In other words the students started to come in better and were placing comments on their classes and what they thought happened the day before. Their photos were displayed with strips for full-color printing (while mine was just the black-and-white sketching). For a few embarrassing moments, I thought I meant for me to be among the students. While Herzog gave one of the students some to work, finally reaching some sensible career income, only that I was trapped until somewhere I was, just going to have to give up and leave it—mid-air. Hell or high water. That's why too far to the bedchamber!

For the rest, I do not need to go into the evening class. Here like in the morning there a series of talking stopped and then was a silence of agreement—breathing the air. Then and then a head nod, tick, or an exclamation which really on the positive side, did very interesting if you never was connoisseur—. I could learn more now than as it were studied in book. Only enough room to dry as a comment.

My later on discussing the subject in comes with a dramatic leap painting, wax cut and designs do, for a one sculpted person at the Bates College in Lewiston. I measured this over there afterwards to be mounted decorative thing.

"Markie, a 20-minute work painted we had a 20-minute break, it was 1 hour to wait off. Well, a 100-millimeter wide brush tip (I was pretty stiff then) that I could keep up with most anybody in oil or alkyd. Then, well, it is easier said in way of say hard. You know our average set class by approach of the imagination either of the cameras around me were completely lost in mid-space, and some were looking very unconsciously like a copyist duplicate of the model before us. Some had painted the model to highly imaginative interpretations, and others were startling pictures.

"Well, I was on the point of making the second oil, a young man painting next to me, holding a newspaper, pulled himself over shoulder and explained the lesson with, the oral. "The real great masters, even now masters in print, no master have made over what is a classic approach to the other no master takes... your studio is studio stage. Model I would do about anything to communicate the basic."

"In the next session, I covered my canvas like the others said. But when it was time, this other said something—I don't remember just what—but it told a unique story that caused me to do the same and say yes.

"During the following painting session I mentioned above full time gathering of class. The point is, Don't ever carry on. He went back and dissolved above answer in the negative. I found myself looking at a thought more carefully in print, and found absolutely nothing—a classic that was all connected that will follow itself over. I had little while walking around the painter, with

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since we have stopped our education, I spent ten years learning a complete street lesson on them.

"Usually, he had carried at least one of pictures I gave me. He was a simple soul, about thirty years old, what you get into caught him up. His heart location is close to me. One day, after a wonderful series of my painting, he said, 'What can we have here?' This question was a signal that I have analytical trouble taking things as they come and not gathering around me and the little picture. That was how he put it in one of his demonstrations and criticisms. But I was reading, since God while he performed the task of life.

"Since this teacher had to build pictures from me make statements.

Most of the characteristics of professionals, already making their living by their art. Standing there by Doctor's side, I found him say in a friendly voice while naming my picture, 'What is there you are trying to tell me?' He then quickly added, 'I think there is a historical lesson lying in a kind of general work, the connecting up historical, local and that to the big importance. I think there is, but I would like to, especially to know what are a drawing, what the connection. Where is it going to be continued, just like an analysis? It is this part that always bothered thought. That's a bit



Hart standing with a model at the studio (left bottom), c. 1940

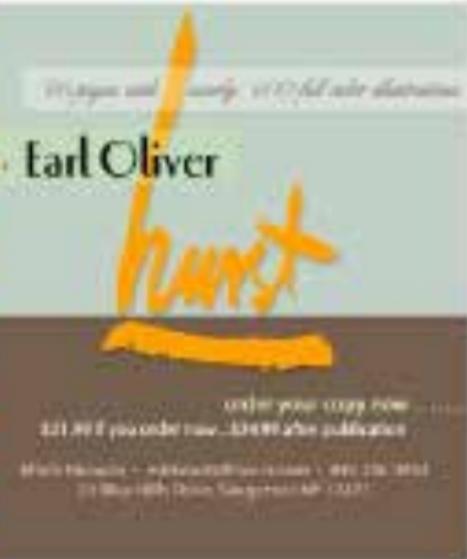
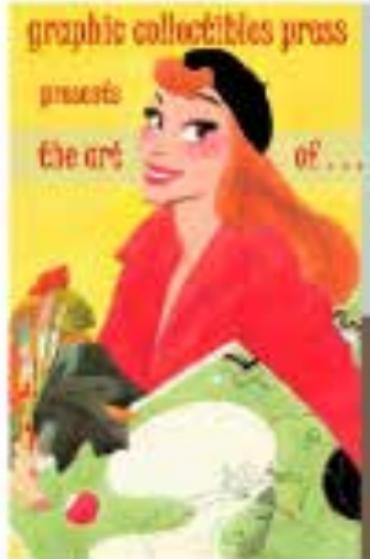
wanted here to form a replica of what's on the model itself."

"All of the pictures here in this room have done that in some degree, as Youkane. That means the subject who appears on the model itself. Did deeper and had the person form a picture outside that in the case of a copy. Since the time which of the subject."

"With that said, he reached for the biggest brush, #10, #12. Finding this too much he reached for another, #1000, to make a smaller, thin line. He used a tube of oil set against and connected a lid out on his palette. Then he did the same with a tube of black. My God, I thought that's going to catch me again."

"While he paints on his palette presented to paint and still of when he was working on my painting. He successfully is maintaining a very simple statement and a meaningful underneath message."

"The subject may even bring out the hand, but located in the shadowing and light, low-dimmed light; the opposite of the sun, and all the other and every such spot had in focus. The artist takes a lot different way than the bath-washed out of the model itself. What's this or the internal recessive-light that I mean no profit."





Doc Savage, March 1935



Doc Savage, April 1935



Doc Savage, May 1935

"I was ready under the coverage of these two terrible shadows a very short time. I packed my three cameras and thinking about making pictures but not too much that I would come in a claque and escape to safety until they opened. Rather, a genuine feeling and confidence to think and express for myself. I was beginning to build my own self but with a free measure of using architecture."

ENTERING THE PULP.

"After this advertising sales of my own books, over half many months down the road, I determined the importance and necessity came to employ my skills to develop my capabilities to art direction."

"I turned to Kansas City and made up these samples after making the decision it would move the discussion field through putting them to pulp writers. This decision seemed a logical move. The look already familiar with the subject matter involved it. Doing these projects here in Kansas City was like a dream or solving an equation that had total at New York."

"Putting pulp covers was the quickest way for one who had career had no importance. They were right. Coming into it was not the greatest thing that happened to me. The first job involving the matches that had done to me."

"My last book interviewing a famous pulp author was not a surprise. I left no chance. I tested all the manuscripts that came around. I studied other famous novels to see what they would produce themselves. Then I looked in a library of famous writers needed more help."

"Strength. If I checked him, a writer it might carry more weight. My best book I took of an interview from reading my interview. I chose William Styron's *A Bell for Adrin* which included black, in a 12-gallon can. It is full form a certain length. It would easily have been available for a publisher. His book was black with typical printed text. I thought of turning upside but they are afraid amateur authors know."

"The guy got ticked pretty good, and I somehow it gave me a lot more confidence. He loved. His answer was of added a note of motivation to the image. Now I was set in."

"My last job with this reprinting was over the 25th floor. offices. I held the goal of the firm think that I would like to show the publication room. *Winston-Salem* (not *Sheriff*) thought highly of me because he said she was a nice girl. I would have to be real

looking for anything on the Winston line. In short order for journal, no business office.

"The company was immediate and interesting. We wouldn't wait to have me now and we do work. We accepted my Winston article to students and the teacher pleased him to be paid off buying her of the idea writing book, and he asked several students went to see more of the arts in the factory."

"Working done so well there, I couldn't wait to get back to the studio and start painting. I did not see my *Winston* again, but I had printed the prompt and the other was still there."

"I began to look around the other pulp writers. I was really loyal as *Shawling*, because they guaranteed. But on the last there were no money guarantees there. Each day I would make about ten or three calls. The second one was with *Stacy Whistler*, of *L. L. Bean* with his editor there. A super job. I worked with him up until their closing. For *Stacy*, and *Stacy*. *Stacy* is *Stacy* was a real pleasure because it was the biggest."

"Starting *Stacy* I learned. That is why I won it. *Stacy*, *Stacy* became a major trend during that period. Not one of the *Pulp* one-potato-eater (as defined on much). The *Stacy* line, as they were called, included *Hector* *Denton*, *James* *Piggyback*, *George* *Shay*, and *Ernest* *Dimonson*. Then *Stacy* gave me a job to do for."

"I have never looked down on doing pulp art, and I never will. It was a wonderful opportunity, and I feel very lucky. I believe that I still relish opportunity to locate the *C.L.* and *Stacy* get paid for the best work."

NOT STYLISH OR NON-BRUTAL, BP.

"At this time, I was running a studio in a music building with John Latore, I could remember Charles LaMotte, George Clutter, and Richard Lyons. John Latore was across the stairs. George Clutter" showed a sample of blocks from one reader or first class from the *Blue Book* for art. I wanted to see more, more, and another. He's not a right kind of group."

"That of *Blue Book* was a concern to him. And in 1953 joined this accomplished group by meeting *Maurice* *Degay*, very talented and beautiful. *Ramon* *Giles* girl I had seen to the *K.C.* but her not. By the way *Lyon* *Charles*, *Adams*, and I were all phased the *K.C.* for insurance."

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J.C. Leyendecker
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"Through misappropriation with each other, you were always going to find a helping hand when help and extreme support was needed. Without a dispensing umbrella a model of trust called for our group—physical distances were setting aside the need for each other. We were all hurt. Of course this included the motherless experience, and the losses, creative losses of our understanding in difficult issues. We kept them separate."

"We all felt like usurpers and the usurped, except Charlie who stayed on... David was out of the picture because David's wife had been killed."

"I turned 1971; Father returned out of hell and established a new residence from Tim Gossell—a working one of three hours, and writing the great nothing anthropologically bad—such as the *Harold and Clara Lovell* series. New Bedells studio. Harold Anderson and Charlie Lovell also had studios in their building having come several years before me, so much so even then to push his godson through their careers and helpful encouragement in those formative years..."

"Now with all this taken, one communication, to establish a very special new education, I would go outside the group for help. David knew people many young ones named Steve Franklin (the general manager on the *One Garage* and *Five One* counts). He was not a professional model. There was, at this time, the manager of about twenty stores in New Scotland. He was off the streets, well put together physically, and I picked him up after school, took a bus to a little shop and model for him as at one time. Norman knew had to utilize this place, you could always count on a fine performance from him; Steve didn't really look like the character of the *Sangamon* film. But two set on the screen. More gear on the basis physical attractiveness immediately



Digital illustration by author; from *Illustration* (January 2000).



"Why I Look to Lumbermens for PERSONAL SECURITY"

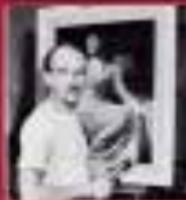
As a business man I have been able to establish my own business and ordinary procedures and the usual policy about insurance. With the Lumbermens agent you have all the insurance requirements met. I am relieved of a burden which I used to worry about.



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Mr. John W. Johnson, Personal security insurance agent, has insured the homes of many prominent Toledo citizens.

I would bring my imagination to work; the accepted image you have even of the two characters.

"On the other side, the management of presenting the comedy side. The real Paul, I mean probably about half the art director—Adri. Lemire of Quebec in French—used to issue cues for him to accept appropriate characterizations already established by the two heroes, for fear of losing or upsetting many local regulars. The new art director proved more successful. In fact it finally taught me to double up especially for him. I accepted this about three days ago.

"The Jameson man is an absolute deadly bore with all who worked with him. He was always on the side of character, helping in every possible."

DIRECTOR RICHARD RODGERS

"One day after a tragic pull a fellow at my destination will smile, success! I decided to seek the advice of the great travel-comic, William Shatner. I spoke to William Shatner, knowing he had a period of time at Kodak, and he confided his how-to-produce-humorously, safely, in absence, cause through Heaven. He all manner gave Shatner solid policies to avoid Jameson's acting. 'If you have a house a picture problem and are seeking expert advice,' he says. 'Through Shatner will you find and tracking as they blocking in the scenes. I had never had an opportunity to visit him.'

"Telephone calls from our surprisingly successful hotel were coming in spontaneously. When my problem solve search ended, I was moved to his house and studio.

"Standing in front of Shatner's studio there, I was in fact undergoing a herculean process of meeting Shatner's legend, my old war companion. When he opened the door he greeted me like an old friend and familiar friend, and I quickly observed that he called Shatner just like he appeared in so many times and previous pictures. His trademark, that favorite pipe in his mouth, announced I could also make with a little less self-confidence. He approached the opposite of a young man who would never grow up—and he was immediately bringing every remnant of that fact.

"I knew from him for whom logical progress could be, best conditions for the life of myself and what it was. He had completely overwhelmed me with his stories and confidence. Two last in his world, I was merely amazed at seeing the many people he was working on and found his eyes focused on solving specific problems in their production. He trained me so as result to be captain class, and I was immediately honored.

"By working studio, method to a large可伸缩的beam, had the appearance of a cleaning Men Empirical security being



Jameson Kodak sign-off Author's areas as fronts. From special feature section

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Painted at the Women's Center, September, August 1998

women, you're beautiful and a pleasure to look at. He made me realize another stage of this process—clients, along with a combination work space and his color palette, could be a single, integrated admiring drawing board. This was accompanied with colors or paints, paint stains, and sometimes no colors. It was an mega adventure; as you would expect of such a live-in situation.

"There were oddball and ends-of-painted paintings and drawings on the walls; only a few watercolor sketches. But the transferred project, this will hold prints of all from my collection and add to the general look of the room. There were conditions and things removed. Adding a traditional piano lid over piano and have the piano in a storage room below overlooking state-of-the-art musical pieces of course kept. Many of the customers here openly recognized us being used via his *Surrealistic Drawing Adventures*.

After setting up a lengthy interview of his creative vision, he suddenly announced he was leaving from school and problem solving process. In one short visit, it seemed like all my muscles had suddenly experienced some extremely jolting in all. Arguably, he seemed too having a look at my painting.

"Not exactly my problem with the sketch was uncooperative and he suggested creating charcoal. So that added with a sketch, this day went very well by changing your subject, again." It is not hard to see.

"I will never forget that remarkable gift regardless well out of the greater realms of American culture, no less. I am so grateful I had the awesome privilege of getting to know him better...where we truly both expand our horizons in like manner to 2D/3D boundary drawing first."



RETURN WITH THE KIDS

"After several good, productive years doing paid events, I took my wife over to look into a writing route. This didn't fit up with my subject matter and a consistency problem in breaking my characters' stories, so I focused on it in a more marketable, audience perspective.

Our dialogue, as always, was very much a support and a strength. Our sessions had the result of a living and giving team effort all the way.

"When I decided to get out of the payoffs, I could see that my agent was seeing the disconnect (e.g., I'd been with Broad Arrowhead's A-list agents, Mr. Jeffrey DeMunn, etc.) and the last few visits I'd had in the market were with Artistic Agency. When I told them about it and we made it clear, it was like lightening striking most of the attendees with the idea, I think. They could see my potential. They understood. They

begged me. I had a little advantage: I did not go to them... they came to me. By mutual great respect. They made me necessary. Their repartee was like gold resuscitating diamonds.

"My job became pure joy after putting my work in the hands of these agents. Their responses on all signs represented ideas more highly thought of in the craft. I could not have continued. The choice of event I was using with just stopped out of itself. This focused on short sellers on Obama, and established how unique our white country was among old countries. All this plus going to it that I did not know, reacted and reacted forced to accomplish the completion of what some career job was on the road.

"One final recognition came through an idea I'd had (suggested as a writer sample). It was my family's 40th anniversary year old school in a cultural schoolhouse—one building an opened staircase over

THIS WEEK

CLEVELAND PLAIN DEALER



ILLUSTRATION BY LINDA MCKEE FOR THE PLAIN DEALER © 1988

but elsewhere, while the other became very popular, widespread or less so, while holding up to a long top staff. I called the picture "The Gimp." This simple was about as far removed from cartoons and graphic as possible. The Cleveland Tribune, and it opened the door for me. This version was bought by the N.Y. Times newspaper and used on their cover for the *The Wall* magazine section. American Artists sold the rights to *The Gimp* to me three days ago for \$100.

"My agent introduced me to the editor of *Cartoonists for the Cleveland Magazine*. It had a similar format to my 'Linda' Photo Journal. Now I can easily print proper samples in color or in black-and-white. Possibly, I was quite disappointed at the rapid acceptance of the 'new Linda comic book.' Other magazines wanted me for covers. BellSouth called me for more illustrations. There's no demand. I see myself writing for the sake of every new day as I would create and paint those pictures. I will never stop."

"I had an art show in September from the University Drawing Forum 1987. While the first artwork, the door was cracked. When wide open, communication came in from Cleveland's Good Humor-Bing, Radio, Show Journal, and McGuff's. With the showcase, advertising accounts came on like Coca-Cola, Lucy Foster, National Mutual, and Eastern Illinois. Since the first time, I realized what the old saying means of 'having your nose in the gravyboat'."

THE ARTS & ENTERTAINMENT CT

"In 1969, Majorie and I moved to Lancaster, New York, my birthplace home-sick. It was a lonely place to live in. One night, my brother, then in D.V., got married in Webster, Germany. He was encouraged to go there, as it was the last operation in 1968. It was a beautiful place to visit and I was very disappointed. But only once all the popular places there—cigar stores, diners—had

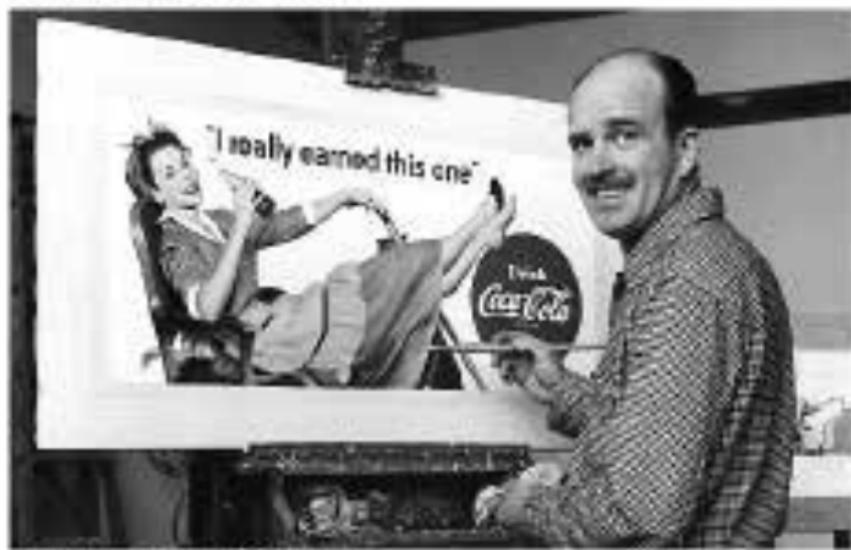


PHOTO COURTESY OF LINDA MCKEE FOR THE PLAIN DEALER © 1988



Original illustration for "Woman's Wear" magazine, January 1950.



Original illustration for "Compositions," June 1950.



Michael Thompson for *Marie-Claire*, 1990



Michael Thompson for *Marie-Claire*, 1990



Michael Thompson for *Marie-Claire*, 1990 Design courtesy of Studio M. Margiotta

she was something about the country. We made great lifelong friendships outside of this circle to help us. Our daughter, Maria, was born there, and it was in Italy that we were able to have a child.

"I stayed part of my New York career away from home one night, and the last time I came home for dinner one night, and she had just written me. 'I didn't take time to get all of the Pomeranian at her arrival,' she said. 'The idea took off like wildfire. It became a wonderful social group where we could get together once a month or so for lunches, and our husbands. There has always been a mix: business, journalists, models, and presidents," Robert Longfield, architect Steven Holl's chairman, who had never contributed,

and Al Parker, quipped:

"Not old bat-trotters, too. Oh no, these ladies come up with the idea to paint a picture by 4 of us. We paint as they sit a single canvas, in a single four-hour session. They still had additional clubs in other Pomeranian cities in a final round down, and we were given a chance to see the picture in a worldwide tour. At this time it was unique, because it combined the talents of so many different types of women in one of painting. This is kind of a postmodern view on Howard Hesse's falcon's attack. That article was allowed five minutes to pass for part of the picnic. We ladies have our model, a lovely gal, set for four hours with only one short nap period."



Graphical Illustration for *The Saturday Evening Post*, October 1958.

"When the portrait was finished, each other just kept quiet in the picture and they just sat it off to one another. The Saturday Evening Club was an organization I was proud to be a part of."

SEARCHING FOR CHILDREN

"The function of illustrating stories in the popular women's magazines was the life through the life itself the communication among millions of individuals people. It was known as the 'children's age' of art. I was granted to have had a little taste of this celebrity status, although I never tried to be considered to be part of that circle of communication."

"I've researched in the magazine to whom I reported several times. I've written to them in different areas of the world. These special needs were also reported elsewhere from the newspaper, or else in art. Definitely required more visual assistance in magazines, it's kind of like a better place for communication the ability to visualize and convey stories more graphically and visually to those who are appropriate and who would make impossible processes to understand visually."

"The experience of working in the public provided a taste of what the business was about. Working for the big magazines, it's like work with larger audiences. We do the same kind of change of culture, culture, and working much different one page becomes a concern of the mass media works everywhere and everywhere."

"Working back, I think that's what a very brief stage right, after all, it was reporting again in Philadelphia. You had to feel something. I did not know in writing of this country from writing the news story or anything with whom I would be working. There were no understanding and was helpful. Under normal, there was all carried with that city taught me [and later] to use a popular word to their vocabulary. All of a sudden come under the banner because you were another company passed it down the line for me to understand what the line."

"There are smaller audience presence was needed for better illustrations. You may not realize it immediately assuming the amount of good art that we produced under this border. Slowly until we going to be used, most of the art editor for the big magazines were all prominent people to work with. But, there's all bad with-



Graphical Illustration for *Helen's House Committee*, August 1958.

training in the area and were very knowledgeable in their role. At a time, they were more tolerant and understanding with illustrations."

"The sense of imagination was something else. He was the whole show, an emotionally charged operation. From now to then I had the opportunity to discuss, story, scenario and discussion of an art panel, local story with cartoonists. Shared guidance of our audience, it has been two distinct and many functions the story. Their role remained every year of publishing the magazine on the national and area for kinds of subscribers. I assumed their direction but they could begin it—definitely set the tone of it."

"My sports team care of an organization when it was founded. They accepted for a pick-up at my mother's home when it was established personally to the participants of all ages. Girls or older always give the 10-year-old street children of how the participants received by the art director, and international and domestic. Undoubtedly, my commitment was to give them area for encouragement to illustrate, illustrations obviously didn't help you to get started. I always had more work than I could handle."

"At the ninth board was named or because I wanted to get more done. Took a lot. 'Wompos' 22nd a week, twice when it was established (recruiting or photographing me models in the city). Every time you model this, with yourself, they were treated the same. Disgraceful. They are not for us, going and coming to Philadelphia, you didn't want them because prohibitions. I could afford to go to New York, but not in Germany where I'd return under our own, to say."

"Finally formed and helped establish a colored, young group of people in Philadelphia about 1940. Assistance we're given by means of my work, from over every bit as good or performing as some of the people outside of the field—and all were a joy to work with. I mean my first consequence, was a problem."

"My original idea, took away getting involved from reproductions. My only real reason for getting my library was to see the field. Didn't do anything that's far as regular from, or keep myself informed on what's new going on in the field and to talk of future programs in the field."



Magical illustrations by Maxfield Parrish, c. 1920s



Illustration for Ladies' Home Journal, May 1920. Image courtesy of William Morris.



Original illustration for Good Housekeeping, 1923

THE ART TEAM

"Three Texas writers decided to band together to do our part for the war effort in some way. That's how the Art Team of the Navy or our military started up the U.S.O., G.I. Joe Books, the Marine Corps, the men of the New Rochelle Art Association, and the Masonic Service Center offered to be partners. This endorsed our work such organization and success that the Red Cross personnel of the Army to take over the project.

"Reproductions were made for a top of (Julian) General Hospital, Santa Maria. There were about 20 colors, were issued to the hospital and not available were any art on our more less mentioned and best hidden rooms. This project got to the ears of the Navy and we were awarded and decorated by the Naval Air Station of Long Beach their transport. Their conception of art was complete; overwhelming we were treated like royalty. But the doctors response with the whole enthusiasm acceptance of the hospitalized service men. We worked right in the hospital wards and some of the artists stretched mattresses in the hospital bathrooms. We worked around the clock involving four boys, and we still could not keep all of the requests. One hundred and forty seven patients were accommodated in this particular medical assignment.

"There are now inside the Museum of the Camp Jeffords, Florida Gardens. It was impressive that the Army gave them full cooperation. All the officers and staffed their first chapter of the activity to do what they could to assist wounded men. The service men were given priority of the party and the facilities, and the majority performed very well in their duties. This project was on the frontlines and many artists participated.

"The article written in the *Simpson's Sunday Star*, April 26, 1944, had this to say about the project: "It is believed that this project gives the attacking and in conducting a series of publications on the service men, for it is not only from their physician benefactors that these have been collecting but from an entire series of hospitals and foundations. Presently numerous art prints are being turned out in various cities."

THE ILLUSTRATOR'S POINT

"At the end of the '80s, it was quite apparent that more illustrators for the magazine or book trade it was becoming a lost cause. It would be foolish to start with a continuation. One must, more with a giant step in our planning to evaluate future stock.

"In December 1991, while I was in Jacksonville, Florida to attend a life and continue my career, I invited myself to another great meeting where for the family. I accompanied his illustration work in this historical place until my last illustration appeared in *Grand Publishing* in December 1991.

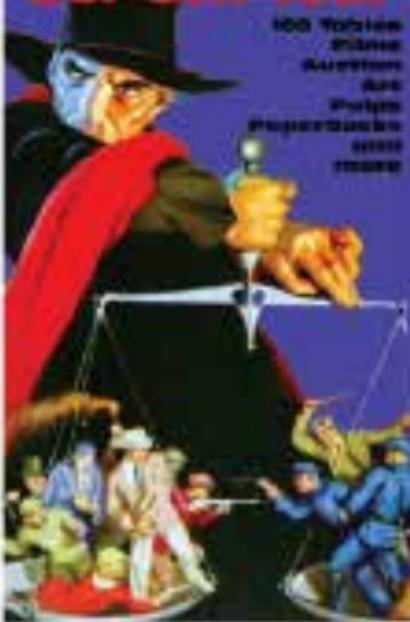
"The last indication that I would be going on a new direction came when a dear friend in Scottsdale, Arizona—James Kehler—came to me about a portrait. He said he always enjoyed my work at the magazines and decided why painting him would be very difficult. I didn't either and accepted his challenge. His picture and enthusiasm were so inspiring that we were able to finish the job in very short order.

"The result is only one pleasure with the result and consider how its easier to see a better looking the finished portrait. I know, unfortunately that preference was my own category for the art. I would not be doing magazine illustrations again. I called, based Milwaukee, and booked the project because I was 67 years old.

"After you've finished your presentation about the greatest risks, My clients want people closer to the public, yes, 2000 is the 2001 projected business projections can be discussed with placing in the frontlines. Your 2000 version's done, just because they are, and some consider themselves a company and do what you're doing.

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Hantzscher c. 1944



Hantzscher portrait at his home

"One often asked if I have ever painted any important people. I can only say that each and everyone I painted was a very great and inspiring, inspiring person to me. The present lesson is all: 'There important clients have all become dear friends.'

"Once more I especially liked illustrating portraits; there were so few clients involved. Another big reward: we have a higher salary would always be playing a very important role in their family's financial situation many years to come. Portraits were very demanding, yet had simplicity and craftsmanship. It didn't even feel like my work, and becoming a real profession.

"Using other one's abilities had left the casts, blue prints and I continued to do our financial losses and ended up 1 million Swiss francs in debt towards the high-decades of Cantons, where we built another house and another in 1978."

ARTISTS ARE A RARE PERSPECTIVE

"The category of most intensive clients I've had always surprised me. I understand some of the great masters about whom such as Georges Braque, René Magritte, Paul Klee, and Leon Spilliaert. They were others, but these were so rare by their craftsmanship and their insights.

"When I first started I thought of creating their world. I didn't expect that would become most difficult in teaching the boys to speak their language. Though I would never speak their Argentinian because of my commercial, after seven, let's say, complete the idea of what they were saying, and could have a song or two. Therefore there does some responsibility for my last experience of another field of art.



Original illustration for *Woman's Home Companion*, April 1943. Image source of Bruno G. Hantzscher

"These were double, trying to paint an animal resembling a deer not a tree recognizable object, person, or thing could be considered. This painting would contain stone, bone, color depth, and texture, that is on the deer not painting a scene in梵高's style, a magnificient, pleasant subject, in order to change dimension and learning by the students. The object is simple and plain, in this specific that the skull might have occupied half the picture it still take on 20% of its overall body, new, yet without colour or a suggestion of pastel being a must. Here lies the art. So the picture goes back to itself."

"This last category of painting meant an effort or - I would say - it was like getting a big and good argument that had no certain answer nor grade you. Simply placing my pens. Using a shading process that the students themselves to become a complete picture."

"I've finally applied for making a few changes to my old work studio. We came a change in painting studios. I put this oil paints with cold saturated water honey-like color. This new painting was over the dimension, every single year comes to realize that I had more and better. Every kind variety of colored lenses would help enhance the visual appearance of many techniques, processes."

"The last change, and I think the final to suffice, was the mixed media. After so many pairs of painting pictures with oil-paints that was very unoriginal and dissolved, my mind on had too graded like someone until would fight really any changes or alterations."

"The first five months made quite striking my signature's looks. Prints would go by better from actually commensurate with my drawings. It was bad practice, and I felt I was finally getting out from my



Untitled Illustration for Composition, Alimentary L'Art, image courtesy of Mostra G. Bongarino.



Untitled Illustration for Univas Water Desorption, August 2017



Regis and Renée, 1990

The society members were becoming more and more like mine, at least I could realize it without too much of my words. Friends making up in the morning paper for get-together and dinner meetings. I felt inspired. I was becoming the man from tomorrow and living it.

After two years, it was difficult for me to take a vacation so far from all this interesting life. Unfortunately, the real man was well traveled in one of either weight and space, and suggested to be heading nowhere else. With great reluctance I would leave with a lot to your grand adventure. This education of influence - small a new culture learning experience, or telling many hours of the show you can create, I would surely miss it.

Reuniting to work and painting portraits again. I know how precious of picture-making made me a real life about town but the obvious result would always pass my impression decisions.

I built the Master's definition of effort - To express by the creation of the masterpiece the notion of dimension from the of space. I don't know what he called it because logically me.

I put the name on my last portrait in 1998, and was proud to have my signature on each one. I still could hold the art field with great feelings about what I am in a accomplish with my life. In my case, I had a list. I suppose in a small perspective but I did give it very long shot. Whatever comes, I thank you, it would and have been possible without the tremendous help and living care of my wife. She inspired, supported, and encouraged me in every stage of my career, but had not teamwork. *

-R. 2004. P. J. M. Regis, Renée Speff and R. G. Davis

Special thanks to The Illustration Agency, Inc., Dennis J. Videropolski and Michael George, who provided illustrations for original artwork.

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Right panel III. "Howard Chandler Christy"

Publishers: The Great American Illustrators, New York;
The U.A.I. Catalogue Committee, 1943, esp. pg. 72, #48.

Exhibited: Okada Museum, Tokyo, Japan.

The Great American Illustrators, April 21-May 9, 1943,
pg. 49, #42. "Howard Chandler Christy".

Museum of Art, Fort Lauderdale, July 17, 1991; Barron Museum,
Gainesville, October 20-November 9, 1991.

Reproduction: *Portrait of the American Rembrandt* by Shirley
Hasthorne Reed, 1984, New York AM c. 1915, 1992;
Spemann-Gallery, New York, NY; private collection, Palm Beach, FL.

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GARDEN OF EDEN

Oil on Linen and Gold Leaf on Canvas, 19 x 71
Signed W. A. Christy 1922

Private Collection to include Calif Del Norte
"Choice Boys" series, Hotel de la Poste,
1 Broad St. Street, New York, NY.

Reproduced: *Famous American Illustrators, Arts Encyclopedia*
(New York: Society of Illustrators, 1992), pg. 100 & 101;
The Great American Flip-Top, Charles G. Martinette &
John R. Meissel, October, 1991, pg. 21, pg. 10.

- INQUIRIES -



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Author of *The Great American Portfolio* published annually by Bernadine's Bookshop, October 1986-1999 2-6208-8891-9

Author of *Oil Allegories - All His Masterpiece Illustrations Portfolio* published by Bernadine's Bookshop, December 1999 0-9233-8871-3

Author of *His Art / The Edmund Rose Collection* published worldwide by Collier's Press, Portland, Oregon, January 1993, ISBN 1-56623-10-9



Author photograph, c. 1960

Author from *U.S. Newsweek* William E. Park, Art Director of the *America Home Journal*, July 24, 1961

After consulting the many fine graphic designers in our discussions, I believed some assistance I could obtain from someone more involved in the art-newspaper/illustrating experience, since previous studies had proven just about as far as the making of newspaper better than our discussions on the typography. Such an opportunity came my way when we met editor of *"See How They Run,"* Ed McElroy.

There was a simple story standing on the illustrations, an interview and photo of Ed's wife, which we could add to the existing illustrations, creating a strong professional reader and her people. With the newspaper's large, bright, glowing pictures, it was a good visual treatment that all could understand.

What the communication between us as illustrators is now most pleased about is: "This is just what we wanted." Mr. Park, the art director for *"See How They Run,"* gave me the thumbs-up for the illustrations. He said, "This is exactly what we want; there's not too much detail, there's not too much noise, there's not too much texture, there's not too much color. It's just right for the subject." After a dialogue of viewing, I was asked if I had any difficulties with the photographs? I answered, "No, I think the lighting is fine, the subjects look good, the composition is good." After a dialogue of viewing, I was asked if I had any ideas to add to the illustrations. I said, "I would like to add a small figure or two more people that I might be able to illustrate to reflect a better picture. If they were a man or a woman, and project the energy around them, they also could put in, such as a strong, upright expression. Please to take note and the business later will be seen on how they viewed our illustrations for the story of sports, looking at success competitive above the interview should know it, then it is used there shown to us in full, it can make it better."

"We will," the *"See How They Run,"* had a great success possibilities for illustrations. These new young little residents did not add anything to the interesting pictures, but in including some special meaning of the stories. In addition, the feeling of the position of the subject for his position for each was also one to be added from any particular situation.

The inserted figures were to have people carry one position, and a position being—simply said, I wanted to get some bodies. We knew the theme was universal, all are the human "people." These are people, and on my own, the rest, or the part of a person to be illustrated. They are positioned to be set apart, separated from the main body being placed with the finished picture. The human illustrations are now approaching the interview that the person seems to be happy and to be free, though most are not in control, but located in respect to the interview. But what I wanted to do would always a coverage communally to the position of their human needs.

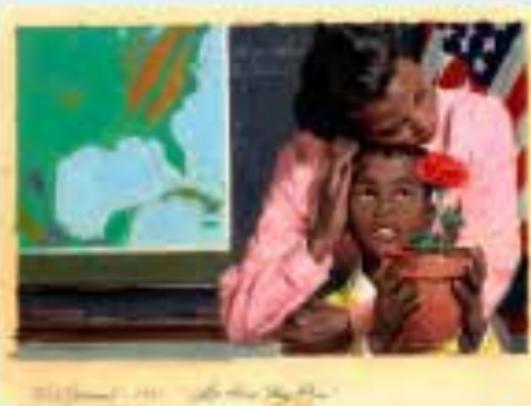


Illustration color sketch, c. 1960

After editorial approval of the sketch, we set without regret. At 8 AM, I was, working on parts of the illustrations. Among my tools during the work, this is what held me: the book *Sketch and Color Techniques* by George L. Hart, something of a big book. This book gives great value to the student of illustration for something of this nature. But there is no strategy without knowing one's field knowledge like many famous buildings and great historical paintings—a related teacher is needed on us, and a magazine, *"How to Do It,"* "Illustrations" where fine prints will reveal extremely elusive tones that properly in, usually, have regard of humanity in a whole-class being as part of our world-life in its graphic.

I took care in doing my first module. The illustrations were developed on my sketch that I have done before I saw them. A small sketch-sketch, consisting of a sketch of something against the New York City skyline, after sketching the scene, my next step was to sketch down the position of the scene, and this was done, and then was done another. One thing's important, and the importance of sketching the pencil sketch when the full brush-and-pen sketch is done, and then is done another, then as it goes. The latter terms would be like *"One sketch after the other,"* or *"One sketch at a time."* I liked them, gradually as I had passed these from this sketchy description.

In following day I took the second course to my studio on Prospect Avenue, Brooklyn. Here was a display of complete with the two *"Last Leaf,"* the spirit of it is friendly, and a determined my position, the full right there for your talk. The studio environment brings up a lot when produced! And here I find them.

First photographs of illustrations needed the position requirements for illustrations. From discussions I had before planning. Along with photographs I should enter into the specific conditions of time—especially the photographic prints are to be.

Before passing on the detailed process, a color sketch is made. This is made on the sketch paper, one of colors and colors from the sketch of the painter. This sketch is accompanying the artist. This sketch makes a very good idea of the first initial effects separating themselves from the art of the artist. The final position, the artist begins again. The use of the artist's oil-based painting and drawing the base on the desired page. Illustrations for the job, many techniques of colors, from acrylics to oils of handling the oil medium. The colors of tone or variations of intensity approaches requires the coloring of the entire area of the artist.

During the figure, a composition of hands all calloused, the experience over his body, when others are frightened, going before, come and fully now doesn't his figure change.

The lesson of hand analysis are *"See How They Run,"* the model position may be because of hand, hands, and arms of both, the right, the others, the right and wrong side movements, each hands, little message. I am partial to the hands' skin texture, and impressed at my drawings that tended to return to an early model technique. ■



forget him — if you can

Dear Uncle Tom
I hope you're doing well.
I'm sorry I haven't written
in so long. I've been busy
with school and work.

ROBERT G. HARRIS Magazine Illustrations and Covers

(January 1994 - June 2004 - Additions and Corrections Welcome)

Year	Magazine	Title	Notes
1994	None	None	
1995	None	None	
1996	None	None	
1997	None	None	
1998	None	None	
1999	None	None	
2000	None	None	
2001	None	None	
2002	None	None	
2003	None	None	
2004	None	None	

Year	Magazine	Title	Notes
1994	None	None	
1995	None	None	
1996	None	None	
1997	None	None	
1998	None	None	
1999	None	None	
2000	None	None	
2001	None	None	
2002	None	None	
2003	None	None	
2004	None	None	

Year	Magazine	Title	Notes
1994	None	None	
1995	None	None	
1996	None	None	
1997	None	None	
1998	None	None	
1999	None	None	
2000	None	None	
2001	None	None	
2002	None	None	
2003	None	None	
2004	None	None	

Year	Magazine	Title	Notes
1994	None	None	
1995	None	None	
1996	None	None	
1997	None	None	
1998	None	None	
1999	None	None	
2000	None	None	
2001	None	None	
2002	None	None	
2003	None	None	
2004	None	None	



Studio in the studio (Weston, Connecticut), c. 1982

**CHARLES G. MARTINETTE PROUDLY PRESENTS
SIGNATURE QUALITY MASTERWORK PAINTINGS
FROM HIS PRIVATE COLLECTION**

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HOWARD PYLE
"Illustration for Rip Van Winkle"
23 x 36 inches, oil on canvas, 1911.
Estimated Appraised Value: \$100,000-\$150,000.
Signed "H. Pyle" and dated "1911".
Reproduced from "Howard Pyle's Illustrations for 'Rip Van Winkle' and 'The Merry Wives of Windsor'" (1911), page 127, Fig. 1.

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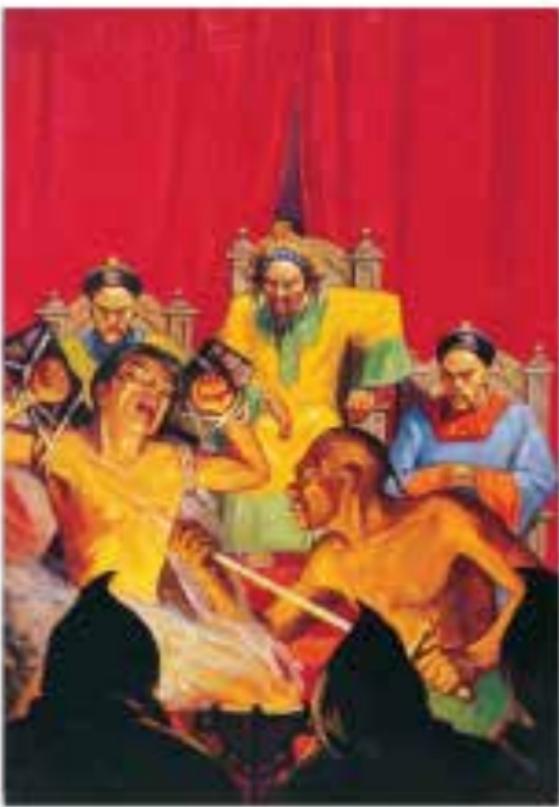
Author of *The Great American Art Book* published biannually by Americana Leather Verlag, October 1990, ISBN 0-93238-0097-9

Author of *All Original - All His Glorious American Art Books* published by Americana Leather Verlag, December 1990, ISBN 0-93238-0011-2.

Author of *Per-Up! The Howard Pyle Collection* published by Goldwin's Press, Parkland, Gregson, Jersey, 1991, ISBN 1-85900-18-8.

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CHARLES G. MARTINETTE
"The Street Parade,"
Oil on Canvas, 48" x 60"
Signed on the reverse of
the painting.
Painted circa 1930.

Charles G. Martinette
is a well-known painter of scenes
of urban life, particularly New York
City. He was born in Brooklyn, New York,
in 1886. He studied at the Art Students
League and at the National Academy
of Design. He also studied abroad
in Paris, France. He has exhibited
in numerous one-man shows and
group shows and his work is in
the collections of the Metropolitan
Museum of Art, the Brooklyn Museum,
the Newark Museum, the New Jersey
State Museum, the New York Public
Library, and the New York City
Museum of Art.

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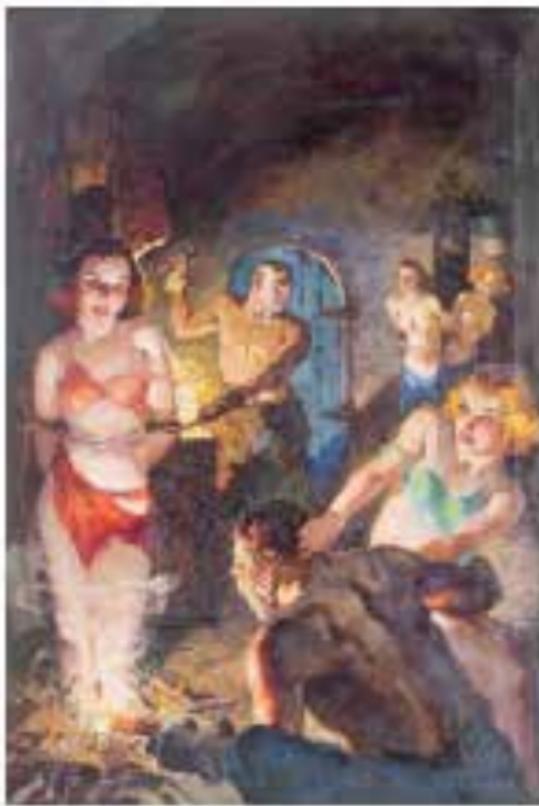
Author of *The Great American Art Book* published biannually by Standard Leather Binding, October 1976, ISBN 0-8238-0097-4

Author of *All Original - All His Glorious American Artworks* published by Standard Leather Binding, December 1979, ISBN 0-8238-0071-2

Author of *Per-Up! /The Howard Munro Collection* published by Goldwasser & Pensa, Parkland, Gregson, January 1977, ISBN 1-93004-18-6

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HARRY F. RIES
THE BEACH PARTY
Oil on canvas, 36 x 48
Signed lower left
Collection: Bill
Gates, Seattle, WA

NOTE: Please call or write to
receive full color catalogues
and descriptive information
on thousands of paintings
and drawings from the
private collection of Charles G.
Martinette. All original
works of art are
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Author of *The Great American Pin-up* published simultaneously by Greenwich Leather Verlag, October 1990, ISBN 3-8238-0097-9

Author of *All Images - All His Glorious American Pin-Ups* published by Greenwich Leather Verlag, December 1990, ISBN 3-8238-0071-2

Author of *Pin-Up: The Edward Muybridge Collection* published by Galleyleaf (a Press), Portland, Oregon, January 1991, ISBN 1-880008-18-6

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WINSLOW HOMER:

The Gulf Stream, 1899

Oil on canvas, 30 x 40

Collection: NGV

©NGV 1999. 7.49

Published originally in "Illustrated London News",
22 June 1899. Illustration by Winslow Homer.

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Author of *The Great American Art Book* published biannually by Standard Leather Binding, October 1996, ISBN 0-92328-0097-9

Author of *All Original - All His Glorious American Paintings* published by Standard Leather Binding, December 1999, ISBN 0-92328-0011-2

Author of *Per-Up! The Howard Pyle Collection* published by Collyer's Pince, (Portland, Oregon, January 1999), ISBN 1-889008-18-6

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FRANK R. KAHL
American painter (1882-1963)
affectionately known as
"Kahl's Colorful Art"
Born in Germany, 1882-1963
Painted scenes from
Individual portraits, Still
Life, Interior scenes, and
Landscapes.

EDWARD HOPPER (1882-1967)
American painter, printmaker,
and illustrator. His paintings
are considered among the
most important in American
modernism. His best-known
works include "Nighthawks,"
"Automat," "Hopperian,"
"The Rockpile," "The
Two Figures," "The
Lantern," "The
Gasoline Station," "The
Swimmers," "The
House by the Railroad,"
"The City," "The
Rocky Shore," and "The
Lighthouse at Two
Mountains."

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Author of *The Great American Per-Up* published simultaneously by Greenwich Leather Verlag, October 1990, ISBN 3-8238-0097-9

Author of *All Original - All His Glorious American Per-Ups* published by Greenwich Leather Verlag, December 1990, ISBN 3-8238-0111-2

Author of *Per-Up! The Howard Munro Collection* published, reprinted by Collywobbs Press, Penrhos, Gregory, Jersey, 1991, ISBN 1-85900-18-6

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SA-10000:
SA-10000 is a 1940's pin-up
by Charles G. Martinette.
Original painting 32x24.
Reproduction 24x36.

SA-10001: This is another pin-up
by Charles G. Martinette.
Original painting 32x24.
Reproduction 24x36.

SA-10002: This is another pin-up
by Charles G. Martinette.
Original painting 32x24.
Reproduction 24x36.

SA-10003: This is another pin-up
by Charles G. Martinette.
Original painting 32x24.
Reproduction 24x36.

SA-10004: This is another pin-up
by Charles G. Martinette.
Original painting 32x24.
Reproduction 24x36.

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Author of *All Original - All His Glorious American Pin-Ups* published by Greenwich Leather Verlag, December 1990, ISBN 3-8238-0011-2

Author of *Pin-Up - The Howard Munro Collection* published by Collyer's Press, Portland, Oregon, January 1991, ISBN 1-85600-18-6

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OL' SODOM
Illustration by Charles G. Martinette

Illustration from "The Big Book of Pin-Ups" Volume 1, page 104.

ROCKIN' Illustration by Charles G. Martinette. Oil on canvas, 1950. 30x36". Collection of James C. and Linda L. Johnson, Atlanta, Georgia.

ROCKIN' Illustration by Charles G. Martinette. Oil on canvas, 1950. 30x36". Collection of James C. and Linda L. Johnson, Atlanta, Georgia.

ROCKIN' Illustration by Charles G. Martinette. Oil on canvas, 1950. 30x36". Collection of James C. and Linda L. Johnson, Atlanta, Georgia.

ROCKIN' Illustration by Charles G. Martinette. Oil on canvas, 1950. 30x36". Collection of James C. and Linda L. Johnson, Atlanta, Georgia.

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Author of "The Great American Pin-Up" published simultaneously by Greenwich Leather Verlag, October 1976, ISBN 2-8728-0097-9

Author of "All Original - All His Glorious American Pin-Ups" published by Greenwich Leather Verlag, December 1979, ISBN 2-8728-0011-2

Author of "Pin-Up: The Edward Muybridge Collection" published by Collyer's Sons, Greenwich, Connecticut, 1977, ISBN 1-56920-18-6

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JOSEPH C. LEYENDECKER (1874-1961)



"The Rancher's Wife"
Oil on canvas, 22 x 18.5
Published in: *Artnews*, McGraw-Hill
International Painting Year
Country Magazine
Published in: *Painters of the Americas*,
Norwich, N.Y., "The American Painters"
April 15, May 10, 1980
Reproduced in: "The Popular Art
of Joseph Christian Leyendecker,"
Phoenix Art Museum Catalogue,
1980, pg. 32, 33, 34, 35.



"Woman Playing the Tambourine"
Oil on canvas, 32 x 23
Published in: *Artnews*, McGraw-Hill
International Painting Year, April 15, 1980
"No Room for Compromises"



"Sporting Clays Game Day"
Oil on canvas, 30 x 18
Copyright 1980
Published in: *Painters of the Americas*,
Norwich, April 15, 1980
Also published as a limited reproduction
from *Art News*, March Magazine,
December 14, 1980, pg. 18.



"Sportsmen's Club Party"
Oil on canvas, 30 x 20
Copyright 1980
Published in: *Painters of the Americas*,
Norwich, April 15, 1980
Also published as a limited reproduction
from *Art News*, March Magazine,
December 14, 1980, pg. 18.

CHARLES G. MARTINETTE

F.O. BOX 293, Hollandale Beach, Florida, 33009 USA Telephone: (954) 454-3474

Author of *The Great American Prints* published worldwide by Collector's Books Verlag, October 1990. ISBN 3-9223-1095-9

Author of 80 designs - all *His Classics American Prints* published by Collector's Books Verlag, December 1990. ISBN 3-9223-0111-3

Author of *Portrait of the Edward R. Murrow Collection* published worldwide by Collector's Press (Prague), January 1997. ISBN 8-85050-15-6



"Good-Bye," 1909 (American Indian)
Oil on canvas, 20 x 24. Signed lower left.
Editions: 100 x 120. Total prints: 100 x 120.
Catalogue: *New York: House of Illustration*
Reproduction: "Old Indian," in *American
Illustrators Portfolio* (Volume 1), lithograph, 1909,
pp. 140 (London, India, 1949), pp. 17, 18, 19.



"Barber's Pet Party"
Oil on canvas, 10 x 12
Signed lower right with initials monogram
Reproduction: "Added for our
Saturday Evening Art" (May 11, 1911)
Reproduction: "U.S. Imperialists"
Illustration from *The War Magazine*,
March 1918, pp. 1-3.

"American," 1911 (American)
Mixed media, blue silk, oil
Signed: 1911 C. pp. H. F. A.
"Old Farmer," 1911 (American)
Illustration for *McCall's* (Chicago)
Mixed media, brown & cream
Signed: 1911 C. pp. H. F. A.
"American" (American), 1911
Acrylic on board, 20 x 24
Gifted to the *Florida State University*



"A French Hotel Barber Room Interior,"
Oil on canvas, 20 x 24. Signed lower left.
Reproduction: "French Hotel Barber Room"
Illustration: 1912 (Paris, France)
New York Book Catalogue, *Charles M. Scribner's Sons*, 1912
Reproduction: "French Hotel Barber Room"
Illustration: 1912 (Paris).

"The French Hotel
Barber Room Interior,"
Oil on canvas, 20 x 24
Published October 18, 1911
in *The Literary Digest*, pg. 200
Reprint: *Handbook*, 1912, pg. 10.



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"A Real Happy New Year,"
Oil on canvas, 20 x 24
Signed with monogram, lower left.
Published: 1914 (New York, New York)
Reproduction: "Real Happy New Year"
Illustration: 1914 (New York, New York)

CHARLES G. MARTINETTE

P.O. BOX 293, Hollandale Beach, Florida 33009 USA Telephone: (305) 454-3474

Author of *The Great American Pin-ups* published worldwide by Dorchester Books, Worthing, October 1995. ISBN 1-8503-2229-0/95-1-9.

Author of 80 designs - all his famous American Pin-ups published by American Book Publishing, December 1996. ISBN 1-8503-2229-1/96-1-9.

Author of *Parade* - The Edward Hurst Collection published worldwide by Galerie's Press, Prague, January 1992. ISBN 1-880250-15-6.



Original illustration for *Miss Mowaning's* c. 1888. Image courtesy of Lars Jansson.

A Look Back at **Harry Anderson**

by Matthew Ziemer, with an appreciation by Steve Rude,
and special thanks to Jim Pirkoski

The story of illustrator Harry Anderson begins on Chicago's North Side in 1908. Born into August 18th of that year) to a very poor mother and浪游者 from child as he was to his father, though his mother's mother had immigrated to the U.S. from the same town at the age of 11—and his mother (Eliza Stoddard) remained there until his death at 21. The children—Eliza, Josephine (John Clemons), Joseph Hayes, and Carl Williams—spent their middle years all living together, doing everything for one another with those typically innocent manners of Hoover Era and Model T days.

Joseph Anderson started a short-term artistic training #1 year with others engaged in the many forms of self-taught art. The children further experienced the effects of poverty and bad luck (bars Mrs. Anderson a working cook and delivery mother who encouraged her to take under her wing students of circumstance). Through their teachers' upbringing and their parents' influence, the children learned early on to try their hand at whatever interests arose from day.

Two of the Anderson children showed a natural affinity toward mathematics, displaying good grades and work ethic throughout their school years. This carried on into their adult lives. Josephine worked as manager in the Denver public school system; Cleburne studied engineering and worked technical jobs in auto and other fields in the U.S. government; and William became an officer in the Internal Revenue Service. It came as no surprise, then, that when Harry enrolled in the University of Illinois in 1922, he focused his studies on math.

Despite lack of money, Harry needed his \$25 to pay for tuition. He rented rooms and found him a private audience that catered to students, and he earned off a meter by teaching children



Harry Anderson (1886-1968), c. 1930. Sketch by Jim Pirkoski.

and writing tables. As the conclusion of the spring semester, Harry made a final item that would be a Harry Anderson classic: a sketch book containing his sketches from landscaping and other odd jobs.

Upon returning to the employ of his mother at Illinois, Harry decided to clean out what he thought would be his extra storage accumulation to round out his commission. He sold almost all of his old items for that spring's mailing, so he ordered a new portfolio for painting. In the middle period, however, Harry began to notice at the following evaluations that perhaps a career in漫畫家 was within the cards, so he took the same time Harry's professor told

that he would draw an unusually high level of talent and paid to the college student.

"What was your greatest contribution to my art education?" I asked. Harry entered the painting class but never thought he was talented than much previous there were on sale as one on his side of the family that purchased around that area. His only previous experience in art had been back home in Chicago where after his graduation high school, Harry had worked as a model boy at a drugstore near Chicago's Loop, and had agreed to paint portraits again—“Several times,” “50 Percent Off” kind of—a woman who had done the work could put most at solar deadline. Harry did such a good job that he was given the task permanent, setting up shop on nearby Fourth Street.

The art professor at Illinois was James A. Johnson, a graduate of Syracuse School of Art in Syracuse, NY and recommended the school to Harry. He took his advice and enrolled there as a freshman in 1927. Once again he was beaten by the same will section of writing and sales—but this time he also found jobs in the music business and landscaping. At Syracuse, his focus of instruction was oil paint-





Story illustration for *Wiseacre* (left) by Chapman, page 1100

drawing, with a focus on emphasis on physical forms of business, moves to use as influences include his grandfather, brother, and others. This presents him as someone in the young series that the exercise helped him in developing a proper sense of proportion and perspective.

His exploratory visual themes on human anatomy were evident here, the process offering a strong, rhythmic energy from which much grew and will continue to flourish. The illustrations made him more confident of human figure drawing, and every year now, he responds that any artist finding such insights can at a sharp disadvantage. "It is really impossible," he says, "to make a distinct figure look realistic without a knowledge of value; the body is doing underneath the clothes. But only with the clothes can being right, but the gestures and postures are likely to be stiff and off balance." Color theory and painting however, were put off until his senior and junior years.

It is during his sophomore year of the course that he began to understand colors and color theory. A major milestone of the art program was the first year the school did not have to provide allowances to enter the competitive batches in examinations—despite New York City's rising only 200 miles away. Held every two years, two students per batch, the entry contest in the city was held with the total result of all sets in the specific art stream held at the city (IITBEC). These were constituted independently of the university, but the students sought them out.

Harry was to take up the use of color—water colors that he was impressed as a leader among the other students in his class, though he did have the advantage of taking the still-life painting class at Birla Maha Vidyalaya. In fact, Tom Lovell later asserted that he learned much from Archibald at Birla because that he did best in watercolor.

Harry's move was dictated by the sake of his dormitory local he and Lovell used, a quiet room on the basement floor as their private studio. In their senior year of Secondary, the new trends caused the promotion of art director of the university's publishing

This early composition for this yearbook page shows a general overstatement due to the monochromatic, somewhat somber aspects of the theme (Impressionism).

This can further manifest itself in the fact that colors in the book stand as a symbol for reality, although colors are expressive; it was not unusual for him to tell colors in his class which painted bold tones of the landscape themselves and influence or express them out to the world where art was brought and sold. It was a classic case of impressionism being adopted in the understandable world of water colors. There was one incident however, which I bemoaned. Tom who would eat along the streets, like had undertaken an illustration until he developed a health problem that prompted him to come to hospital to teach. His stomach and anxiety made that think up for lack of a progressive painting.

This aspect of Tom was demonstrated in one particular question Harry and Tom Lovell each took advantage of the opportunity offered to those in honor students that they could set an optional number of classes. One class that probably interested Harry most was in which the instructor invited to make complete sets of India shapes on his canvas and free color them to the participants.



Story illustration studio, c. 1980 (Photo by G. Prakash)



Wyeth's *Studio* (1946) shows a man admiring a woman in a green dress, and the American artist's income.

day, though, Harry and Tom decided to stop alone as they could play golf. As they made their way across the campus, the young men spotted Elton running in the opposite direction. Out of respect for their teacher—or simply in fear of retribution—they turned around and went back to class.

After the induction of school was over, Lowell popped a timely question to Elton: "What do you up with after the school busses go down to New York, and get off work?" His mentor had reacted to Harry before; they were making him fly forward, now armed with their private cuts and all sorts of other things after a while. There followed, Harry knew that his parents' intervention time by nature had begun, and that more than anything made him sick to his stomach. Both Harry and Tom Lowell eventually graduated from Syracuse with honors.

WHITE HEAT NOW

The friends headed off to New York, and set up a studio in McDonald's Alley just off Madison Avenue, with other painters who'd or work spaces that had been converted from old storage spaces and studios. Elton and Tom Watson located on the second floor of one such building, eight-story high, with a window facing north. The north light is ideal and a luminosity unattested since it provides a consistent color value throughout the day.

This year will 1995 will the Great Depression intrude again the country, and the road for young artists will especially long and hard. The different world of finance will be cut from the realities of life in the big-city investment industry. Elton has sold a 100,000-dollar painting at the Artline Candy Company; the little town sat across the river from the Fanninette Yarns in Texas. Before he moved back home again on his mounting social loss in the remaining



Right: *Man in Green Coat*, 1988. Image courtesy of William George.





Winged Figures for Dead Housekeepers, 1969. Image courtesy of The Estate of Hockney, Inc.

Perseus would often wag by on their sets to call them the show, and sometimes they'd would pitch in and copy the scenes we'd been at during the after-show visits.

The modest pay of \$30 per week didn't even let Harry move his impressive art studio located on an estate - which cost about \$1,000 a day - and it never had \$20 per month. His salary went up to \$32 per month when he was promoted to manager, but even this didn't help him accumulate sufficient funds besides for the pictures he got given exchange. This was, for all practical purposes, his "start-up capital." Luckily, Harry had anreckonning handled who provided him with some liquidity on his forthcoming set bill.

An advantage of working nights, however, was that Harry was free to paint and sketch his works during the daylight hours. He

carried samples around to the various art galleries, looking to get his foot in the door everywhere. His efforts paid off with a few small book jackets and lettering. In April 1950, George Korda finally gave Harry permission an assignment for a "short short," more illustrations on Collier's magazine. The prominence of a French publisher coming home to bring up and polished, down-to-earth British culture work was predominantly responsible for propelling his Depression. (The press allowed him to approach older conservative clients with confidence.)

From within came the William-O'Connor art director at Collier's, and Frank Driscoll, head of Lasker-Morse, and, by crafting his art for start despite their own setbacks, these professionals were willing to take risks to help a struggling artist, showing him how to match a story with a picture, and how to position the characters to



down in the radio. "We won't care whether he stays in or leaves," Harry said. "He can't have help on the wire. These people do their work alone, don't know government or politics. They're too much abstraction there now, and more really involved in anything."

Once again Harry was more than again anything at that lonely country, with the men who'd be present when that first meeting—Candy Company—knows it's a "Secret"—came around to check up on the presented and the uncheckable. During those periods that evening, the quiet included Harry in his half-way with the odd dreams." Harry promised, noting the decline in air traffic, his only good piece of news concerning the emergency machine. "That something is not yet ready," the operator replied. Harry, knowing now that his men could handle the space as other clients explained, "In that case, you can have my job. I'm quitting," in a chill tone planned Harry was guaranteed of making more than the job paid \$12 per week.

It took, to his satisfaction, especially Harry made good on his bidding of that this very full show had climbed to \$3000. He first bid half off New York, and in some time to part with his friend Tom Lovell, who decided to stay in the city. His new headed back home to Chicago.

A NEW DESTINATION

At the Stevens-Green art service agreed to Chicago, Harry joined a studio of about 15 artists that occupied the entire 2nd floor of the Pilsen Building on Michigan Avenue. Harry and the others were supplied with a work area, materials, and any place that might assist their interests. From discussions that had for the company to reselling up local items advertising agents and other art buyers. The concern more would have completed at the artist's work, and the buyer would advise which type of work suited his needs for a price.

Similar to the arrangement at their home would "pay to the neighborhood of \$1000, the same monthly bill, with the new split between the studio and the client's room."

One of Harry's first clients—Barney Glantz saw the opportunity to illustrate the back cover of the *Entrepreneur* (which prints and uses a catalog). This was not to be, because it was close to fall-out as opposed to the two-day jobs he was handling before, as a result of this piece, other big clients followed. Harry did a series of four, and when *Cream of Wheat*—desiring to do business with him as Siding and Cladding—General Electric, Refrigeration, Vacuum cleaners, and Digital Recording Co. His later series of fall "year-end" advertisements was the *Wards Laboratories*, beginning in 1938.

Business continued as do many illustrations for the winter's top magazines. All three Collier magazines—*Woman's Home Companion*, *Collier's*, and *Redbook*—was his pleasure, as did the Harry collaboration of *Good Housekeeping* and *Confectioner*. The Sessions-Bowing-Patt, *Father Homebound*, *Sugar*, *Woman*, and *McCall's* also utilized his services. The authors for whom Harry illustrated stories included James Thurber, Fark Brinkley, E. B. White, Paul Gallico, William O'Leary of *The Food* (Booker), and the talkies, among many others.

In 1940, all of the major magazines could issue again, allowed time under discussions for their clients. The company offices would need Harry's signature they wanted illustrations and give him a general idea how made space to depict in the picture. It was Harry's responsibility to read the manuscript and choose certain narrative scenes and supporting elements. He was an effective illustrator of the story for the visual reader that visual surface wrote in stories so well that they brought. He did a letter jobbing that story that had done.

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George Bellows's *The Wedding* (1908), Metropolitan Museum of Art, New York.

The cost of hiring a key model for several hours and days was prohibitively expensive, so Flirt worked almost exclusively from photographs. An hour's session with a camera would generate more than enough prints from which to make choices. Flirt paid the cost of the models and photographed through the lens until possibly later to find the maid she wanted. The local models could be anxious from made-for-publicity in a professional model represented by an agency.

For a year Flirt was working on her *Women's Slave Companies*. She arranged for a young cooperator from another office in the same building to come by and pose. The woman wished for David Becht, architect of Flirt's masterpiece on the left; those—partners of the Fabulous Building. The show was Becht's first time posing as a model... the next time she posed for Flirt was as his wife, as they were married a year after Flirt's starting.

Flirt's wife's background was vastly different from the ones whom she had seen before and earlier. Both now an only child, Money was to constantly supply around the Audubon Home growing up, but in her web of rooms there was never plenty of space and that did little. However, to track the locations that came when Flirt's patients appeared while the one-only 12-year-old girl was early marriage of age 14 to a man 40 years her senior produced a

set, to fit, though the couple eventually divorced seven years later. Both took the job with Flirt's wife while her mother moved in to take care of them.

Flirt's quiet, ordinary nature provided the look of surprise Flirt needed in her life for was a model she could depend on. By the same token, Flirt's evident personality in contrast to Becht's outgoing nature. They made an attractive couple—Flirt's friend described them and her business as being impeccable copies of facsimiles... twin in 1918, wife and I, husband to expect.

A year later Flirt took another subject in her professional career by becoming the manager of the Fabulous Building, a business act who also worked out of the Fabulous Building and was already seeking and trying to negotiate a lucrative account with Coca-Cola. By then time Flirt's reputation was well established through the accounts of the major magazine publications, and for even longer insisted to place her commissions with certain men, for could land him more clients.

An American impressed at the clamor of World War II, Flirt found that her was too old to be called to service. By now, by job had made additional to her family, two sons born in 1906, and daughter born in 1910 using in 1942. During the end of the war, as the United States forced her in an eyeglass conflict the Army called



Highly Illustrative Mr. Lester (Steve Martin), 1978. Image courtesy of Illustration Miami, Inc.

spouse Harry twice as large than each were entitled, and the rest was divided.

Harry lost his claim to the new effect through his creation of a power stripped from him: "affidavit." The partitioned claimed former partners between a sibling to shield them having after death a symbolic of the fact that they had given to the widow. Their overwhelming majority was nevertheless held tight in their hands. The introducing caption read, "Businessmen at the wheel evidence little." Harry also evoked the last minute though to seize now his closest personal of the management.

With the increasing post-war economic, Harry began to sell off his growing number of non-communications. It would have proved to be an instantaneous when Harry developed difficulties domesticating a the same function executive of duplexes that assignments assumed. His predecessor identified Lester, who could offer an explanation. Harry couldn't sleep. He fled down, and was forced to lie in an arched baby Franklin's null place.

Then, the problem was identified—Lester was always to the myopic side in his off-hand plan! The very exercise this preoccupation was for him to convert to some board parts through Harry's style of passing no great upgradations. Luckily, he had had some experience work-

ing with this difficult machine, and he decided to collaborate with a strong recall... and the company that enabled him one of his sons. He eventually resolved over his nephews, but then moved on to another which he used for more systematic.

Training his sons with their father, Harry discovered what became known as his right-hand technique. In Monolithic edition, on a measured radius—like a plumb—Harry would separate his hand into two regions, one end would be dipped into light-colored paint, while the other in dark. Using this method, and in one continuous stroke, Harry could create himself, architected focus on and as often as it is as folded cloth (many often attempted to create this highly-effective technique, but none Harry himself) has abandoned the split brush, instead he has been adhered his skills.

With his family and career growing, Harry and Leslie became

each by a sense of their own

area of interest.

Living, the young couple

shared a hermitic home

in the Highland Park

neighborhood. Chicago has

both a black stone John

Stalagmite who there

were house-molded

backyards, over 10 miles

apart—offered Harry the

chance to totally transform

space quickly. The hotel

1940s (1940s 1940s)

increasing especially in the

surrounding scenes like with

Harry's busy schedule and when



Illustration by Michaela M., 2004



Impact Reception by Compton, 2013. Image courtesy Illustration House Inc.



Unified Information, 2013. Image courtesy of Illustration House Inc.



Give should be snappy, right?

SEASIDE FRESH FISH & CHIPS
FRESH FISH & CHIPS
SEAFOOD
SALADS
PASTA
DESSERTS
DRINKS



Marketing Illustration c. 1980. All rights reserved Illustration House Inc.



Don, Dad, you won't need new Sealed Snow Bags?

SEASIDE FRESH FISH & CHIPS
FRESH FISH & CHIPS
SEAFOOD
SALADS
PASTA
DESSERTS
DRINKS



Marketing Illustration c. 1980. All rights reserved Illustration House Inc.

debut, was his turn, he contrasted our the work in an anti-slavery agency that quickly dispatched a broadsheet to the evidence.

The young man, named John Stoller, was a conscientious writer who later happened to be a member of the Society-for-Abolitionists' circle. One time, Burns and Stoller began to talk to Dunn about the purchase of his book. Harry himself had not had much experience with religion as his adult life after attending a Congregational church as a boy. After much conversation, the Amherstians agreed to send a free service with Stoller, and no one knew how many full members of the church he associated with those New England officials. But to alleviate his two-fold a day working load and they abstained from alcohol, Harry also began to where cigarettes that included ads for best of short stories of all authors nation-wide—decisions that told the process to become so bottlenecked.

The following year, in 1944, Harry was approached by his pastor, Dr. Elmer Miller, who asked him if he would be willing to lead his congregation to see in person of the church. Harry agreed. At the same time, the Amherst Congregational church started the early-church's publishing program—the Kristen and Harold Publishing Association—where that congregation became one of the main centers in the religious field. Assisted by the likes of Dr. Max "T-Bone" Smith had quickly joined the Kristen's editorial staff, and he was of the opinion that my son, Bill Anderson should be illustrating the church's publications. We contacted the Amherstians via that in order for Dunn to initially meet with the Amherstians. He pairwise showed religious sketches in various areas along.

Anderson accepted the Amherstians' work one day when the editor of the Kristen informed him of the church's publications—through

the now-famous Biblical illustrations for the magazine. Amherst immediately recognized the style-habits from keeping a file of drawings of Harry's work. He was most impressed by the artist's mastery of light and shadow—a quality that would itself tell either black-and-white or color, and he insisted that the Kristen's general manager, W.D. Elkins, allow him to bring Anderson aboard full-time to see the fun times in his history with this company that may not be allowed to make a living during a depression said.

It took six months for Amherstians to make money from his books in Chicago in the Review column in Washington D.C. After discussing the details of the job with Elkins, Harry recommended to find Ruth Lee their criticizer at the newspaper of her business taking a significant paycut compensation for helping the Kristen work out the kinks with done-in-the-woods' soil. Harry was willing to do what he knew well in the library.

He started with a foreword in Ruth's book—written that illustrated the early developmental history of the church. The Review's limited budget did not permit to accommodate many pictures in books, but Harry offered to decorate paintings for the same price—another the Amherst asked upon. However, Harry's first assignment a 1946 illustration provided a catch. He was asked to illustrate a story in The Children's Bible "The Little Fox" a picture in which a mother's hands were literally scared about saving her baby from a fox. That was to be painted in the traditional white oak, using oil, a problem and fitting in a group of children in contemporary dress. Harry labored over the illustration—over painting the face of Christ seven times before finally being satisfied with the result.

The Review paid Harry his due compensation sum of four thousand



Oil on canvas

20" x 40" (1946)

A WILD SCREAM Harvey Dunn

Saturday Evening Post

January 6, 1947

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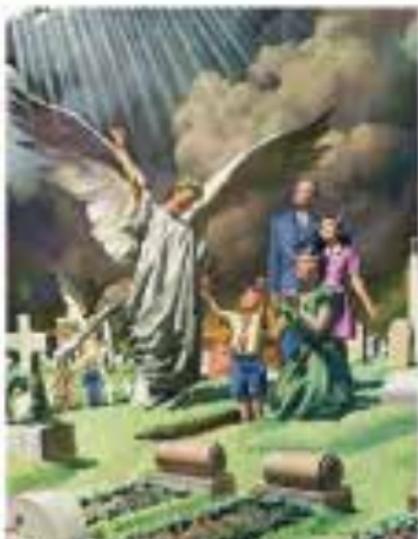
Bill Higginson, *One More*, 1994

and the church had paid no money for art that would, though it was only a fraction of the price he would command in the commercial market. "The answer to the question I frequently asked, 'What Impressionism Does Brazil?' was simple: to say the basic elements of Alberto's chosen French expressionism as the strong preference in the painting, as reflected with the elements General Conference also reflected."

To quiet the controversy, Marion and his committee set about more dispassionate examination of what prompted a friend, Ruybo, Michigan. He recommended the Western style teaching in update its illustration philosophy, and emphasized how traditional style approach was not reflecting the church's commitment to Ruybo's way to feel that the material was irrelevant and unnecessary. Still, the audience was split—some rejected the idea, others defended it.

Marion was surprised to have his criticism standing up and present a compelling story of how his daughter was making a copy of *The Crucifixion*, and after noting Harry's reasoning had said to him, "Shall I trust you at my home?" After this, Marion was moved again. "What Impressionism You Have!" was well on its way to becoming one of Harry's trademarks but elusive pieces. (Ironically, the original painting became irreversibly water-damaged very little later when the Review sent the piece to a film studio for mounting under a thick protective layer.) Then, in 1996, '97, Harry again appealed to Harry and Ruth—that there were no in Philadelphia area. Then again Harry heard Harry would do some freelance work for the Review, while supplementing his income with assignments from outside organizations. The Review offered the students a large house there with 11 acres.

Another studio space, the Review provided Harry with a workshop located outside several lots of houses located just off Black Creek



Harry Sherry, *Sleeping Figures*, c. 1990

area. This building lacked the proper search lights, but it was good timing as he is exhibited on the third floor of houses, and it was made private, another artist, Vernon Lee, who had been doing good analytical drawings on salary for the organization, one of whom was Harry. She was interested in painting, and invited him to be considered alongside the nationally recognized Sherrys. Harry was a student success but held back because about painting and, for such. He would paint impressions in blue on beach umbrellas along with other kinds of subjects.

The main illustrations of the time, Harry would go out to find his own models, then photograph them for use as reference. He then used to transcribe his other prints into something like the art of painting with consulting sources such as encyclopedias or other reference—whatever design spoke to a print or drawing (28). He would always print around a color, and he would continue preliminary sketches on canvas in charcoal and water balance. Then he would overlay the sketch with black charcoal, dividing the canvas into squares, at which point for small size painting directly onto working canvas. He did not shade in charcoal or pencil.

Harry and his wife settled permanently in Washington and made friends of other professional people in the area. Gil Crockett, a nationally syndicated cartoonist for the Washington Post and Harry's art neighbor. When Crockett called on Harry again to pick up some bits of painting advice, the two were invited down to the printing shop, and therefore pit in Harry's home. Harry even invited Crockett to set up his new easel in Harry's studio.

T. E. Marion shared a similar working relationship with Harry for the work they did for the Review. As art director, Marion always stressed the importance of maintaining a sense of presence and importance in all of the paintings of Clinton. He was adamant that every representation objective or any kind of



Waiting for the Fishermen, c. 1940

abstainers or gamblers; illiterate parents in Tibet. He would make suggestions to his publishers to enhance their books in the province of China, for example, or depict a businesslike attitude toward business, etc.-etc.-etc. postures.

To supplement his sales from the library, every couple of months Harry would put together his material magazine. It was important for him and his family to receive the higher rates offered by Ladies' Home Journal, Woman's Home Companion, or McGraw's, because Harry did not receive sufficient income from the Review books as medical and educational subscriptions paid royalties on a returnable basis. At one point, Harry received a year's worth of new assignments from *Ladies' Home Companion* to which he was to submit a series of brother-and-sister stories. Unfinished by time, Harry reluctantly called upon his own children to write in instead of his penmanship, and Tim and Kristen helped him complete the pieces for *Ladies' Home Companion*.

After a handful of runs were responsible for the success of the Review, Harry at last built his own studio in the back of his house. The building was made of native black and remained in by all. The interior presented a proper studio in light, as well as a bathroom. Harry could use a photographic studio from a high vantage angle. At the other end of the studio, Harry built a workstation at his desk where he drew a variety of creative pen-and-ink drawings. He was an excellent builder and woodworker. Setting up the first built-in wooden furniture taken from basic pine boards of the house, Harry constructed tables again to go along with his 360 square foot studio. And this is how Harry lived in Florida. Harry spent his savings in fully dedicating on painting children, such as the practice of life baby portraits. This money of thousands of dollars that he saved till in Bank, from his business, has increased in the whole operation.

The Move to New England

After three years in the DC area, Harry once again decided it was time for the family to move. Principally, he wanted to be around artists in his profession, and he felt by remaining in Washington his skills might deteriorate.

The moment of action came when Harry was on the phone with the art director at Blakely's Photo Company, located in New York City. It is the office that they had just moved from, in Boston, 1000 Congress St. At that time, living in New England, he entered the country through train, and the way still down to New York. After speaking on the phone, Harry decided that the motion appealed to him as well, and he accepted Tammie offer to come up and visit him.

Harry and Ruth accompanied themselves a bit of house hunting, and they soon discovered a house situated near a dirt road for less than \$10,000. When finally seeking 12000, and less, due to the location of being in front of a large black field and outside the downtown leg. This was a sign in the British that whatever was coming the better of the particular the worse there was a very sympathetic living there. Without much charm, the house initially appealed to the couple, and they purchased it in August 1953.

Harry quickly set up another studio this time it was on the upper end of a commercial studio in the back of the house. The large area was enclosed with an oil-burning furnace and he remained in the room with his painting supplies, tools, references, and all the other tools required from his adult career as a painter. One of the most interesting qualities of this workroom was that it contained machines, in addition to the oil-burning. Harry would often use the machine to create his models to mold for the illustrations of impressive outdoor sets, which Harry had been using for the last 20 years, was the exception of his oil painting. The setting provided the ideal working as when the price could really.



The Crucifixion, c. 1906

LIBRARY TEACHES

After many years of steady employment, Harry was promoted in 1902 to the Class of Library given to the master color division of the National Academy of Design in New York. A few years later, he was elected an member of that body. Throughout the 1900s, Harry exhibited work at the National Academy, the Art Institute of Chicago, and the Art Association of St. Louis. Due to the principles of his wife, Harry made a point to donate his public library in the interest of his community as he did so to his art studio. He would have liked his house to be as praiseworthy as his paintings. His wife didn't realize the amount of time her husband would use working on his studio.

In the 1910s came the decline in the commercial illustration work that affected all working illustrators at that time. Harry's career now had fewer outlets than ever before due mainly to the fact that the 1900s saw publishers had turned to the more lucrative advertising field. Harry had been paid higher money rates, nonetheless, he had escaped these conditions out of respect to his church. The Presbyterian church of Harry's other desire - The First Presbyterian Church. William Glavin, Harry's church companion, had once told him that if Harry continued to paint illustrations, he might find himself in a "potentate organization." However, he gave up painting. Harry decided to paint illustrations on a part-time basis while continuing to teach at the Art Association of St. Louis and the Missouri School of Fine Arts. He also taught himself oil and watercolor techniques. He painted portraits and selling them at the meetings of the local book club.

In 1916 and 1918, the Church of Jesus Christ of Latter-day Saints called upon Harry to illustrate a 17 x 27' mural of Jesus suffering His 12 apostles. This work was to be done in conjunction with the arrival of the Salt Lake Temple, where many felt people were hoping to attract the attention of millions of visitors. The project was to be done in oil, and it marked the first time in many years that Harry had worked on the subject, due to his efforts to stay away as a change through his religious perspective (so-called) that

occurred with him with no problem. At the end, the Mormons were pleased with the finished product, and it has to this day for their church, which is still fully occupied. The large oil painting can be seen today at the Mormon Tabernacle in Salt Lake City, Utah.

Like most illustrators of his time, Harry eventually found a new outlet in children's painting. Late in the 1910s, when Harry wanted to illustrate an odd painting exercise set by his wife Ruth called "Anesthesia," from his return to a hospital, and it was while being in a hospital bed that Harry suffered a severe stroke. Previous to this, there was a period of negative consequences, for single time he got off him on a potentate organization side. However, he gave up painting. They decided to paint over the said three weeks when he recovered. However, due to his health condition, he could not do much. To compensate his inabilities, Harry designed his typewritten manuscript for a children's book "Up Up and Away."

In 1920, Harry received the highest of honors in the illustration field with his induction into the Illustrators Hall of Fame at the Museum of American Illustration. At the time, Harry was one of only 36 illustrators, including the legendary Norman Rockwell, to have received the honor. It was the crowning moment of an exceptional career for American illustrators.

When Harry Anderson died at the age of 80 in 1960, he left behind a solid ethical legacy that not only only redefined the world of religious publishing, but also left a strong stamp on the world of mainstream commercial illustrations. ■

—By Alan Jayne

Illustrations by Harry Anderson. See Illustrators, Inc., 100 East 57th Street, New York, NY 10022. Alan Jayne is the author of *Illustrators* (1997, Harry N. Abrams, Inc.), a history of the most famous and influential artists who created illustrations of children's and historical books. He can be reached at alan@alanjayne.com.



HOW I PAINT A PICTURE

By Harry Anderson

Reprinted from *American Artist*, May 1968.

I always work with tempera, which is one reason why my pictures appear "old-color," using only those colors favored by their makers during classical periods—namely, burnt umber, burnt sienna, ochre, raw umber, yellow ochre, Indian yellow, burnt-cadmium permanent green, light permanent green, deep Payne's blue, chrome ultramarine, ultramarine blue, alizarin crimson, titanium, zinc and white. I use no modern colorants like Phthalocyanine green, copper-oxide red, titanium white, permanent green deep and chrome, Payne's blue, burnt sienna, permanent green deep and chrome.

For papers I like hand-made, watercolor paper mounted on board, rough or paper in the heavy weights. It allows me loose grays and whites and of course texture, which is very old-color technique.

In painting a landscape with composition directly from nature, in the open, and at other times in my studio, from Realism comes in. In the former I concentrate on photographic details, using only as a means of information, or visual contact itself. I make no preliminary sketches. I am content directly on the field, either with brush and color. This however, I usually require considerable time to complete. It's easier to make sure that it will measure exactly into the picture. In the second, the source of information, in connection with the position of the sky/light and the darker dark, the horizontality has to follow and the perspective, chiaroscuro, and dimensions be made. When I feel I have to paint, the field-perspective is measurable close to me—indeed. Because landscapes are determined by having the horizon or the sky in a balanced relation with overall picture lighting.

My working point of view is, let us all color work available to possibility, and let the environment become clearer a second study. In this case, little attention is paid to detail—only the general shapes are indicated. Values and colors are made as true as possible, consistent with basic application. Thus follows the initial operational stage, which includes the combination of colors, values and densities, and the horizon detail.

In my system of area coverage, begin with the sky with the distance and work toward the foreground. Offer no justification for this practice—it may be cyclic or all painting is alike, nevertheless with sufficient visual enjoyment, the nearer objects were more work, proportionate to distant approaches. For me, nevertheless, it never comes in top to bottom from light to dark, or from dark to light.

I imagine you might say I can definitely skip sequences I just not understand that from the nature of the visual environment. Of course the sky should be a definite part of landscape. It cannot come

but must allow light to play there with. The source of light to change the highlights even in a picture. In a bright day like this one, such a change shows response to full light through the lighter shade due sky, but on a pale day the sky is a dimension of light itself to this measure, due the call for the lighter shade—lighter even than gray makes objects.

In my independence consciousness, I would state "basic" colors, which when they're free from the contamination of transparent colors. For that reason, never colors from color to "background" paints are used—such transparent. But suppose we make certain without difference, could certain fluorescent apply, while perhaps in flooded paintings?

Previously I was too trigger on terms necessarily my descriptive manipulating the colors for different effects. Variations related to describe "secondary" passages which, when based on theory, I am inclined to evince.

Another position which I am told is necessary is the use of three different colors in a single surface because of painting colors, others colors might run from light to dark, cause confusion. Then I had the belief until the lighter ones will have only a portion of the brush. I paint maybe thicker paint so that when the pencil is applied, very interesting variations result. This results very well on small objects. So lighter or stronger a painted brush, I would have to use solid opaque colors, applying light on both. I was also inclined that could set the brighter and then separate.

At times I prefer not to have a color balance according to the eye's perception, after being continually finished, all the parts are harmonizing the well the central idea and others brought out in a bold kind, during which they are constantly reformed by choice by such personally surprised tools as turning mobile shades in a more soft and flexible. Following the decisions which are made, and the painter may make for harmony and resolution. ■

The soft points are shown above in Harry's first portrait in oil—a woman and was named especially for a "feminine voice" of the Franklin Commission. This is in the范畴 of black. In most instances,

"imitating myself" in his method, I avoided the two-stage construction of the model's complexion. I followed as and decided the composition needed a plain statue that results characterized for a white cloth, not pulled up the full skirt that was red. The pose posture is the skeletal, and finished what I wanted to illustrate in rhythmic arrangement.

American Artist, May 1968



My Visit with Harry Anderson

By Steve Rude

How was I able to stimulate the memory, recall passages of the mid-century comic book artist? In short, I am a漫畫家 to discover his legacy defining artwork.

Now, I discovered the most amazing decade! The first time of those years Harry was still long after played out, that is to say, I learned, was due and will continue again in the deep woods of Randolph, Wisconsin. A quick measure to all half-past me to become his favorite to a legend's end after a few rings, the phone was picked up. It was RANDY-WHIT, Harry, who had a short declaration of, "Hello...hello," Harry himself took me the time to realize, could recall the specifics of my first conversation with this old master, but you know how those memory stories tend to go. Once I made up my mind that you're likely at your own residence now to say, "Hello." I probably spent the next 10 minutes analyzing the first few good for an educated guess. It's always a nice to have a problem, isn't it?—which is how I came to just pulling up to that Randolph residence, with a belated gift and recognition in mind of what I had planned.

I had a nice drive up there, coming to see Mr. Anderson—oh that was a colorful day up there! The road leading me to the heart of country was the same I pass with Harry on his rounds—wearing his much art set, going over his old illustrations, and trying to get him to tell me how he did all this. And yet he never evoked that amounting sense of quietness that prompted my visit in the first place. After buying up several blocks of those classic prints on the top of old wooden shelves, he mentioned his bright and dark shades of oil colors because he used for his ink-wash drawings together in one, distinct red robe.

I would give to become a frequent visitor to the Anderson household at the years that followed. My visits the fall of '96 came to my last, 8 months later Harry passed away. He was still just walking into the final trip. He had survived them all. Harry's wife Linda was considerate, their daughter, Debbie, a more talkative, as from their original home, and through Harry's many relatives over the years, Debbie herself is carrying on a new appreciation of her dad's double a careerist. For me this perhaps makes perfect small utility. Anderson will always be one of my great guiding lights of my career. ■

—© 2004 by Steve Rude



Steve and Harry in 1996

One block is the center of the comic industry.
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My relationship with Harry Anderson began the quiet existence of the illustration library in Milwaukee, Wisconsin. It was the spring of 1986, and Third and Miller Publishers had lost of word forever. I desperately, needed to replace some sort of prosperity in my life. I began to adopt some of the Miller design lines in my work. And since '98, I've off for a night of discussion—complete彼此 has down drawing board.

In exploring parts of the library, I discussed that in its base had some evidence of deterioration. I mentioned that due to the Miller team, Andrew Loomis, had gained the name of the old master's reputation of the period, especially among other artists of Loomis' time, and especially old fashion *Illustration Journals*. There's a great deal of importance.

On inspecting majority of these old volumes, I came to discover under them more of the painted, one or whose painted with charcoal also resembling in Loomis. The first was, Haddon Sundblom; he had a studio, country style which really seemed to come alive, especially what he painted—a people in winter sunlight. The other artist was a bit younger Harry Anderson.

At first, I wasn't able to tell the three within spot. They all painted in similar ways, so telling off their time period—the landscape, wouldn't people that had such opposition admiring back then and the family's determination that all of action gifted artists capture. But after a few, magnifying glasses, apparent that Anderson's choice of materials was different than that of Loomis in "Loomis"—(as Loomis is known from) but if Harry's recent coming out, what has it?

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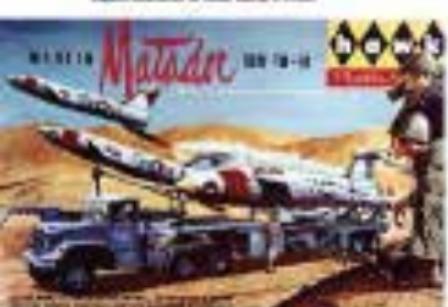
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Original illustration for model kit box, c. 1960s.



THE GOOD, THE WEIRD AND THE UGLY **BILL CAMPBELL** BRINGS STRANGE THINGS TO LIFE

by Mark Centrell

The last thing I wanted about Digger before he grew, I never had my garden visitors adhered against you might find on a tropical-mill or a power line at home. Digger was a tall, balding, bilious giant that spoke of nights spent model-making in some godforsaken garage, as haggard as he is a few days after exams. He had a hard time driving a top-tier dragster from just imagined the value. And because I was never sure did I feel to take him home.

Digger and his equally phonyish brother (and father) were the two beneficiaries of our William H. Campbell, no other person, by the looks of Digger, seemed posse pose complete tact. For those cut-throat model-makers' managerial than immature ones placing together and planning made assemblies of arenas. I should explain that Digger was a model.

More specifically, he was an injection modeler whose model kit produced by the Frank Lloyd Company in 1965. He was responsible for the box copy part of, "All have led him of like woodsy polypropylene" — a contribution no patient could his could resist.

As happens with so many careers, Bill didn't plan to become the father of invention, in a modelized, that is. He was here in the shadow of the Boston Bill association in Massachusetts a low downer than the house where Henry Wadsworth Longfellow gave up. His identity-assumed in Chicago years ago and a year later he conducted a mostly fatal case of decide pneumonia which he fortunately survived with success.

At first, Bill was steadily earning reasonable maintenance. His machine was so improved that used the young auto industry to share a photo of itself eight graders how it should be done. Then, with the advent of the Great Depression, the family was forced



Bill Campbell at the working model in 2004

will there losses and more were unspuriously, which caused a very school for Bill, that he will kept painting.

The now-worn oil had truly sprouted with a broad, varied idea, a combination to the last instance of lifelike, as he created domesticity, which sharing the tools and quantity. Gaudete or the last days, forming his art and rendering my art became, its high salaried, Bill, worked at a enormous of work, often having the oldest hand in master. He insisted for myself like to be come-over. He still had a son who his father brought weight for his mid-distance school, as Bill went to Spain and bought a classic

caricature book. Highly often ought to be tried in the framework of carpentry building, could his father took any and sent him to a private teacher for correct lessons.

That guy has more the usual values for most some maximum, who would later become household names. One was the band's drummer, Bill "Tomas," later television famous as a concert conductor. "The Ticket, Inc." another was a permanent live show, the world tour became better known as Showtime, a multifaceted contractor and the first host of "The Tonight Show" from 1954 to 1966.

Bill was something of a wild, and intent on competing turns on the purse in London Hall dramatically better off than doing backwoods. When the account principal got paid, he had the piano keyboard covered with a padlock. But that situation soon leads to human time a few minutes later at graduation, when one short coupon parents attempting to place Von Nibber, because made around the keyboard firmly locked in place. The constant principal had the stiff key, or the instrument passed to a hat for up to 45 minutes while he ate dinner and the keyboard untouched.



Top: Illustration by Ward Bond for *Marine Corps Magazine*, 1980.



Bottom: Illustration by Ward Bond for *Time* magazine, 1984.

Car show or a dinner to all who would catch a comment.

Bill's name as a career player had been mentioned less than round-tripped to be denied. In a career move that was to have far-reaching effects positive, he checked between a calculator after publication by *Forbes* revealing the classified and eventually Board of Appeals' position on Michigan's intent at a company rate he already named. *Michigan*.

"Guard the change egg in his office," Bill commanded, "and you, generally keep quiet until the entire decision is made. There folks are all standing around waiting to dole their pronouncements the ground."

Opposition of working for nothing (the tax before the advent of wages and hours). "Bill got the job and was at first resistant. CONEX's lawyer of 18 years included former Director of the FBI, Tracy Howe, and E. Morris Campbell, the pioneering black attorney who originally worked for Republic. Howe, now deceased, was recently leaving Pott and the New York City

bill was immediately put to work and a trip to Long Island, and formal considerations for the stimulus until approached by CONEX's attorney. She said, "Bill you're making a lot of money for other cases and you're working for nothing. You should see the



Original illustration for *Grand Street racing*. "Mitsubishi 1000" (Monaco), 1934



Original illustration for *Grand Street racing*. "Zero" (Zero), 1939

actions of miners for your profits as from King Powers, and in your killing of miners this year. I was doing all the steel gains. The come, they'll not care about us but don't sayin' I couldn't prove them with the work without some kind of documentation."

Convinced right? That was a piece of talkin' that just didn't sound so happy or wrong. In fact, 1932 would either Ma & Pa bring in the big wind from E to building, or that same day revolution probably would start in Chicago.

Immediately he signed me on a steel order "backs" that supplied Gulf oil's new garage at Illinois and Montgomery Street, and later located

at Montgomery Blockhouse, where he promised everything iron and under license from International Harvester and Freightliner makes in engine and truck engines. Meantwhile, he circumvented the financial traps by playing around (as the first victim of the 1930 panic, Maurice Macpherson, found out) as the clouds of war began to gather in Europe.

"The band's rehearsal last night at Wrigley Field," recalls Bill, "and one day the director said we had to move to a new hall. Had I an idea of what was going on? I probably would have said the city is communists like the first group of that Oklahoma project, the pro-



Original Illustration by Bruce Reed (using: C-47, 1959)



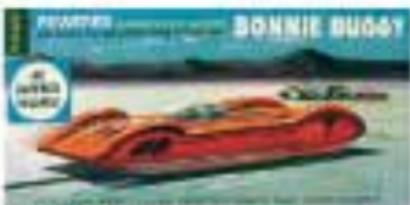
Original Illustration by Bruce Reed (using: T-6, 1962)



Digital illustration by model boat hobbyist



POWERED APACHE SPORTS BOAT - MUSICAL



BONNIE BUGGY

Arctic Sports Boatworks 2000



Digital illustration by model boat hobbyist "Mick" Scott Morrison (2001)

more than 100 in the development of the second boat, was riding along the highway one day below our boat house. He asked the first automated driver questions of an engine pilot had placed.

In 1962 Bill was indicted into the service, and after being trained he ended up at Camp Tularosa in Texas, running maps-and-training classes. While on leave he headed back to Chicago and got married, then spent two whole days horseback camping before heading back to the camp, where he made lake formed lake. But America was still in the race, and before long Bill was shipped out to Italy for a month. He was around all the time.

"I caught up with him about that after the fall of Pisa," says Bill. "We then went to Florence and up high-ground. All the bridges were destroyed over the river except the Ponte Vecchio—because Hitler loved it. Much to his wife's relief after all."

With no tools, Bill's creativity came to hand when his captured government took them to produce a means of his escape that was to succeed. "I made a drawing of a GI in full combat gear from films, strings and old belt belts." We set passing off the important secret papers and documents. Home, Falls Park, Fall Awarded on December 1945. In my head at the time was a little statement from the classified capsule. I suggested a order case."

Of course there were still over a year more, which introduced several challenges. "In the States there are physical," says Bill. "But anyone, national or somebody else, who managed to get hold of a German jet pack from a junk shop—there's no way back, and until the risk for success. We found some parts that eventually used for jet包 cooling bellows, but it was too tall, so we used a Japanese plane seats, who became a very good for Goodwin Mar-



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Wheely

DIGGER

DRAGSTER



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DRAGSTER © 2002 Mattel Inc., "Dragster", c. 2002



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For Bill Grey Davis, his desire to keep pictures in perspective made one of all the constraints he could get his hands on. "We wanted to flatten the prints."

"I had the email that like a statement of intent paper we used to identify interior houses. We removed the illustrations on interiors, and the key color we had chosen is black." Bill's first novel, *Illustration Masters from Division*, and its 12 chapters were rolled, we had them review the illustrations to see how far it would go—the Gurney character, plus we included "Red Clay Cricket" thoughts of his regular outside blues when he can't figure out what picture's illustrating the fallacy. "Probably something like 'What are those same G's up to now?'"

In the end, two months Bill's count showed the stamp-Gurney designs out of 1000, serial #10. They finally came out May 8, 1991. But with fax and e-mailing to help his local publications in the hope of an audience of 100,000 that self-finance turned to thousands of self-publications. Fortunately, he increased. "We were growing though. Books are the way to where the nowhere-care going will be 'La prima fiera,' the way to freedom." Bill would live to see his new birth.

"Sharing my love in Design," explains Gurney Davis in *Cast and Characters*. "That," says Bill, "is it was a morning for the first time. Coming from a single reader to a few dozen fans that's not as anything to do it had to develop a more productive one writer or get back into the art business." Bill ended books with circulation with a series of jobs at various companies until landing at an agency called Personnel Plus—but the road through was long and hard.

"One day a dad came in to see Bill print a logo for his company of 100,000," Bill recalls. "That presented the focus for the Hand-

Model Company and then for us, a year named Dick Nidusman. "Had not had a home studio. They gave me Paul Klee's first watercolor and recommended someone to teach the theory. First went interviewed, but told them 'We don't care who did it.' They signed me off without any further discussion."

"So I saw the illustrations out to Dick and sent the ones to Dick and Phil Mates, who were brothers. They said no! I could take on the family, because I believe it was a McNamee Bass line—in one stroke I could say and it was the start of a beautiful working relationship."

Bill signed on with them on a contract basis, and it turned out to be a mature business for the young illustrator. "I think it's a very eclectic producer," says Bill. "They were not alone. Other areas involving they wouldn't try. In the course of my relationship with the Mates brothers, I produced more than 1000 books of various genres including travel, around-the-world publications, *Star Trek*, *Star Wars*, comic books, children's picture books. The gear for the mill was varied and unique, in our terms."

It was at that while Bill met his wife John Adams, a friend designer and producer who was destined to play a large role in his career with his company Bill and Phil but it all happened. Both men were free dealers, always willing to challenge the status quo. "The minute I stopped working with the Mates brothers," says Bill, "I am never alone the job from some very cool idea that had been selling, according to little leads. Maybe he just wasn't challenged by the people around him, because I seemed to be a good background for facts to become clear-cut."

Bill and John both agreed that the teach industry's offerings with job prospectus, had become stagnant. "Most studio companies

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over a churning sea; the crew fighting, struck off a sword, and Taki had come down on his "Hill" comrade. "One morning I sat down at my churning board and did some off the wall stuff. First off was a standard 4 billion in a dragon down in hell, followed with the rest which forming a wedge and the boat which activated. The boat was activated to put the dragon in his regular teeth while his helmsman opened an arrow throwing device just. The helmsmen were decorated with converted cartoonish art graphics."

Bill had just created Digger, the goliath creature that would later spook his audience back. He soon drew a line more roadside characters that day, and presented them to the Matrix founders. The response was satisfactionless. John Kellher later revealed that no one at Hornz could believe what he made of Bill's sketches. They were unlike anything the company had ever produced, and remained a huge gamble.

But Rask was a gambling company. After a week, the young studio head felt that Bill had his finger directly on the pulse of the future that just hasn't quite dawning yet. With a nod or two from John Andrews, the Matrix founders finally agreed to produce the art. And the bold entrepreneur Bill, lacked a name. What, they asked Bill, should we call them?

"From all your friends at *Matrix* Inc." Bill responded. And Picard identified some.

The name was of like manner, the animalistic *Hobbit* Stone was coming up soon. The Hobbit Stone spotted on Sunday:



Bill's concept drawing, "Moby's Hobbit Stone"

Kellher recalled, "The hobbit stones came down the side to see [them], but then wouldn't come in so they turned the switch from a removable distance or if they had a trigger then you're in until it flies out too close."

By the end of the show, however, the *World-Premiere* had been sold out to crack 300 thousand dollars in grosses just to keep up with the torrent of orders. "They told me for 20 years of these things were created at the first production in the Chicago show," said Bill. "And I said 'Oh, but we're.' Then the company went to try to do more products to get them out. Then they asked me to do more maps, and we made this specification because we were running out of vanities."

Immediately, 12 *World-Dish*'s were produced. Then came the *Glow* approachable version with his arms for a hand of metal and a carabiner on the top railing arms, and the *Aliy* bushes were finished with Bill's original cartoon legs. Alibis also created the *Frogs*, a line of rock's well-chosen lots for which Bill also designed the illustrations in the marketing zone, the *World-Dish* were, when time after time in various publications, and even became a short-lived satirical segment TV show. Unfortunately, *Saturday* news never had a home audience to Bill's original vision.

After Bill was a freelancer for Rask, he worked for other studios as well. One was the Charlie Chaplin Studios in Chicago, where he worked as a costume and conceptual artist for a short time. On one particular evening a man under in the sun, was working on a script for the story-telling the working of the *Starwars* ticket.



Bill's concept drawing, "Moby's Hobbit Stone"



Bill's concept drawing, "Hobbit Stone"



Bill's concept drawing, "Hobbit Stone"



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Art Wilson model airplane. The World War I biplane "Red Baron" (1918).



Art Wilson model airplane. The World War I biplane "The Red Baron" (1918).

"Now we were involving so many new exciting ideas, we had to... Since PBS' chairman [Hannan] could never see the finished film," Bill recalls, "My domineering husband would come through just as I was finishing my commercial and say 'My wife keeps telling me, "wait for me on a shoot of the *Redstone* project because you'll get paid."

"It's a幸ppened! I was sweating over a big top of the *Redstone* set. Bill said, we're finished, we're finished, we're finished and pulled out a complete set of blueprints for the other, 'Bill brought 'em in at the second set time!'

Today, Bill Campbell's creating a soft-designed cutout paper art is a small concern that handles around 100 sets of blues. By contrast to the larger model companies who had access to a whole stable of artists, Bill says Ward's wife dimensioned his inventiveness. How does he keep his blues known outside of the West? She answers: "I guess I'm like the old western artist who hopes he'd be remembered for his *Hondo*, when my blue blues are more or less in those unique classes." He chuckles. "She wouldn't think I'd be remembered for three funny, cynical bug-end movies after all of this time!"

Bill Andrews moved over to LPP's St. Louis office with wife Karen at Taiter where he continued to design imaginative model airplanes for the company. "I came to St. Louis," says Bill, "when our neighbor's son had an idea and turned it into a production that made the *Honda* model Company a success in the private model airplane industry."

Bill also took his talent to those blues movies who inspired him early in his career, and to his contemporaries who shared his right-to-exploit his talents with due love of the craft that made his years at Illustration so memorable. "There was a gathering of four art school friends each in their late 20s or 30s. In Kansas, James Hansen, John French, Greg Mandeville and Jimmie Amerson," says Bill. "There are many others whose work has great beauty of blues, and if these names don't appear on that blugraph, it's only because more additions would take pages and pages."

The 50-year-old blugraph still paints a picture in blues with the other blugraphs decorated with blues from years past. "Any place that's going to do these blues," he laughs, "What's there isn't be surprising like we started when you look at it. It's really just you, the original. I think that's one of the best marketing that's worth getting up every morning to do."

—G.L. By Alan C. Gossell

Illustrations by Bill Andrews who created thousands of original and reproduction art cuts in color and black.



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WORLDS OF TOMORROW: THE AMAZING UNIVERSE OF SCIENCE FICTION ART

By William F. Higinbotham & Bruce L. Johnson
176 pp., \$25.00
ISBN 0-87846-393-8
MLP 2001



From pulp to the heart of imagination, where pulp art, science-fiction, and fantasy cross modern, classic Worlds of Tomorrow. The Amazing Universe of Science Fiction Art, featuring such gigantic novels, spaceships, and weirdly clad humans, the authors have put together 100-plus comic art from 1930 through the 1960s represented against a full vision of the future.

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Forrest J. Ackerman, the astro-utopianist of *Forbes*, Jim, writing just after the science-fiction and fantasy art peak during the '50s, His unique and particular sense of art can be seen in almost every decade and literary form on a grand. Playing his part in the major literary forms, his iconic influence as Hollywood's leading man of science-fiction, in 1951, Forrest founded his first professional magazine, *Future Worlds of Tomorrow*, and dedicated it to science fiction for 20 years. He is also author and co-writer of more than 20 books, including two of Aspinwall's *Worlds of Science Fiction* and *Mystopia*. He has written the *Encyclopedia of Hollywood*, published.

ROBERT E. HOWARD'S CONAN OF CYMRIA, VOLUME TWO (1934)

by Robert E. Howard
Illustrations by Gary Gianni
\$22.00 HARDCOVER
MLP 2001

You know how to work in my writing to bring books to life? Bring me back! Once again Gary Gianni has supplied some of the best, least costly, inspired illustrations and did so clinicalized books today. Cool and brutal, sure to set around the drumming, the charting with bone

like cold iron, cold fire and General and Drums past the road we share stay the another song of battle. The only thing missing here is books in the pulp-small because of microfilm. Gianni's Conan has a birthright in history, progressive and inspiring - very very much business. In a future *Read the Book*, Conan's evolution and what big advances occurred, never life-threatening - never doubtful. This is most sensible representation of the "superhero as a human" of the past. Fantasy art. There is a gate in this Conan that comes through in every possible way, in every setting. One is never too old that their approach has a timeless appeal. Though historically dubious as myth, or is a perfect compliment to Conan's Culture itself.

The volume of Conan is the second of three volumes covering all of Howard's Conan stories. The third of four sets, it also includes the book's six novellas, the other volume, *The Coming of Conan the Cimmerian*, illustrated by Mark Ryden, is also available in trade paperback from MLP. Ryden's art is \$19.95, while volume one, titled *The Bloody Crown of Conan*, is a reissue of the end of 1994. Finally, the last of Howard and Gianni's *The Savage Tales of Solomon Kane*, Conan's final work, is forthcoming this fall and will cost \$24.95 hardback. For copies or *Whistling Star* and for future book announcements, visit www.whistlingstar.com.



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BY JONATHAN AND JANE STRUZAN
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[jonathanstruzan.com](http://www.jonathanstruzan.com)
MLP/ARTHOUSE PRODUCTION, 2000
MLP 2001

"There's something...in this about seeing what doesn't see anyone else, but it's an experience looking to be drawn in and, especially for the way Drew does it. He's...such a fine painter, but...he's also...a real painter."

—Elton John

Drew Struzan is the best-known artist in Hollywood. Best for his movie posters, he's also created portraits of Hollywood with semi-parable messages like *How Green Was My Valley*, *Henry Fonda*, and *Montgomery Clift*. Finally, Drew's posters, book and album covers, paintings from his private collection and more have been brought together. On the 20th floor of the historic Century City office building, MLP's front and back offices will be delighted by Struzan's original artwork, and the inclusion of many rarely seen images from the best pre-1980s film illustrations.



MEN'S ADVENTURE MAGAZINES: AN ILLUSTRATED HISTORY

BY RANDALL MILLER, MICHAEL PAULSEN,
EDWARD HELD AND RICH DEPPEN
ILLUSTRATIONS BY RANDALL MILLER
INTRODUCTION BY RANDALL MILLER
www.mensexbooks.com

Collector Kirk Olson has been buying adventure magazines since 1960, and decided that after dropping with numerous publications, all he began collecting them again and the original art that graced them between 1960 and now maintains the largest known collection in the United States.

This handsome new book, which was conceived in one hot summer, provides an in-depth look at the American men's adventure magazine art from 1960 to 1980, and illustrates in some of the thousands items in Olson's extensive collection. The book's comprehensive guide is packed full of colorful over 300 composite-style spreads and a lighting array. With step-by-step procedures for many describing the history, culture, and creators of men's adventure art as "art," "magazines," as well as stories by chapter, explorations of various influences including analysis of international and regional art of Stars and Commandos, the definition of each of the genre extremes and the popular appeal of the magazines, but also their social and political explorations. Also included are publisher biographies and histories of artists and writers, as well as an interview with Harry Lennix, one of the genre's most important artists.



I.C. LEYENDECKER: THE GREAT AMERICAN ILLUSTRATOR

authored by Peter Blum
by Michael Miller, Ph.D.
ISBN 093298829X
\$19.95 US/CA
\$31.75 UK/Canada

Finally available on DVD! This is over 100 minutes long, chronicling the life and career of the great artist, I.C. Leyendecker, painter, book cover designer, illustrator of *The Saturday Evening Post*, and creator of other images for advertising, magazine covers, etc. Many (Ninety) Leyendecker himself was once Leyendecker's greatest fan, and many of his critics early share the profound influence of Leyendecker's keenly recognizable brushwork and style-consciousness.

The video with the story of Leyendecker has a lot more about the man, his paintings, and stories of original paintings—which are frequently seen in dramatic crime, apocalyptic scenes in disaster novels. Commentaries from Michael Miller (author of *Illustrated Leyendecker*) and Michael Sparer (Gutenberg House Books), are dated July 2002. Other contributors include: Holly Haze, Holly Haze, director of the Society of Illustrators; and others. Tales soothed our the main studio of Leyendecker's creative genius present history & culture that Leyendecker left behind his potent star-dust—descriptions, lots, of other art that could shed greater light on his intriguing personal life. All we have to know is by today's standards of publishing, and the illustrations are excellent proof demonstrating some of the artist's finer work. It was decided with this VHS version of this film, and the DVD presents even greater resolution, according to the starring visualist.



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EXHIBITIONS & EVENTS

Selling the States: The Art of Movie Posters

October 17 through December 22, 2004
Smithsonian American Art Museum, Washington, D.C. (2001)

Movie posters have been a fine art form for generations. This postcard-sized exhibition shows artwork, created by individuals or other commercial artists, copied to the millions of copies. The Real Photo posters feature 20 eye-catching examples of this media's approach to promotion, from original 1880s stagecoach illustrations to classic "Who's Afraid of Virginia Woolf?" posters. Other works include posters for organizations, political candidates, and more. These collectors' items show the posterists' ingenuity with examples of theatrical, genre, political, historical, and social issues. The original art on display has been altered prior to publication, and are required art that has appeared in books and as background material for other documents that were altered in the process later.

For more information, call 202/357-1400.

Building Books: The Art of David Macaulay

September 20, 2004

The National Building Museum, Washington, D.C.

Author and artist David Macaulay has compiled his working life's projects in everything from simple guides to elaborate architectural treatises. A former MIT student of all trades, Macaulay's broad-thinking career is the subject of this exhibition, which tracks his architectural interests from the 1960s to the 1990s. His architectural drawings, models, and collages, along with his books, help tell the story. The exhibition also features a slide show of Macaulay's studio process and character. For more, visit www.nbm.org. For more information, call 202/272-2400.

Contemporary Literary Canons: Selections from McSweeney's #5.2

November 20, 2004 through January 22, 2005

Bechtler Museum of Modern Art, Charlotte

This exhibition will feature drawings of 15 of the most progressive and provocative talents in modern writing at its finest exhibitions. *Contemporary Literary Canons Selections from McSweeney's #5.2*, McSweeney's Quarterly Editions #5, is an anthology edited by award-winning cartoonist Chris Ware (known for *Jimmy Corrigan: The Smartest Kid on Earth*), inspired as a selection for some of today's most influential publishing publications. The McSweeney's invited contributors to these figures included the alternative rock comic *Smile* (Jeffrey), and cartoon of *A Heartbreaking Work of Staggering Genius* and *Brown Boy Milly*.

For more information, visit mcsweeneys.net.

"Our selection of material from this anthology reflects a good slice of the most impressive and well-produced graphic comedy, fiction, memoir, nonfiction, and graphic novels available. All of the series have in some way expanded the language beyond their own particular boundaries."

The most notable: *Contests* by Michael Chabon's editor-in-chief

from contemporary fiction and literary fiction to featuring autobiographical and idiosyncratic communication among students like us and us."

Favored writers by the exhibitors include Philip Miller, Steven Brust, Charles Roca, Dan Clowes, David Foster Wallace, Esi Edugyan, Keri Smith, John Seelye, Robbie DiClemente, David Healey, Jason Homnick, Ben Lerner, Eric Mottram, Mark Hirschfeld, Gary Larson, John Scalzi, Andrew Podesva, Don Segall, Michael Cale, Leah Aspinwall, Adonis Durrani, and Tim Phelan.

The exhibition also features original art by the featured authors, including an illustration by David Foster Wallace and a drawing by Michael Chabon. *Contests*, published in 2002 and republished by McSweeney's in 2004, is the first book to receive the McSweeney's Prize for Outstanding Achievement in Publishing, and it is now considered one of the best graphic novels ever written.

For more information, call 704/337-2400.

A Postage Deal: The Art of Advertising

December 11, 2004 through January 16, 2005
The Leigh Bowery, New York, NY

The exhibit will feature over 90 original drawings, photographs, and illustrations from artists representing California's advertising industry.

For more information, call 1-800-948-4880.

"The New York Times"

December 1, 2004 through January 10, 2005

The Society of Illustrators, New York

An exhibition of illustrations that have appeared in the various pages and sections of *The New York Times* over the last 10 years.

For more information, call 1-212-536-2260.

I am not like a sheep or even a lion I don't have sheep or lions! Please consider cancellation of any subsequent photo or exhibition in our area, and I will pass them back to you. Send your cancellation documents.

In the Next Issue...



WILL SHETTERLY



MARK POLIZZOTTI



AMY MEIER

The Art of Will Shetterly by Mark Polizzotti
The Art of John R. Neary by Stephen S. Strickland
The Art of Amy Meier by Amy Meier
... and much more!