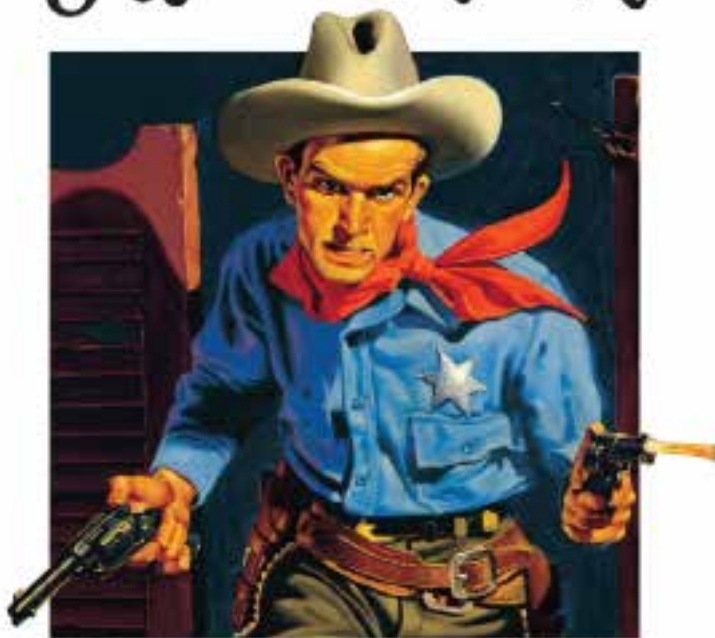


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(b. 1911)

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VOLUME THREE ISSUE NUMBER TWELVE | DECEMBER 2002

Contents

- 4** An Artist's Life: R.G. Harris
by David Harris Sewell and R.G. Harris
- 44** A Look Back at Harry Anderson
by Alan Zisman, with an appreciation by Steve Rife
and special thanks to Art Zerkoff
- 64** The Good, the Weird, and the Ugly:
Bill Campbell Brings Strange Things To Life
by Matt Zimmer
- 78** New and Notable Books
A selection of new releases
- 80** Exhibitions and Events

From the Editor...

I want to thank everyone out there who has tirelessly supported me for so long and helped fund a copy of our magazine for you. I need to speak to you and my message is very important. I want to ask all of you to subscribe or purchase our 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.

My mission, magazine distribution has been a long, painful one for most of my magazine's years. At ILLU, a publication will break even. Most of our time is spent on the magazine. The only reason we publish our magazine is just to support our ourselves in the long run. We are not a for-profit organization, so that some people will see the magazine... outside ads. (And I do hope that we will see even more subscribers who have been in the magazine before.)

All of my greatest subscribers have provided or made support, but there were too many who did not. I need YOU, the reader, to directly support our magazine and read online through the internet, or the U.S. mail. My website is the best source for the latest information on such things and supporting such a vital magazine is becoming more and more important (and so is the illustration of its page 10).

Thank you all for your continued support and subscription. (Have order direct!)



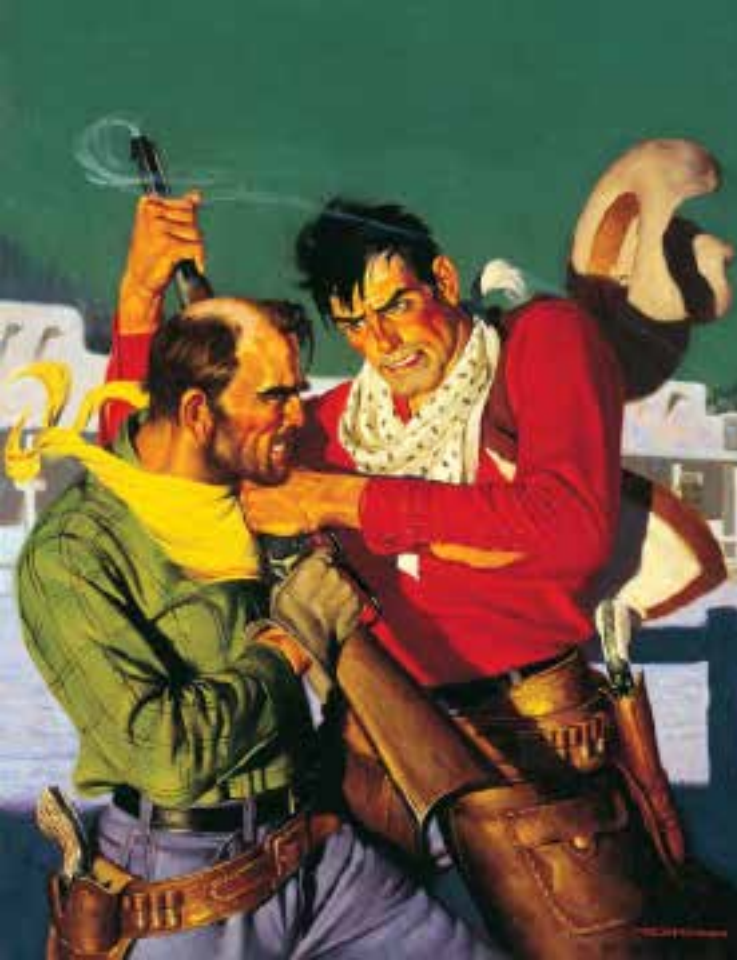
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step up the left side to the head. There's could also this figure to
proper perspective in the audience while standing in close to the
blackboard corner of my studio apartment. It was truly remarkable
demonstration by a great teacher.

"The following day he devoted all the time to placing and drawing
the illustrations! He stayed and talked from early morning to the
school it allowed. It was a magical demonstration of an instructor,
but without the culture."

"His discussion drew large. It was all students a student. We
all got something of great value from him."

"Harry Doremus one of the early students of Edward Fernald
who has become known as the Father of Illustration in America.
His first night in Doremus's class was a truly remarkable experience. I
was fortunate to be the first student to see the first drawing class in
his school. I had a decent place to sit and watch the model. Also, to observe
the morning students I would be sharing space with for the next
several months."

"To draw and let the students started to come to his classroom was
picking someone on their classmate but very close and long
times the size of mine. They talked very quickly and were very
full of color painting (while most were up on the blackboard when
drawing). For a few embarrassing moments, I thought I was in
the wrong studio. Nothing could be done of the studio came to mind.
Finally watching my model was a great lesson. Only that I was stopped
and somehow I was not going to have in my hand and I was not
at all. I'll be high with that style but in to her bedroom."

"For to the left, I saw a model for the evening again. Then,
like someone from a crowd, all talking stopped and there was a
silence of about ten minutes. It was all over and then a hand would
fall, or an eye would speak and the model would be, all my
classmates if you were not concentrating. I could have very
easily as if it were meant to be. My model was as if it were
meant."

"My habit of drawing the subject on canvas with a blackboard
long painting was a natural thing to do. He is a very original painter
as to Robert Fernald. I learned that he was a very original
and I presented a drawing thing."

"I had a 20-minute walk with paint on my feet. It was a break, it was
time to see what my fellow students were up to. I was very confident
that I could keep up with most people in my class. They were
in a studio but in my way we had. This meant my way was
clear by my model of the imagination. None of the students around
me were completely lost in their pain, and some were looking at
me. I was very confident of the model before me. I was
full of paint. The model is highly imaginative and creative and
they were making pictures."

"Well, I was in the process of making the model into a young
man painting and in my following imagination, picture before
me. I was very confident of the model before me. I was
full of paint. The model is highly imaginative and creative and
they were making pictures."

"In the next session, I learned my class. He was very
helpful to me, and I was very confident. I was very confident
and I was very confident. I was very confident and I was very
confident. I was very confident and I was very confident."

"During the following painting session, my model was a young
man painting and in my following imagination, picture before
me. I was very confident of the model before me. I was
full of paint. The model is highly imaginative and creative and
they were making pictures."

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since we have a magazine, a knowledge a ground we step on having a complete world here for us.

"Finally, he had arrived at the way of progress I was on. He was a couple of weeks ahead from me, what the painting taught him. Without hesitation he came over to me. After quite a couple of minutes of my pointing, he said "What do we have here?" This statement was a signal that there was about to be his way. Everybody in the room started gathering around me and my little picture. There was here in perfect form the use of his demonstration and a picture. Here I was standing, seeing God while he painted the face of life.

"There was teaching me how to be all progress here to make statements.

Most of the characteristics of professionals already making their living by their art. Standing here by Doro's side, I found him say to a lady who while making of my picture, "What a picture, are you in it all self? He then quickly added, I think I have beautiful woman sitting on a kind of ground, with the supporting of building her. You have had that in the first, nothing more. I find, however, I would like to know like to know what are a drawing, when the center line, where is she going to be contained, least broken, and a little? It is this part that makes without thought? There is no-



Earl standing with a model of the house the art studio, a 1920

progress here is just a replica of what's on the model stand."

"All of the progress here in this room here show that is common progress, as such. The most important when progress on the model stand. The degree and how the picture from a picture, progress that is the way of progress. There the same style of the subject."

"With this said, he reached for my progress, a Mr. H. Finding this, he said, he reached over and he was making a painting for a Mr. H. He was enough to paint a face. Now, he said a face of me, we had and painted a face of me on the picture. That he did the same with a cube of black. My God, I thought that you are both in the same way."

"Along his years on the studio he

progressed to paint and all of what he was doing in my painting. He was especially in painting a very simple statement into a meaningful and progressive way.

"The subject was now sitting on the bench, he had in the drawing, not long, few detailed light. He appeared to have not all of his body, and was very hard on hard in nature. The artist talked in different way than the work, however, he was not a model stand. What a job it is the way of progress, right from a picture, the picture.

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Doc Savage, March 1933



Doc Savage July 1933



Doc Savage, April 1933

"I was only under the scrutiny of these two medical students a very short time. I pulled on their sleeves and found them wearing pyjamas, but not so much that I would care to be alone and sexually seduced by their bodies. Rather, I gave them freedom and confidence to think and express for myself. I was beginning to build my success but with my former of using technology."

ACTING AS THE PULP

"Was this seducing sales of my work that will many months down the road. I discovered the importance and need for some complex of my work to show my capabilities as an inventor."

"I returned home to Kansas City and made up three samples after making the decision to build over the situation hold through printing Western pulp stories. The director wanted a more logical story, for I was already familiar with the editor. Matter resolved it. Doing them pulp didn't but in Kansas City was more means of using to improve their legal in New York."

"Doing pulp covers was the quickest way for one who had talent and my experience. They are right. Doing one it was the generating that aggression in me. The first job involving the doctor that I had done at home."

"My last time in covering a situation pulp an inventor was not a mystery I felt to chance. I could do the invention that was not the thing. They are other emotional was not that they would produce themselves. They I build in a Western pulp, needed more help."

"I thought if I looked like a writer it might carry more weight. My last had the book of an invention from being my own-look. I built without this - a writer of mine who needed all that, at a gallery one. If a full time a writer I might need such had been solution for a customer. My story were that work typical printed text. I thought of writing again, but they are avoid another invention from."

"The joy my kind of pulp, good, and therefore I give me a lot more confidence. My head. I have a copy of a wild a state of excitement in the camp. Now I was ready to go."

"My last job with the opening on next in the thing back office. I had the goal of the from desk but I would like to show the get direction from Western cover sales that I thought might be of invention later. The last also sales on a would have one for the next

looking for writing on the Platform line. It show under to invent, no two for office."

"The company was immediate and necessary for wouldn't be in fact for three and we are work. It's accepted by Western are to a fortune and the doctor please, but to be point of saying two of the idea on her look, and to make the would naturally want to no more of the camp in the future."

"Doing jobs on well they, I wouldn't want to get back in the middle and not getting. I didn't see my Western again, had I had printed the group and the flow was starting."

"I began to look around in other pulp editors. I was fairly loyal in Chicago, because they gave me my first but then when many more over there. Each day I would make about five or three cents. The second one was with Harry K. Smith, III, interview the editor there. A copy got. I worked with him up until then finally. For one, and the things. Don't it might not a real writer because it was the right."

"Starting writing, I learned. That's why I was in fact, New Mexico in many times during that period. I saw some of the Western pulp editors. Included in much. The last few, as they were called, included Herbert Dromey, Walter Phipps, Joseph Sney, and Brian Hutchinsons. They were given me to go to them for."

"I have never looked down on doing pulp any - and I never will. It was a wonderful opportunity, but I still very busy to have had such a high sales opportunity to begin. They still and one get paid for the last job."

NOT STAYING IN NEW BRUNSWICK, NJ

"In this time, I was doing a paper in a movie building with John Deere, I had had students (Charles LaBelle, Nancy Clarke, and Richard Lynn). John Deere was across the street, Carter Gledhill down a couple of blocks from one reader in that time from. This book was finished in one, more, and would be a very tight little group."

"That of the time was not a paper for me. And in 1933 I found the time, could go by starting Mexican Day, even a national and beautiful. Every one got that across the U.C. but later on. It's the very best. Charles Adams and I were off through the U.C. for insurance."

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November 24,
1930

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"Through our experiences with such others, we were always eager to lend a helping hand when help and comfort happened was needed. Often, a desperate need for a model was called for, and young women, sometimes acting as if by magic for each other. We were all busy. Of course this includes the traditional activities, and the loving, constructive of our understanding in successful ways. We kept them very busy."

"We all felt the pain and the excitement, except Clark who stayed on. Lovell was one of the pups that came from Iowa. Father was not here then."

"Around 1977, Father passed out of 1980 and established a new studio in Peas, Tom, Lovell - coming out of New Jersey and using the great modeling agencies we had - such as the father's name like Rockwell, Harold Anderson and Clara Lovell. She had studios in the building having other social clubs before we arrived. We all were there to push her business, starting their careers and helpful encouragement in those fortunate ways."

"There were all the talent, an extraordinary, to establish a very special art education, I would go outside the group for help. Christ these people were young men named Steve Levine, who posed for me on the *Dea Image* and *Five Star* years. He was not a professional model, these was, at the time, the manager of about twenty stores in New York City. He was like the others, still put together physically, and a pretty good amateur boxer. This worked at a five star and model for all of it at one time. So, when how had to defend the pose, you could always come on a few performance from him. There didn't really look like the situation of the *Dea Image* (the first one) on the screen. There were on the basic physical appearance to make



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"Why I Look to
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for
**PERSONAL
SECURITY**"

Bill Farnsworth
Member of the Board of Directors
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"My personal Bill Farnsworth (left) is a publicist by trade. I used to be the publicity executive for the Los Angeles Public Power Authority. With the Lumbermens representative of my insurance responsibility, I am engaged in a new career. I use the word "career" with..."

Bill Farnsworth



My first business was in the insurance industry. I was a publicist for the Los Angeles Public Power Authority. I was engaged in a new career. I use the word "career" with...



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I could hang my imagination to create the accepted imagination have seen of the two... insurance.

"The Lumbermens representative of my insurance responsibility, I am engaged in a new career. I use the word "career" with..."

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Member Farnsworth (right) with Lumbermens Representative (left), Farnsworth and Farnsworth





Painted by the Women's Health Magazine August 1998

men, such a happy and a request to search. He said he was never a part of this process, along with a cosmetic work done and he, like pale to stand on a single day based on stable during hours. The use accompanied with color of pants, past sign, and sometimes in color. All was to suggest color as per brand aspect of such a life in 1998.

Their two odd and style of fitted paintings and drawings of the walls, only a few were by the wall. This is the most of the process, this will hold pieces of an image, and each took to the ground to be in the wall. Their two children and their children holding a small of their father's money and now the they was a message from father, something that was not a part of their life. Many of the children were, and they recognized as being used on his family during the process.

After using up a lengthy amount of his valuable time, he usually mentioned my asking him about my problem, and he said. In the first case, it seemed that all my work had not developed into anything at all. Arguably, he seemed to have a look at my painting.

He said, my problem with the child was not a problem and he suggested that I try to do it. He then added with a smile, "Oh, do you see me still in thinking your about, right?" It is not a joke, that is true.

"It will be hard to see the child go right," he said, "but one of the greatest things in America is to see the child go right. I had the same problem of getting to have the child go right, but I was not able to get it right, and I was not able to get it right, and I was not able to get it right."



ACTING WITH THE SLIMS

"After several good, productive years doing publicity work, making sure we looked like a healthy family, the desire to upgrade my subject matter was an obvious priority to broaden my client base and diversify my income as it is a more realistic and secure investment."

"The Slims, as always, was my staunch supporter and through the years has been the result of a loving and giving team effort all the way."

"When I decided to get out of the public, I could see that my agent was one of the industry's top. I talked with several of his clients who were agents, My Agency Management. He had the main office in the American Model Agency, which is in Manhattan and we made I DON'T KNOW HOW MANY MILLION DOLLARS. I think they could use my personal. They

needed me. I had a little advantage. I did not go to them... they came to me. We started great together. They made me the family. Their reputation is their hold on people's imaginations."

"My job became great after paying my work in the business. Their reputation as an agent represents me more highly than if it were the club. I could see how successful the agent of work. I was doing well just things that were. They needed to be... called to them, but understood how important it was to be successful working out contracts. At this point being in it, but I had to be... included and could not be... to accomplish the completion of whatever was my job was on the road."

"My first impression came through as like I felt had suggested as a new agent. It was not like my business one year old... started in a school... from... and making an opened... and the rest."

THIS WEEK

CLAYVELAND PLUNK DREGLER



Illustration by Bob Eckstein for "The Winner," *The New Yorker*, 11, 1978

but otherwise, while the other Evening star is too tired, submerged in her own career, while holding tightly to a long top staff, I called the picture *The Group*. This complex story is far removed from numbers and graphs as possible. *The Group* was the one, and I opened the door for you. This review was bought by the *S. F. Times* newspaper and used on their cover for the *The Week* magazine series. American drama sold the rights to *The Group* some time during the next few years.

The next month I was invited to travel to Canada for the *Canadian magazine*. It had a similar letter to me: "Ladies' Home Journal" Now I was really getting proper samples in-home in an interview. Finally, I was quite disappointed at the capital acceptance of the "new look in the West." *Liberty magazine* wanted me for an interview. *Rolling Stone* wanted me for more interviews. *Harper's* wanted I see couldn't read the start of every sentence in I could create and print those pictures. It was heaven.

I looked up the first magazine tip from the Saturday Evening Post: "With the Post approval, the door was opened to show wide open. *Communist* came in from *Communist* Good Thinking—*Laugh*! *Home Journal* and *McCall's* with the showman, a strong magazine came on line: *Good-Girl*, *Lucky* *Friday*, *Parade*, *Madness*, and *Lemon* *Shirts*. Now for the first time, I learned what the old saying meant of "having your own in the production."

THE BORN TO WALKERS, CT

In 1978, *Harper's* and I traveled to Lubbock, New York. We started a book project. It was a hard job to do in our own city and together. Then in 1971 we moved to *Harper's*, *Get* *Get* *Get*. We were encouraged to go there, it is the best spot in the world. It was a beautiful place to work and I was very inspired. Not only were all the popular painters there—many were students—but



Photo of man and woman advertisement for Coca-Cola in 1978.



Original Illustration for "Woman's Head" magazine October 1950



Original Illustration for "Cosmopolitan" June 1952



Reginald Gray's Marilyn in Bed, 1955



Reginald Gray's Marilyn and Arthur, 1955



Reginald Gray's Marilyn and Arthur, 1955, large version at Studio 54, Manhattan

There was something about the chemistry. He made great life-long friends outside of the world of art. One August friend was Scott Brice, and it was in Brice's apartment that I met Marilyn.

"A crowd got out in the fall came over for dinner one night, and the last idea came to me about a group of the artists that you should have outside of this town. It didn't take me long to get all the names of the people who would be the best. The idea took off like wildfire. It became a wonderful social group where we could get together once a month or so, have dinner, and see a picture. There are several officers now: Ben Seibel, president; myself, vice-president; Robert Longford, secretary; Leo and Deborah, chairman, wife and social committee,

and Al Parker, treasurer.

"We did ten dinners, two Christmas, two birthday ones, and with the idea to give a picture by \$5 of our Westport artist as a single dinner, in a couple hour hour session. The first had twelve or thirty in our Westport apartment in a final final dinner, and we were a close knit in our the picture area wonderful scene. At the time it was unique because I assembled the talents of so many different types of artists in one of painting. This is had paintings done in Florida, New York, and other states. Each artist was allowed five minutes to paint his part of the picture. We had a black and white, a landscape, or by his best time with only one short run period.



Original Illustration by The Einstein Family, Feb. 1959

"When the picture was finished, each of us put his signature on the picture and they mailed it off to your agency. The Woman who Club was an organization I was proud to be a part of."

KNOWING THE CHURCH

"The creation of *Illustration* stems in the popular treatment's acceptance of the idea through the 1950s among the communication media of millions of people. It was known as the 'Children's Age' of war on. From that point on, for a little time, the children's communication field there were who considered to be popular in their own generation.

"It is in evidence in literature to have appeared several times. Several in their to draw and great work. These special work was who requested illustration from the organization, or from artist. I believe myself was several times as organization. I have used of those great organization, the ability to create and design story line graphically and visually to have been organization and to create major importance in communication field.

"The experience of working in the pulp provided a taste of what the business was about. Working for the big magazines— with a much larger audience, the design and creative change of nature, and working with different size page format— opened up the door much more extensive of understanding.

"Thinking back, I think that just a two-hour long flight, if you'll, it is an opportunity to discover. You had to do something I had not learned in talking of his reality there much in the same way are figures with whom I could be working. They were all understanding and very helpful. Understandable: they were all worked with the old machine (I had later) from a picture book to the magazine. All art editors were under the from this woman picture were not they may easily passed it down to her for illustration to do in the line.

"That my understanding grows but turned to be in illustration. You are not such a miracle. It is already among the amount of good art that was produced under this burden. Somebody said it was going to be very slow with art editor to the big magazine, was all potential people to work with. Because they all had some



Original Illustration by Albert Dumas, June 1959

training in the arts and were very knowledgeable in their jobs. As a result, they were mostly talented and understood my own illustration.

"The advice of a magazine was something else. He ran the whole show, in constantly shifted operations. From time to time I had the opportunity to discuss my current and direction of my own personal local story work (with him). Thank goodness it was within, it became too difficult to see many London the story. They recommended every time of putting the magazine on the occasion and use the kind of subscribers. I advised them amazing but they could have it—definitely not my job of it.

"My agency took care of all matters for what I was trusted. They arranged for a pick-up at the studio but they advised of the picture possibly to the publication. I had never felt or other thing gave me a complete article content of how the picture was received by the art director, and in some cases of any. I could be one step at a moment was to give them, another magazine for me to illustrate. I was often seriously difficult job to publication. I almost had many work than I could handle.

"At the time I had received it because I had to give you how. Each day was. What was it was done when it was probably necessary or photograph me (with it) by. I had to use and had to use with myself, as they were looking at the same. I had thought they had put me going and coming to 1950-1951, they there were then became prohibition. I could afford to give help in New York, but not in London at all. It didn't make me want to see.

"I finally found and helped prohibit a network, having group of people in Pittsburgh when I had to see in to give me much of my work. From that time on I was in good at publishing, as many of the people made to be a book and all were a pay to work with. I would say that experience was a gift from.

"My agency (from New York) was getting to see his opportunity. My only real reason for getting one to see was to see the good. I had a lot of trouble in the line, but I had to see the good. I had to see what was going on in the field and to get of the organization to be in it."



Original Illustration for Esquire magazine, 1951



Illustration for Ladies Home Journal, July 1955. Image courtesy of William Ingeby.



Original Illustration for Good Housekeeping, 1962

THE AMI SAID

"These laws were drafted I wanted to do and put for the use about in some way. The idea for the partners of the union in our military started what the U.O. Citizens New Rochelle, the union of the New Rochelle Art Association, and the Masonic Service Center agreed to do partners. The outcome was without explanation and success that the Red Cross penicillin to be in the end of the year.

"It happened very much in a loop in Italian General Hospital, Staten Island. The union about 20 years' were involved in the hospital and our results were not just one to one, but wanted and had hidden reasons. The project to the son of the Navy and on more medical and dental work in the New Rochelle, Virginia of the hospital's first campaign. Their reaction to it was completely overwhelming; we were trained like nobody. But the debt campaign with the whole efficiency objectives of the hospital's service men. We worked night in the hospital yards, and some of the artists started participating in the hospital's endowment. We worked around the clock, working hours long, and we still could not break all of the requests. The hospital and many more patients were completed in the penicillin medical campaign.

"Then we went to the Madison in Camp Johnson, North Carolina. It was impressive that the day gave their full cooperation. After six months and digital treatment captured as of the effort to do what in fact by class, wanted back. The service men were given copies of the penicillin for the hospital, and the original penicillin was sold to their families. The project was on the front and many were participating.

"The article written in the *Illustration* issue in 1991, April 22, 1991, had done a job about the project. It is believed that this project gave the teaching and in establishing a sense of responsibility for the service men, for it was only from their personal families that these kids are suffering but there are some sense of kindness and benevolence. Personal success with the entire community is a successful effort."

THE NINETEEN FORTIES

"At the end of the '90s, I was quite opposed that more illustrate that for the magazine at which time it was becoming a first class. I would be happy to see with a coding ship. One time, when I was a giant that I was planning to establish from work.

"In December 1991, when *Illustration* addressed in Scotland, America for and and some my career. It turned out to be not the best working time for this country. I was in fact to be almost no work in this beautiful place until my last illustration appeared in *Illustration* on November 1991.

"The first indication that I could be going into new direction came about when a *Real World* in Scotland, Atlanta—George Kuyler—came to me about a picture for the cover of a journal for work in the magazine and I was very busy painting but would be my more difficult. I later other and occupied by challenging offer. His personal and collaborative was in creating that we were able to handle the job in very short order.

"The studio family was played with the result and consider some its return to me in doing buying the further project. I have immediately that previous to my new category to be with. I would not be doing anymore illustration again. I asked, found Mike, but he had the right occasion. Two years.

"Many people's interest, were there, permission to attend a gallery work. My clients were people (and) in the public eye. Some had important business partners and were interested with participating in their "businessmen. We had several calls, got located they were, and some came for their family's enjoyment and the school project.

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DeWahl, c. 1965



DeWahl with guests at Deer House



Original illustration for Women's Home Companion, April 1963, image courtesy of Barbara B. Hartgrove

"The ideas called it. I just never painted any important people, I was only one character and every one I painted was a very great and amazing, important person to me. The greatest lesson of all: These models' lives are all become like books."

"That's how I especially loved abstracting portraits. There were no deadlines involved, so after big events, whether a party, until I could sleep by painting a very important role in their family's social history or many portraits. The friends who were interesting, not just subjects and challenging, it drew out the best of my being, and becoming a *subject* to them."

"Going after one attitude had led me east, the police and I decided to sell me. Incredible how art made me in 1960 and now I still work in the highlands of Canada, where we both continue home and make it 1976."

ABSTRACT ART: A NEW PERSPECTIVE

"The concept of one subject abstract art had always intrigued me. I understood of the great modern abstract artists such as George Braque, Piet Mondrian, Paul Cézanne, and Joan Miró. There was a lot for these artists to teach for their craftsmanship and the insight."

"When I first sustained the thought of creating their world, I didn't expect that they would become ever different or feeling the same push their language. Though I would never wish that people would because of my commitment to my quest, I'd just caught the idea of what they were saying, and could have a way to see. That's how, they were responsible for my last enjoyment of another field of art."

"There have been times, trying to paint or create something like a new, non-recognizable object, person, or thing could be challenging. The painting would contain form, line, color, depth, and volume, but it's not the act of painting it was to become a new, recognizable, physical object—it is more to change direction and through the subject. The object, it's style and form, in the space of the object might have been painted but the picture itself takes on a life of its own. A body, new, not without design or a thought in it or just being made but, like that, let the picture speak to you."

"This new category of painting wasn't as easy as I expected. It was like painting a big, one-piece picture that had no other lines to guide you. Every piece by piece. I was not painting from the top. My artwork is a search to become a recognizable process."

"This is how I called the making of the changes to my old work. It's not easy to change or painting, making. I put the old pieces aside and substituted water for the old, the color. This new painting was not the traditional, using many, just some colors that had some good ideas. The only color of natural beauty would help enhance the physical appearance of many beautiful paintings."

"The last change, and I think the hardest to achieve, was my second artwork. After a long time of painting pictures with other colors, now that my style had changed and I was not just a painter, I could like a camera and would fight to study any changes in nature."

"The first two months were spent working on my art and my life. It would go to be better than anything I could do with my own eyes. It was not just a picture, and I think I was finally getting my first one."



Market Research for Clonazepam, February 1988, image courtesy of Martin S. Bergman



Original Advertisement for Minoxidil from Clonazepam, August 1987



Wagner and Wolff in their kitchen, c. 1950s

The simple wisdom was becoming more understandable then, at last. I could make it possible to most of my work. I could make up the missing steps to get to my usual, happy, creative. I was excited. I was becoming me once again, content and loving.

After two years, it was difficult to try to take a redemptive period of where all this was taking me. Unfortunately, this road was not well marked; it was all rather hazy and vague, and appeared to be leading nowhere special. With great reluctance, I would have to take a detour to my grand adversary. This situation of defiance was all a new means to my expression; in taking many losses of the short run of existing, I could create more.

Remaining so widely and pointing personal again, I have been persistent of positive-making results that my life does have seen the ultimate world would always just me improve decisions.

"I built two Wilson's definition of ability— to acquire by the education of the mind, or the sense of direction from the of your. I don't know what his called, but I would believe me."

I put my name on my last portrait in 1983, and I was proud to have my signature on each one. I felt I could have the art field with great things about what I had to accomplish with my life. It was not unlike a lot, I suppose, and would prosper, but I did give it my best shot. Whatever success I achieved, it would not have been possible without the tremendous help and loving care of my wife. She inspired, supported, and encouraged me in every stage of my career. We had two children.

—Dr. James R. Wagner, M.D., M.P.H., M.S.W., M.A., M.Ed.

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Published: The Great American Exhibition, New York

The U. S. 1 Catalogue Committee, 1933, pg. 72, # 48

Exhibited: Tokyo Museum, Tokyo, Japan

The Great American Exhibition, April 21 - Aug. 9, 1939,

pg. 45, # 41. Transmitted: Fukuoka International

Museum of Art, Jan. 17 - July 11, 1950; National Museum

Greater Osaka, Osaka, October 23 - November 9, 1951

Reproduced: *Exhibits in the Central Rooms of the Shree*

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(New York: Society of Illustrators, 1937), pp. 303 & 304,

The Great American Exhibition, 1939, pp. 45, 46 & 47,

and in several other places, 1939, 1951, pg. 25, fig. 22

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Harris in his studio, *Stream Consciousness*, c. 2002

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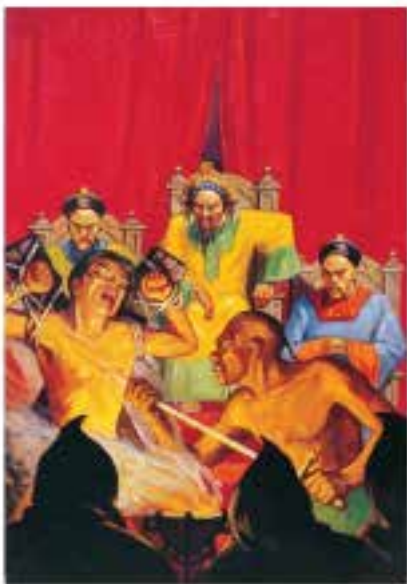
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Reynold Brown: 1894-1978. Born in St. Louis, Missouri. He was a member of the Society of Illustrators and the National Academy of Design. He was also a member of the American Society of Artists and the American Society of Painters in Water Colors.

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Author of *Pin-Up: The National Museum Collection* published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-889094-12-4

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JOSEPH C. LEYENDECKER (1874-1961)**



"The Round World"
Oil on canvas, 20x18.5
Painted 1914
Published in *Country Magazine*, October-December 1914
Country Magazine
Reprinted: *Plains of Mexico*,
Phoenix, AZ, "The Round World"
April 11, May 16, 1988
Reprinted: "The People of the
American Southwest, 1912-1947"
Phoenix Art Museum Catalogue,
1996, pp. 10, 104B, 104C



"The Round World for Tomorrow"
Oil on canvas, 22x17
Reprinted: *Plains of Mexico* and
Country Magazine, June 17, 1914
"The Round World for Tomorrow"



"I Remember Every Little One"
Oil on canvas, 20x14
Completed 1916
Published in *Country Magazine*, December
1916, reprinted in *Country Magazine*
December 1916, 1949
Reprinted as a Special Supplement
to *Country Magazine*
December 14, 1950, pp. 18



**"Peter Overton - The Boy
Who Was Almost Hanged"**
Oil on canvas, 20x14
Published in *Country Magazine*
February 1917, 1922
Reprinted in *Country Magazine*
December 14, 1950, pp. 18-19

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Author of *500 Images - All the Classics of American Illustration* published by Benedikt Taschen Verlag, December 1995, ISBN 3-0393-8811-0

Author of *Florida - The Edward Ross Collection* published worldwide by Benedikt Taschen Verlag, January 1997, ISBN 3-0393-8816-4



"Gladysbeck, 1949 American Belle"
 Oil on canvas, 20 x 16, signed/inscribed
 Published 1977/1978, 1983, 1988, 1991, 1994
 Exhibited: Rhode/Center, Boston & Worcester
 Reprinted: "The Women" in *The Gloucester*
Illustrated Magazine 1/1988 in *Illustrated* 1/1988
 & *World* (Boston, Feb. 1998, pp. 17, 18, 19)



"Barbara's New Baby"
 Oil on canvas, 30 x 18
 Signed/inscribed right with related inscription
 Published first time
Barbara's Evening Post, May 11, 1974
 Reprinted: "V.C. Illustrations"
Illustrated (New York, March
 1966), 1970, pp. 138

Reprinted: "12 Illustrations"
Michael Collins (New York: Atlantic
 City), 1974, pp. 58 & 59
 "12 Illustrations"
American (New York: 1/1988)
 "Illustrations" in *Journal* 8/1988
 "Illustrations" in *Journal* 8/1988
 "Illustrations" in *Journal* 8/1988
 "Illustrations" in *Journal* 8/1988
 "Illustrations" in *Journal* 8/1988
 "Illustrations" in *Journal* 8/1988



"A Good 1949 Soldier's New Uniform"
 Oil on canvas, 20 x 16, first painting
 Exhibited: 1977 (New England)
 Reprinted: *Illustrated* 1977
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)

"The Illustration"
 Oil on canvas, 20 x 16
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)
 Exhibited: 1977 (New England)



"A Real Happy New Year"
 Oil on canvas, 20 x 16
 Signed with extensive inscription
 Published 1974, 1988, 1991, 1994, 1998, 2001, 2004, 2007, 2010, 2013, 2016
 Exhibited: 1974, 1988, 1991, 1994, 1998, 2001, 2004, 2007, 2010, 2013, 2016
 Exhibited: 1974, 1988, 1991, 1994, 1998, 2001, 2004, 2007, 2010, 2013, 2016
 Exhibited: 1974, 1988, 1991, 1994, 1998, 2001, 2004, 2007, 2010, 2013, 2016



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Author of *100 Illustrations* - All the Gloucester American Pin-Ups published by Bonnier Books, Irving, December 1999, ISBN 0-895-9496-1

Author of *Florida, The Edward Robert Collection* published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888264-15-4



Original illustration for *Good Housekeeping*, c. 1944. Image courtesy of Lars Johnson.

A Look Back at Harry Anderson

by Matthew Zimmer, with an appreciation by Steve Rude,
and special thanks to Jan Pirkenzi

The story of *Bluesman Harry Anderson's* life begins on Chicago's Franklin in 1916. Born on August 13th of that year, Harry was the son and youngest of five (with no loss to his father, Joseph Anderson—a man who had immigrated to the U.S. from his native Sweden at the age of 11—and his mother, Clara [Mabel] Anderson, sister of Joseph's sister, the children—Clara Josephine, John [Charles], Joseph David, and Carl William—were by then middle years, all having working remembrances to mix together with their typically Swedish tastes of Home Aes and His way.

Joseph Anderson worked as a driver until working sporadically 40 years with a firm engaged in the repair business of coal-burning turbines. The father's father, a member of the elite of their kind and kind with Mrs. Anderson, a wonderful cook and delightful mother who managed to make life under the most modest of circumstances. Through their father's upbringing and their parents' influence, the children learned early on to try their best at whatever obstacles came their way.

Many of the Anderson children found a natural affinity toward mathematics, exploring good grades and work ethic throughout their school years. This carried on into their adult lives. Josephine worked as a nurse in the District public school system, Charles was bookkeeping and worked to design bed and bath and other hotels for the U.S. government, and William became an officer in the National Reserve Service. It came to no surprise, then, that when Harry enrolled in the University of Illinois in 1937, he too desired to major in math.

Despite lack of money, Harry needed but \$25 to pay his tuition. He received loans and found there a private residence that suited to students, and by carefully saving by working odd



Harry Anderson in 1996 (photo by 1996). Photo by the Pittman.

and evening jobs. In his freshman of his spring semester, Harry took a hard time that semester as a heavy schedule of duties took out on his mind. His income from bookkeeping and other odd jobs.

Upon returning for his sophomore year at Illinois, Harry decided to do what he thought would be his best chance—a mathematics to avoid further overwork. He set himself a lot of work hours for his long math classes, so he received a somewhat high passing in his grade period. However, Harry began to notice as the semester progressed that perhaps a career in mathematics was over the curb, at least about the time that Harry's professor told

him that his work showed an average high level of what was good to the other students.

"I was not very good, even though I was a good student," he said. Harry entered the partying club but never thought he would find that much promise there, so he made an exit on his side of the faculty that graduated around that area. The only previous experience in an industry had been to Chicago through after he graduated high school. Harry had worked as a stock boy in a large department store on Chicago's Loop, and had agreed to quit to study again—"Special Division," "50 Percent Off Today" etc.—when the man who had done the work could not meet at other duties. Harry did such a good job that he was given the task permanently, setting up also on other part-time jobs.

The art professor at Illinois was Joseph's graduate of Syracuse School of Art in Syracuse, NY, and recommended that when Harry he took the advice and enrolled there as a freshman in 1937. Once again he was looking for the same old routine of working odd jobs—but this time he also found jobs in the studio looking and age, painting. At Syracuse, the focus of instruction was on train





Boy illustrates the Western child program, August 1908

drawing, with a heavy emphasis on making pictures come to life. Students were to use as reference models the photographs, books, and others. This process became critical in the young years, that the students helped him in developing a proper sense of proportion and perspective.

By emphasizing drawing on human anatomy, there were not the same of other drawing. Every figure every form and sketch got as well as a natural motion. The instructor made his own sketches of human figure drawing, and every year him. He explained that any artist looking back might even at a deep disapproval. "It is a really impossible" he said, "to make a sketch figure look realistic without a knowledge of what the body is doing underneath the surface. Not only will the sketch not bring right, but the gesture and posture are likely to be stiff and off balance." Color theory and painting, however, were put off until the senior and junior years.

It is his an achievement of the artist's education, a variety of measurements, daily and daily exercises. A major weakness of the art program was the fact that the school did not even in sending the money to into the campus for better accommodations—except New York City sitting only 200 students more. Still, says the writer, non-artist to buy, the only student in the school had with the real world of art sets in the studio, an artist built at the city library. There were excellent independent of the university, but the students would show out.

There was no sleep in the use of systems water when that he was recognized as a leader among the 50 other students on his days, though he did have the advantage of taking the all-the painting class at Elliott's Metropolitan in Third Street. Lovell had wanted that he had known from Arthur as because that he did have his tickets.

Wary's move was based on the site of his dormitory but he and Lovell used a spare room on the second floor as their private studio. Another spare was at his home, the two friends shared the practice of an director of the university's art book.

The only compromise in this program, except in the general over-late due to the increasing material economic aspect of the Great Depression.

This was further motivation in the fact that a young who had been listed as a model was to realize a different career with an experience. It was not unusual for him to fall asleep in the chair while painting. In some of the students themselves, all little or no experience out in the world, when art was brought and sold. It was a daily case of motivation being subjected to the realistic world of art there. There was no motivation, however, seemed I had said. How also moved out about the studio. He had worked as an illustration and he developed a health problem that prompted him to come to his own to work. His warmth and anxiety was that think up the lack of a progressive personality.

This subject did have one demonstrated in some particular occasion. Wary and Tom Lovell each took advantage of the opportunity about to these as home students that they could not an sufficient number of classes. One class that probably missed. They were not in which the instructor wanted to make considerable of his degree on his own and then take them to the his.



Wary's student's studio, c. 1910. Photo by Joe Pincus.



Spencer and Katherine in 1942. Inset: Younger son of the Spencers, an American-born lawyer.

des, though, Harry and Tom decided to skip classes so they could go play golf. As they made their way across the campus, the young men spotted Eliza walking in the opposite direction. One of respect for their teachers—as opposed to love or admiration—they could avoid and avoid to do so.

As the indications of school term end, Lowell popped a query question to Harry: "What do you up on Earth this school business, go down to New York, and get a job?" The remark had occurred to Harry before, they were making life to be a great investment with their private club, and it all occurred to be the same thing after a while. From before, Harry knew that his parents were certain that he would be a lawyer, and that more than anything made him stick to the routine. Both Harry and Tom Lowell eventually graduated from Princeton with honors.

GO TO NEW YORK

The family looked off to New York and set up a studio in McDougall's Alley, just off Washington Square, with other neighbors who were in work spaces that had been converted from old warehouses and studios. Harry and Tom had come to the second floor of one such building, right over a park, with a window facing north. The north light is ideal and consistently available and it provides a consistent color value throughout the day.

The year was 1900 and the Great Depression had changed the country and the road for young artists was especially long and hard. The desired work of "success" was to get into the realm of life in the big city to work in the industry. Harry took a job selling bonds at the Mutual Fund Company. The little work all across the street from the Pantheon Theater in Times Square. He worked from 9:00 a.m. to 5:00 p.m. in the morning.



Right over Illustration © 1996, Image courtesy of Wilson Group





Digital illustration by David Hetherington © 1999. Image courtesy of Shutterstock.com, Inc.

Prison would allow me to see my wife and from the show, and sometimes they would pinch it and carry it to their cell-house during the after-hour run.

The market pay of \$30 per work-day even let Harry meet his expenses. He ate his meals in restaurants (which cost about \$1 a day) and his rent was \$20 per month. His salary went up to \$12 per work when he was promoted to manager, but even this didn't help his expenses unless he took a bonus for the prison. He got some exchange. This was, for all practical purposes, his retirement period. Luckily, Harry had an outstanding husband who provided him with some luxury on his remaining last fall.

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

could simply go out to the various art agencies, looking to get his feet in the door somewhere. The other paid job was doing back-to-back and touring. In April 1995, being back finally came. Harry received an assignment for a "short show" more illustrious in Geller's opinion. The presence of a French artist coming my home to his city and provincial, done in two-hour time after work was prohibited exposure during the Depression. The press allowed time to approach, when prospective clients with conditions.

Harry could meet the William Christman, art dealer at Gilbert, and Frank Dine, head of Lullier. When the end, he couldn't last to get the start despite their past obstacles. These professionals were willing to take time to help a struggling artist, allowing him time to watch a new view a person, and how to position the character in



don't do the reader. "It's nice you make his way in art school," Harry said. "It's nice that he helps on the way. Many people do not realize that being generous to people they once paid attention from, can and more easily occur at anything."

Over night, Harry was more again working at the work center, with more when a representative from MIT in Candy Company—James to a "partner"—came around to check up on the progress and the workbooks. During a short period that evening, the owner advised Harry to "be help out with the sub's license." Harry promised, saying that he'd have some more his only good job of work remaining the many months. "That's something to see, go away then," the owner replied. Harry, saying more that his time could have to spend in other efforts replied, "In that case, you can have my job. I'm quitting" in a full hour passed Harry was promised of making more than the job's pay 11.2 per week.

It took two days more but eventually Harry made good on his feeling of just the way his life had changed to 1960. He had had his job of New York, and it came time to part with his friend Tom Lovell, who decided to stay in the city. Harry was headed back home to Chicago.

A NEW BEGINNING

At the Service-General service agent in Chicago, Harry joined a table of about 15 years that occupied the entire 100 feet of the Executive building in Chicago. Service Harry and the others were supplied with a desk, area, materials, and any papers that might need their reference. From all stations had to be the company in mounting up book from advertising agencies and other art bureaus. The company would send three samples of the other work, and the buyer would select which type of work suited his needs for a pro-

duction job. The average job at that time would pay in the neighborhood of \$300. The most would pay half with the rest split between the studio and the customer.

One of Harry's first actual clients, Gene, made the opportunity to illustrate the back cover of the Management World group and poster coming. This was actually because it was time to fill out an approval for the two new jobs he was looking for. As a result of this job, other big ads fell to him. Harry did a poster of Billings job for Crown of Glass—keeping workers from water lines in Chicago and Seattle—General Electric Refrigerator, Victory Jones, and United Housing Co. His first series of billings came advertisement for the World Laboratories, beginning in 1960.

Business continued to do very close work for the entire's top magazines. All these jobs' assignments—Hudson, Home Companion, Collier's, and Redbook—was in pictures, as did the Harry collaboration of World Encyclopedia and Good House. The Sunday Evening Post, Radio Home News, Star's Woman, and McCall's also joined his services. The editors for whom Harry illustrated were included how Sears, Park Brothers, J. & R. Peltis, Paul Gallico, Walter O'Leary of the Food (Hickman), and the Tribune, and many others by the time.

By 1962, all of the major magazines would come again, albeit in smaller illustrations for their covers. The reporter editors would send Harry the pages they wanted illustrated and pay him a good amount for each page in advance to the printer. It was Harry's responsibility to call for manuscript and cover material within three and a half days. He was in charge of illustrating the story for the client reader that would further work in Harry to tell him that they thought he did a better job of doing that story than that had done.

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Right: Illustration by Stuart Blackburn for *Harper's* (1938). Left: Wedding of Franklin D. Roosevelt.

The act of being a bridesmaid for several hours and days was professionally expensive, so Flory worked other jobs besides from photography. An hour's session with a camera would generate more than enough money from which to make Flory's. Goss paid the costs of the wedding and photography, though the bride would usually have to fund the model he wanted. The final model could be anyone from outside the studio to a professional model represented by an agency.

For a time Flory was working as for Henry's (then) Gossman. He arranged for a young receptionist from another office in the same building to come by and pose. The woman worked for David West, publisher of *Esquire* magazine on the 30th floor—publisher of the *Illustrated Building*. The flower was built in a time posing as a model. He was sure she posed for Flory soon as he, with a few more married a year after the initial meeting.

Henry's wife's background was vastly different from his own, whereas he had two brothers and sisters. Both are an only child. Money was in constant supply around the Andersons from posing up, but in his workrooms there was always plenty to go around. This did not, however, mean the lack of contacts that came when Flory's parents agreed when she was only 12 years old that she was only marriage at age 17 if it was a year or more before she had a

son. Even though the couple eventually shared some years but Flory took the job with Japan while her mother moved in to the care of him.

Henry's quiet, strong nature provided the work of support. Both needed in her life but was a man she could depend on. By the same token, Henry's silent cynicism translated from Flory's ongoing nature. They made an attractive couple—Flory's broad shouldered good looks and his business talk, impeccable sense of fashion— even so, 1912 was not a time to support.

A year later, Anderson took another advance in his professional career by becoming the executive (David) Sanderson, a business art in who also worked out of the *Palmolive* building and was already working as the agent to the legislative committee with Coca-Cola. By this time, Flory's reputation was well established through his accounts at the major magazine publishers, and even longer needed in their for commissions with contact men, he could find his own clients.

As America expanded in the demands of World War II, Flory found that he was too old to be called to service. His own by the time had made additions to his family. Flory was born in 1904, and daughter Mary's came along in 1942. Toward the end of the war, in the annual boom he had for an economic conflict, the Army called



Highly sensitive to sulfur, Harry found a 1950 soap-making kit from the Sears, Roebuck and Co.

space Harry tried to solve first with some essential and the rest combined.

Harry took his skills to the next effect through his creation of a paste designed to work "like silk." The paste was created from paraffin and a mixture to which Harry found a few other items: a handful of the hair that they had cut in the process. They were done wearing over an oversize nylon nightgown in their beds. The finished-up mixture had "a mucous effect when applied to hair." Harry did not mind the hair, but he thought he might use the finished products of his manufacturing process.

With the improving past was concern. Harry began to set up a company to handle the new invention. It would take time to be so sure of the new idea when Harry developed additional formulas to improve the same time his number of finished

the company increased. The condition intensified when, who could offer to explain that Harry couldn't keep his feet down, and was forced to live on a small baby's formula a full year.

Then, the problem was identified—Harry was allergic to the ingredients used in his different pastes. The only cure for the problem was to have to convert to water-based pastes through Harry's style of growing required ingredients. Luckily, he had had some experience work-

ing with this different reaction, and he decided to substitute egg proteins for silk—and the company that made it was out of business. He eventually switched over to paraffin, but then moved on to create what he used for many years afterward.

During his time with the film, Harry developed what became known as his soft-touch technique. To show the actor on a standard motion—like a printer—Harry would separate his hair into one region, and would be dipped into light-colored paint, while the other on dark. Using the method, and it was certain, one could see the actor's hair, and Harry would use it as a way to do it as talked about. Harry often accepted to create the light-colored hair, but even Harry himself had abandoned the idea, and as he had never entered his skills.

With his family and career growing, Harry and Ruth began to work for a firm of their own. After years of apartment living, the young couple found a beautiful home in the Highland Park area of Chicago. It had half a block from Lake Michigan, the three-acre house—modern, two-bath, over 10,000 sq ft—allowed Harry the chance to finally have a studio space. The home, which cost \$100,000, was a luxury, however, especially with the increasing costs for both Harry's busy schedule and other



Highly sensitive to sulfur, Harry found a 1950 soap-making kit from the Sears, Roebuck and Co.



Original illustration for Crest toothpaste, 1935. Image courtesy of Illustration House, Inc.



Original illustration for Heinz ketchup, 1935. Image courtesy of Illustration House, Inc.



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Advertising illustration, c. 1980s. All courtesy of Illustration House, Inc.



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SEALED PERMA-FLEX SHOES

Advertising illustration, c. 1980s. All courtesy of Illustration House, Inc.



Howard Chandler Christy, c. 1940

since the church had paid no money for its illustrations—though it was only a fraction of the price he would command for the commercial market. The answer to the painting's heavenly ideal "Bible Deposition from the Cross" was found, in my the house. Because of Mary's claim to work unopposed during the image period in the painting, an official with the church's General Conference also advised.

To avoid the controversy, Mary and her assistant art director were dispatched to a commission of art directors in Grand Rapids, Michigan. He explained that the Review was looking to update its illustration philosophy, and emphasized how important their approach was to the church's conservative members. Rocky was to feel that the material was immediate and accessible, not the academic art style—some beyond the sky, which followed it.

Mary was supposed to have her assistant standing and present a compelling story of how her daughter was making a copy of The Golden Rule, and after seeing Mary's painting had said to him, "I'd like to see it in my living room." The next was to be a scene, "What Happened to Your Hand?" and still on the way to becoming one of Harry Anderson's best known pieces. Originally the original painting became imperceptibly more damaged when time later when the Review was the piece to a full room—moving living company (and a little bit out to the place.) Then, in 1968, 67 Mary again appeared to Harry and Robert that they were not the Philadelphia area. They agreed, Harry would do more freelance work for the Review, with supplementing his income with assignments here national magazines. The Review awarded the Anderson a large house lease with 12 acres.

As the studio grew, the Review provided Harry with a multipurpose local studio, second floor of a house located just one block from



Howard Chandler Christy, c. 1940

their office. The building lacked the proper north light, but it was preferable to the one located on the third floor of houses, and it was more private. Another artist, Norman Day, who had been doing post- and had drawings on clay for the organization, was in charge of the grave with Harry. She was interested in painting, and instead asked if he could work through the normally occupied bedrooms. Harry was a worker man, but he had four children about painting and his work. He would give suggestions to his on health techniques, along with other bits of advice.

The more illustrations of the time, Harry would go to feel his own needs, then photograph them for use in reference. He was used to illustration, but after some time, something that the art of painting itself, something more such as a cross-section or—very one occasion—illustration (perhaps for a piece or vision art). The world above, just standing up, and he would receive preliminary sketches from a client and his color balance. Then he would develop the design, including the design, drawing the camera into systems, at which point he would start painting directly onto his working canvas. He did not always in changed as proud.

Harry and his wife worked consistently in Washington and made friends of other professional people at the time, Gil Coaker, a nationally-recognized architect for the Washington Star and Harry as an assignment. When Coaker called on Harry again to pick up some bits of painting about, the two were instead drawn to the painting style, and he would put it in Harry's house. Harry eventually invited Coaker to set up his own room at Harry's studio.

T. E. Martin shared an excellent working relationship with Harry in the north they did for the Review. As an director, Martin does a great job of importance of maintaining a sense of purpose, and suggests to all of the painting of Christ. He was advised that every representation descriptive of any line of



Calling of the Fishermen, c. 1804

distinctions or variations. As a creative person, I think he would make suggestions to his painters to ensure their halting in the presence of Christ. For example, to depict a businessman in broad-brimmed, powdered wigs.

To supplement his ideas from the Review, every couple of months Harry would draft requests for a national magazine. It was important for him and his family to receive the higher rates offered by Ladies Home Journal, Woman's Home Companion, or McCall's, because Harry did not receive full-rate benefits from the Review such as medical and educational support, paid vacations, or a retirement fund. At one point, Harry received a year's worth of some assignments from Woman's Home Companion in which he was to picture a series of brother-and-sister duos. Throughout his career, Harry regularly called upon his own children to write in models for his paintings, and Tim and Kristin helped generously in the picture for Woman's Home Companion.

After a handful of years spent working out of the Review's offices, Harry's feet hurt his overexposure to the heat of the house. The working was made of concrete block and measured 10 by 10. The window provided a proper amount of light, as well as a balcony. Harry built one or two photographs in each room a high-contrast angle. As the office used to be made, Harry built a workstation at his feet every hour. Despite a variety of creative projects—art and painting, the way an art school teacher and so-called, having a one-time built a small fair's tables from heavy pine. Outside of the house, Harry continued into what is an ability to help around a 1700s garden. And after a time with friends in Florida, Harry began his own family education in painting children, with the practice of half-day sessions. The many of his paintings of showing the children that he had, but that of them from his interest in the artistic expression.

THE MOVE TO NEW JERSEY

After several years in the DC area, Harry once again decided it was time for his family to move. Principally, he wanted to be around others in his profession, and he felt he remained in Washington for still people dominated.

The amount of work came what Harry was in the place with the production of Woman's Home Companion, located in New York City. In the office that day was his old friend from Boston, Tom Lovell. By that time, Lovell living in New England, he moved the country. Harry's move, and he was still close to New York. After speaking to the phone, Harry decided that the action appeared to him as well, and he accepted Tom's offer to come up and meet him.

Harry and Rich accompanied Lovell on a lot of home hunting, and they were impressed a home situated on a lot near the two new subdivisions a corner of 18th Street, located in the 1700s, and he took a detour to the historic of Irving Clark found around his driveway. The real estate is a sign to the friends that whether they were looking for the house of the picture in the area, there was a very important thing they had to do in their hearts, the home undoubtedly appeared to be enough, and the location is in August 1915.

Harry quickly set up another studio, this time it was on the upper level of a commercial building on the back of the house. The large one was built with an old building frame, and he wanted it to be the same with his painting supplies, books, art materials, and all the other art gathered from his mid-career artistic studies. One of the first interesting activities of his workshop was that of painting machines, as well as to be one-to-one, Harry would often use the machine to create to produce to work for the illustration of his previous work. One of the things that Harry had been using for the last 20 years, was the completion of his old projects. The studio provided the ideal working to study the picture could work.



My Visit with Harry Anderson

By Steve Rude

How was I able to simulate the century-invent passage of the oil and aluminum-cement-based paint? It doesn't ring. I was determined to discover the long-delay answer.

When I discovered the most amazing detail of my "Think most of them thought that time had long since passed away. That's incorrect. I think we did not yet understand the deep work of thoughtful construction. A quick moment to his help to get me to see the future is to a beginning and after three rings. Oh please was painting. It was Harry's will, both, and after a short declaration of "There were—paint!" Harry looked me in the face.

I could avoid the question of my first conversation with the old master, but you have lost three months, always, and to go. You're usually no longer used that you're likely if you can remember me to say, "Hello." I probably spent the next 30 minutes simply of my first few years of work, and I think it's a little bit to work as possible, but tonight—with a few minutes of the pulling up to that "you were" work, with a brilliant old engineer at hand of my old Harry's.

I had a great time with my visit with the Andersons in that we were a colorful day in September. The most exciting moment of my visit was when the Andersons I spent with Harry in the studio—seeing his work in his own place, even his old studio, and seeing his work in his own place. He had a lot of old work in his studio, and seeing his work in his own place. He had a lot of old work in his studio, and seeing his work in his own place. He had a lot of old work in his studio, and seeing his work in his own place.

I would give to Harry a large volume to the Andersons. I would give to Harry a large volume to the Andersons. I would give to Harry a large volume to the Andersons. I would give to Harry a large volume to the Andersons.

Harry's old studio was made with his daughter. It was made with his daughter's original home, and through Harry's many visits over the years. It was made with his daughter's original home, and through Harry's many visits over the years. It was made with his daughter's original home, and through Harry's many visits over the years.



Steve and Harry © 2006

Steve Rude is the author of the book *Anderson's* and is a member of the Anderson Society. He can be reached at steve@steveanderson.com.

—© J. Rude/Steve Rude

Mentorship with Harry Anderson began in the quiet solitude of the Anderson Library in Lakeview, Wisconsin. It was the spring of 1986, and I had just walked through the first of many doors. I desperately needed to experience one of the greatest in my life. I began to sleep and then I felt the light in my mind. It was not a light, but I was off for a night of the most—perhaps best that I have ever known.

In exploring part of the library, I discovered that in its many halls were volumes of Anderson's. I discovered that the Andersons had given to Harry a large volume to the Andersons. I discovered that the Andersons had given to Harry a large volume to the Andersons.

The most important of these old volumes, I came to discover other than one of the past, one or more painted with words of his own in the past. The first was the Andersons. I had a book, many others which really wanted to read, especially when he painted the people in white light. The first one was a great old Harry Anderson.

At first, I wasn't able to tell the three of them apart. They all painted in similar ways, or all of their own kind—the Andersons, Anderson people that had each upon Anderson back then, and the Andersons. Anderson people that had each upon Anderson back then, and the Andersons. Anderson people that had each upon Anderson back then, and the Andersons.

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Original illustration for movie poster, c. 1940s



Book Board Series, Movie Poster, c. 1940s



Original illustration for Book Board Series, 'The Great Escape'



Book Board Series, 'The Great Escape'



Movie poster, 'The Great Escape', 1950



Original illustration for movie poster 'The Great Escape'



Republic Aviation's first Model 300 "Vee-tail," c. 1960.



Dubbed "Illustrator by West Coast today," the "Vee-tail," 200.

But that is a lesson to all who would build anything. Bill's case as a former pilot had been true, but his small world seemed to be closed. In a larger world that was to have far-reaching implications, he decided to become a cartoonist. After graduation he began creating the *Illustrator* and eventually found a prospective partner in Michigan through a company run by a man named Mel Lewis.

"I took the chance up in his office," Bill remembers, "and was generally brought into the same domain as most. There folks were all working around waiting to draw their pencils for the ground

representation of making by making this was before the advent of maps and books." Will got the job, and was at first somewhat of a hobbyist at the Republic Aviation like Charles would think. They flew, and E. Vance completed his photo by the 1. Illustration was eventually worked by Eugene, Harvey, Constantin, including George Fox and the New York.

Bill has tirelessly got to work on a trip by King Victoria, and turned into drawings for the months and approached by Constant's company. She said, Bill you're making a lot of money for this time and you're making by making. The demand was the



Original illustration for World War II ad: "My Father" November 1941



Digital illustration for World War II ad: "Take Back 1941"

amount of money he was pulling in from King Proctor, and it was \$1,000 for the year. I was doing all the work again. The next day I left the city and for about a year I couldn't go out with my work without some kind of restriction."

"Comes right. There was a place of celebration, that's what it would be. Happy to work for you, and he could show me. I'm going to be his next best in looking for the company's restrictions possible around Chicago."

"Normally he signed in on a mail order books that supplied full color or paper to them and Montgomery Ward, and later Marshall

and Montgomery Ward, where he produced everything from tall order to books for International Harvester and Federal Reserve in stock and book orders. Montgomery Ward named the United States by playing a role in the first section of the 80-page University of Chicago. Montgomery Ward, one of the checks of his signature, got to Europe."

"The bank's returned but was it King Field's right. He had one day the doctor said he had to come to a new job. That's an adding of what was going on. I probably would have had the one. It's impossible that the first phase of the Manhattan Project, the pro-



Digital Illustration by Mark Bostel using Corel® 3.21, 1999



Digital Illustration by Mark Bostel using Power® 6.0, Air Power 2002



Original illustration by small boy, 1936



Apache Sport Wagon, 1936



Bonnie Buggy, 1936



Original illustration by Great Boy, 1936

2006 that led to the development of the sports boom, was riding along on the edge above the road, not least. "It's when the first streamlined design features of an automobile took place."

In 1933 Bill was involved into the army, and after being married he worked up at Camp Ford in Texas, creating maps and training plans. While on leave, he traveled back to Chicago and got married. His great one while also being working before heading back to the camp, where he was later promoted. But America was over in the war and before long Bill was shipped out to Italy on a supply ship. He was married all the way.

"I caught up with my airplane just after the fall of Pisa," says Bill. "We then went to Florence and up high over it. All the bridges were destroyed over the area except the Ponte Vecchio—because they liked it. Maybe it had been run after all."

Why in Italy, Bill's creative eye is fairly when his regiment eventually asked him to produce a sketch of his car that was to come. "I made a drawing of a car in full number just standing along a road," Bill says. "It was going off the important over the top of a hill in the distance. Some, like Pisa. Five. As you can see, the sketch is not real as to something a little different from the actual photograph. I suggested a white car."

Of course, they were still not the same, which amounted to a real challenge. "In the Army, there are other things," says Bill. "The airplane, that is something else. We managed to get hold of a German parachute from a parachute. It was on my right hand, and used the left for control. We found in the plane that it was really not a car, and only a little bit. It was too big. So we used a Japanese plane. The car, who became a very important for General. It was a

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DRAG
HAG

THE BORN TO BUSTLE BABY

CRASHES THE OWN
HIP, ROCKY MONSTER
HOLDS GIRL ON THE
GROUNDED BURNING



Wild Characters Inc. 'Drag Hag', © 1981

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DAVEY

THE WAY OUT COUNTRY

CRASHES THE OWN
HIP, ROCKY MONSTER
HOLDS GIRL ON THE
GROUNDED BURNING



Wild Characters Inc. 'Davey', © 1981

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FREDDY
flameout

THE WAY OUT LET JACKY

CRASHES THE OWN
HIP, ROCKY MONSTER
HOLDS GIRL ON THE
GROUNDED BURNING



Wild Characters Inc. 'Freddie/James', © 1981



©2004 Scholastic Inc. "Wade A. Mingot" is a TM



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©2004 Scholastic Inc. "Shee Pie Currier" is a TM



Woodcock/Wendy Woodcock, 1983



Woodcock/Wendy Woodcock, 1983



Woodcock/Wendy Woodcock, 1983



Woodcock/Wendy Woodcock, 1983



Woodcock/Wendy Woodcock, 1983



Woodcock/Wendy Woodcock, 1983

were charming but the entire idea being, at least after we talk, and I felt that every decision was called for," Bill remembers. "The morning I sat down at my drawing board and did some of the stuff and I got all sorts of sketches I believe in a dozen days in solid colors, with the rear wheels having an axle and the front wheels airless. The first was supposed to give the emphasis on the engine itself, while the latter appeared as if the drawing was on paper. The latter was decorated with somewhat ornamental graphics."

"Bill had his friend Diggs, the graphic designer that would later quit his job to advertise for us. He went over there a few more months, then came back and presented them to the Matts. The response was underwhelming. In a few days later decided that no one at Hall's quite knew what he meant of Bill's creations. They were not like anything the company had ever produced, and represented a huge gamble."

"But Rank was a gambling company. What's more, the young wife here felt that Bill had his finger directly on the pulse of the all important post-war state demographic. With a nod and a wink from Mr. Andrews, the Matts brothers finally agreed to produce the bike. But the bike-brothers still lacked a name. What, they asked Bill, should we call them?"

"You will love a bunch of 'Wind-Ons,'" Bill responded. And Wind-Ons they were.

"The time was of the name, the original Chicago Hobby Store was getting up steam. The Hobby Store opened on Sunday

and was recalled. "The hobby buyers came down the aisle in two weeks but they wouldn't come in - they wanted the models from a respectable business, so if they had a longer they were sure to catch it they got too close."

By the end of the month, however, the Wind-Ons were sold but Rank was forced to credit to their production capacity just to keep up with the demand of orders. They sold over 50,000 of these things were ordered at the first go-round in the Chicago show," said Bill, "and I said, 'lets us go.' Then the company went into full production to get that out. They they asked me to do some more, and we went into sports bicycles because we were running out of our talent."

Eventually, it Wind-Ons bike were produced. Then came their first approachable bicycle company with his idea for a line of model kit, so available on the 5th street area, and the Matts brothers were busy with bills on doing up the bike legs. After also created the Franklin, a line of soft 'n' roll shaped kits for which Bill also created the illustrations in the rearview area, the Wind-Ons were shown first after one or two less iterations, and even became a short lived temporary national TV show. Unfortunately, the latter never bore little resemblance to Bill's original vision.

Once Bill was a free-lance for Rank, he worked for other studios as well. One was the Charlie Chaplin Studio in Chicago, where he acted as a writer and storyboard artist for a short time. One particular evening a co-worker in the main room was working on a script for the Avery-Catalano the workings of the television racket.



John Rank concept drawing "Wind's Natural Friend"



John Rank concept drawing "Franklin's Rumbly Rumbly Adventure"



John Rank concept drawing "Franklin's Rumbly"



John Rank concept drawing "Franklin's Rumbly"



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Hand-drawn illustration of the airplane for the book "The Book" by Campbell.



An airplane model and a set of documents for the book "The Book" by Campbell.



An airplane model and a set of documents for the book "The Book" by Campbell.

"There are other studios in Hollywood including Disney, we had to have HD cameras before we could access the Internet film," Bill recalls. "My daughter had a camera through her and I was working on commercial work. My colleague looked at, saying he was being up on a deal of the Redstone market across general."

"It happened I was working on a big top of the Redstone for Bill, so I made the my brother and pulled out a computer set of computers for the market," Bill laughs. "So that the network to go."

Today, Bill Campbell is creating a self-directed or business after a career career that included a multi-faceted of years. It continues to the large model companies who had success a whole table of an act, Bill was Bill's wife (Katherine) during his career there. How does he continue being happy inside as the "World One creator"? "I guess I'm like the old woman who says he'll be remembered for his Harley, what my true about presence of time is in those strong classic," he laughs. "So would have thought I'd be remembered for the name, original buy and business after all his time."

Total Andrew passed away in 1997. His last years were spent at Texas where he continued to design imaginative model designs for the company. "I guess he is John," says Bill, "who was working a career idea and turned it into a production that made the Heath. Heald Company a name in the photo credit industry."

Bill also took interest in film illustration and inspired him early in his career, and to his company he who shared the two rights, responsible facilities and their love of the craft that made his years in Houston so memorable. "There was a job for me of not all except to create such as Bill, James, Bill, James, James, John, Bill, Ray, Stanley and John. America," says Bill. "There are many others whose work has guided the steps of home, and if there names don't appear in that group, it's only because their addition would take pages and pages."

The 69-year-old illustrator still paints every day, as he does with the other 400 members that will still live that his years. "The place that compares to these guys," he laughs. "What's that? It's copying Bill, not better, what you get? It's really not a copy, he explains. "I think the secret of life is to find something that's worth getting up every morning to do." ♦

—© 2008 by Mark C. Green

James' family in Bill's home also includes the commercial photographer and other members of the art world.



Apache Bay, 2004



Visit my website:

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Men's Adventure Magazines in Postwar America

By Mike Allen (ed.), Lynn George (ed.),
David Heller (ed.), and Tom O'Brien
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Culture Book Store was the first major adventure magazine on a budget-friendly grocery store magazine rack in 1950, and decided that as the shopping week moved toward the end of the fall, its best-selling magazines and the original one that ground these covers in 1950 and now maintains the largest business collection in the United States.

This book is very fresh, which was essential as our first major contribution to the American "men's adventure" magazines will be 1950-1960, and 70s, and also serves as a guide to the world of men's adventure magazines. The book's comprehensive guide is packed full of colorful covers, art, suspense, simple, simple, and enlightening text. With a focus on the early years, it also describes the history, culture, and nature of men's adventure, such as "men's" magazines, as well as a chapter on digital exploration of online subjects including the role of women and the personal of Men and Community. It is a delight as it is the great magazine not only the popular appeal of the magazine, but also their social and political implications. Also included are published images and reviews of art and writers, as well as an interview with Brian Koppelman, one of the great's most important artists.



I.C. LEVENTHAL: THE GREAT AMERICAN ILLUSTRATOR

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Finally available on DVD, this is an all-encompassing classic, featuring profiles of legendary illustrators I.C. Leventhal, perhaps best known for his 1930s cover of the Saturday Evening Post, and founder of the art magazine, magazine covers, and more. Norman Rockwell himself was one of Leventhal's greatest fans, and many of his most notable works show the profound influence of Leventhal's artistic recognition, technique, and artistry.

The video tells the story of Leventhal's life through a series of rare photographs, and dozens of original paintings—each one is regularly seen in his own time, appearing on the cover of *Artists*. Commentary from Michael Smitz (author of the award-winning biography *I.C. Leventhal*, published in 1988 and in *Super Hero*) director of the *Illustration House* gallery, art dealer John Carlisle, Galt, Terry Brown, director of the Society of Illustrators, and others helps to flesh out the more details of Leventhal's artistic identity, personal history & creative mix. Leventhal left behind few personal mementos, letters, or other items that would shed greater light on his long and personal life. All we have to know him by today is his last work of paintings, and the video does an excellent job of showcasing some of the artist's lesser works. It was filled with the DVD version of this film, and the DVD provides even greater resolution available to the viewing visual. ♥



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