

# Illustration



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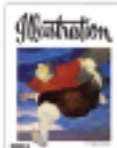
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# Illustration

VOLUME FOUR, ISSUE NUMBER THIRTEEN—SPRING

## Contents

- 4** The Man Behind the Mask: W.T. Benda  
by Mari E. Johnson, with an introduction by Gabriel Charlo Warshaw
- 42** The Fantastic Art of Alex Schomburg  
by Amy Wagner
- 64** Sticks and Bones:  
The Life and Art of Lee Brown Coye  
by Luis Ortiz
- 78** New and Notable Books  
*A selection of new releases*
- 80** Exhibitions and Events

## From the Editor...

I would like to take this space to offer a special thanks to the illustration House Gallery and Fred Tombs for supplying so much of the incredible material you will see throughout this issue on W.T. Benda. Without their help, this article would not have been nearly as beautiful. I would also like to thank Susan Schomburg for her assistance and guidance in the production of the article on her father, Alex, and for allowing us to reproduce so many previously unpublished images from his archives.

The generosity of my many contributors, individual collectors and galleries, and fans, has been essential to the success of every issue of Illustration. Every artist, every advertiser, and every subscriber adds to this magazine. Your support is gratefully appreciated, without you, none of it would be possible.

Don't let me or some people here been very confused about Illustration '13. This is a completely new and different magazine focused on contemporary illustration. It is not an annual, it is a quarterly magazine just like this one. And yes, the title will change every year. I hope that you will ask for it at your local bookstore or newsstand, and that you will check out the website at [www.illio.com](http://www.illio.com).



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# The Man Behind the Masks

# W. T. Benda

by Mark B. Pohlad

The work of W. T. Benda (1873-1949) was produced during the "Golden Era" of American Illustration, which ran from approximately 1880 to 1940. Yet today he is virtually unknown, unlike a number of his more famous contemporaries—Clifford M. Russell, Charles Dana Gibson, Lewis Mumford, and J. C. Leyendecker. It is likely that Benda has not received the attention he deserves because his work was extremely varied, and it is difficult to put an easy label on his prodigious output. For some observers he was known as a Western artist, by theater historians as a mask maker, and by vintage poster collectors for as a poster artist. Library types would point to the myriad words he illustrated, and they would argue that his single most important career achievement was the eight 1896 drawings he made for social reformer William D. Howells' *Justice* (Doubleday, 1911). Altogether, Benda was a painter, etcher, lithographer, set designer, maskmaker, woodcarver, cutter, and playwright. To date, the Illustration Society's online catalog of items from 1880 published in 1993 is the best treatment. Incidentally, the Benda listed in the "G. K. Benda" who created the famous "Mooseport" poster of a woodpecker chasing a chicken whose dog is chained to his back (Philippe G. Dreyfus, Paris, c. 1926).

Unlike the illustrations mentioned earlier, Wieslaw Benda's work was not native to this country. He was born in Poznan, Poland some 600 miles westward, a family in which creative talents ran in tandem to music and theater in



Wieslaw Benda (from c. 1910).

some way. Poznan was a large city at that time, strategically situated in west-central Poland on the line that ran from Paris to Moscow. famed for its Renaissance and Baroque architecture, it was also a musical center and home to what would become the National Museum, where we can imagine the teenage Benda admiring great old line drawings.

Wieslaw's father was a successful painter and composer. Because of his sensitivity to creative expression, he recognized his son's gift for drawing early on and encouraged it during lessons by age five. Near the end of his life, Benda furnished a glimpse into his childhood, about which there is scant information:

"Since my early boyhood days, in the easiness of extreme anxiety, I have always sketched, scribbled, or glued paper into shapes of toy puppets, and dramatic costumes. This persistent habit of making things, with the subsequent help of school-

logical subject studies, was meant to develop some aptitude... while growing up in a family of actors, where all things connected with the artificialities of the stage were the daily topics of discussion."

Young Wieslaw then studied at the Poznan School of Technology, concentrating on engineering-related subjects. When he was nine, his father moved the family to a different city to provide his children more detailed Germanization that provided Benda to learn at the time. As a young adult, Benda studied at the Krakow Academy of Fine Arts studying under



Three art designs, c. 1890

Polish academic painters with names like Janina Jodko, Lydia Polakowska, Mieczyslaw Laskowicz, and Florian Gruk. What, at the 1890s, he was accepted into Vienna's prestigious School of Fine Arts, he surely moved to live with him and with his aunt, who teaches at Vienna as a vice-teacher. It is obvious from his art that his training was solid and traditional, for many of his female figures recall those by Old Masters. The sweetness of the heads make one think of Raphael and Bernini; the long necks and delicate hand gestures can be traced to Mantegna and Raphael art. Considering his background, interests, and travel, Borcia must have seen countless masterworks in the museums of Vienna, Berlin, Krakow, and, later, San Francisco, Los Angeles, and New York. In the summer of 1893 young Borcia, now 15, his two younger sisters, and his father—already rich from what would be his first business—all left for America.

Poland had no new tradition of art. It was divided piece-meal among the great European powers. The city of Poznan was controlled by Prussia, whereas Krakow, to the south, was Austrian. The late 19th Century was a bloody period for Poland as struggles against the Russians, Austrians, and Prussians everywhere were brutally put down. A rubber Polish emigrated to escape the oppression. Some himself said that "the sense of migration is like a contagious disease." They landed mostly, like his family, in North America.

They made the long trek to California to be with his aunt, Helena Skolupka (1840-1908), an extremely famous Polish actress. The 19th Century's greatest Shakespearean actress,

and probably Poland's greatest actress ever, Skolupka was in the same rank as her contemporaries—Ellen Terry, Lily Langley, and Sarah Bernhardt. With her husband and a circle of friends, Skolupka founded a pioneering agricultural community in Anaheim, California. Today her husband White-designer home, "Ardor" in Orange County is a National Historic Landmark. Lacking formal art training, Skolupka painted a very wide, very good-quality kind of fancy. Not used to doing the common people for big city audiences, she traveled across America bringing high-minded entertainment to towns and country alike.

That first year in Anaheim was like being a visiting sheep of scenery for the immigrant family. They had experienced Vienna, California seemed the end of the world, and it felt, in 1893, it was. Borcia's younger sister-in-law recalled that it was "all open-air wild place." Getting water was a personal problem, furniture legs rotted about, and the public works were not entirely safe. Different activities were abandoned, and those that had been facilitated faded. Many Americans, Mexicans, and even a Japanese cook emigrated by Skolupka.

After the Borcia arrival, Skolupka helped her nephew's career by having him work in theatrical productions. He made the sets, costumes, and props for a Los Angeles production of Shakespeare's *Othello* (1898), one in which his aunt had the starring role. His potential was his possibility to be desirable to attract every dimension of Borcia's creative interests.

For now, though, his great ambition was to be an artist.



Lydia Polakowska, National Academy 1892, c. 1890





Original color illustration by Kubrick, c. 1930s. Original and reprints: 18 7/8 x 12



Illustration. Garment accessories 111 112. Image courtesy of Liberty London for Art Inc.





Painted for the artist, *The end of pain, 1912*

and he is known to have taken some classes in the Florence Tulliani a few months. Benda left for the East Coast to continue his art studies. And by the time he reached New York in 1905, he had been studying art for years, not in Italy or the world's cultural centers.

Like so many young immigrants, Benda had been influenced by the more dramatic art of the Venetian artists and illustrators. Indeed, there is something of the *Art Nouveau* in the linear emphasis of his art and something of symbolism in the imaginatively exotic scenes that he drew over and over again. The long, lined beauty in *Stachan's job poster* seems to stand, as do the indelible graphic beauty of Gustav Klimt, that Benda may have even used something unknown to others to make men his own. And, like all great artists, he made portraits incessantly. His goal later evolved from something it was to watch him work: "His activity is simply stuporous, and his imagination so great that I see him composing his long-lined charcoal sketches in one day, with wonderful ease, resembling or borrowing some Polish art."

In New York he attended the Art Students League and the William Merritt Chase School (later simply called The New York School of Art) where he studied under Robert Henri (1885-1929) and Edward Poynter (1866-1925). Henri must have made a huge impression on the young Benda. The latter self-labeled from an English Dreyfus immigrant family who had changed their surname to "Lana" because the latter had killed a man. In the years Benda was studying with him, Henri was becoming notorious as the leader of the "ash can

school" newspaper-illustrator-artist painters who traded weight when subjects or models refused to pose. These artists—George Bellows, John Sloan, George Lika, Everett Ruess, and others—would have appreciated Benda's gift, classical training. In fact, it would not be entirely wrong to regard the young Benda as an Ash Can artist or, more precisely, as an Ash Can Illustrator. After all, Benda was part of the third circle of students. His paintings being with them in the American National Academy exhibition in New York (1907), which led to the Ashcan artists' history-making show at the Macbeth Gallery the following year.

His art education complete, Benda sought commercial work. He was gifted and prolific, and public success soon came his way: he joined the Society of Illustrators in 1907, the Architectural League in 1916, and became a naturalized American in 1911. He was prize at world fairs and exhibited at Artistic salons. Despite these successes, and despite his reputation for painting, Benda would make his living as a draftsman. The artist's endeavor would always be his favored mode. Even his magazine covers began as colored drawings.

An assimilated immigrant in the American West, he had been exposed to the cowboy culture that was just then becoming mythologized. Arriving at just the right moment, Benda worked as a movie culture grew up around the cowboy legend. Books and magazine-oriented readers with an endless supply of frontier stories and pictures. From *Monte*, the *Highway* (1912) was a bestseller; *Duke* (BB Code) and *Wyck* (Lamp) were being legions. At the same California state, Benda found



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Lucien Freud, 1922, *Home*

himself right in the midst of the rough-and-tumble world. He drew on these memories to be made illustrations for Edgar Wallace's novel, *Crimes of the Millionaire* (New York, 1932).

Once in New York, Boris began drawing for magazines such as *Cosmopolitan*, *Saturday Evening Post*, *Seibach's*, *American*, *Life*, *Look*, *Illustration*, and *Cosmopolitan*. As his career unfolded, these would be the publications that gave Boris his livelihood, and a career. Boris has been called McCloy's "war horse" artist because he was constant in to create high-level work quickly and competently. But it was with *Cosmopolitan* that Boris had the longest association. He produced amazing magazine covers for them and a broad range of publications over the next 34 years. My five other illustrations of the genre—perhaps only James H. Flagg and M. H. D. Koster—worked so consistently for so many magazines over such a long period of time. His covers reached just about every address in America.

And, my little is known about the man himself, but as an artist from 1922 onward his career:

"In personal appearance, Vladimir T. Boris is unassuming. Small in stature, bald, with a small, broad nose, and slightly flared ear of business, he dresses in plain business clothes. He wears jackets, sweaters or dressing ties, or other dressy accessories. His manner is calm, gentle, a bit shy. His voice is soft and has a haunting note. He is not a fluent speaker in English, though he speaks quite in a number of foreign tongues."

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In the period when Knack was making a name for himself creating portraits of confidently handsome female, American women were beginning to assert themselves culturally and politically. They would win the right to vote in 1920, and the women's press—magazines and books concerning fashion, household hints, and romance—was then reaching its peak. Female youth culture was defining itself in this decade, too, as the term “flapper” commanded America. Many of the publications Knack illustrated were geared to a female readership and many of the covers who admired the “fonda woman”—lingual and self-assured—were women themselves.

At this moment in American visual culture, the stylized female face was everywhere: in advertising, photography, film, and in the popular press, and it was used for all kinds of reasons. The type of exotic woman that Knack drew for so many covers was a type we now associate with the '20s and '30s. He expressed the fantasy of those decades in the dreamy beauty of a female face. But he was not just following a mold. Knack's women were not the ornate belles of Chastie or Gibson. They were more cerebral, more explicitly foreign-looking. To heighten their exoticism, he often drew them in costumes and with props that suggested Europe or the Middle East, a group of drawings reproduced in a *Cosmopolitan* magazine spread, “New-Made Americans: A Few Types of Foreign Women Sketched,” in *New York Times* (October 1913), demonstrated Knack's gift for capturing national characteristics and costume. Full-page and partial-page images appeared. Knack's idea of women from many different countries, “Zohra, from Syria,” being one example. He once said that rendering different ethnic types was his favorite thing to draw.

Immigrant readers, particularly those “New-Made Americans” from Eastern Europe, must have recognized the kindred features in his female portraits. Immigration to this country ran then at its high water mark, and Knack's work flattered and glamorized the new female populations, those women who could not identify with the stereotypical American beauty might have felt a greater sense of similarity with Knack's wide-eyed women. His art might have helped them feel like they were being represented in the mainstream press, and it may have helped increase readership numbers, too. In any case, it is no exaggeration to say that his vision of female beauty defined the ideal of female beauty in the '20s and '30s. He was the great draftsman of the Art Deco woman's portrait.

Around 1914 Knack turned to more sculptural portraits. He began making beautiful and realistic theater masks, fabricated usually of paper-mache over wire or bamboo armatures. His reputation for these became such that some refer to him as the premiere mask maker of the early 20th Century. They first appeared in the production of Greenwich Village *Jules* (1920) at New York's Caffe Housa, written specifically to feature them. They even found their way into plays written by Noel Coward and Eugene O'Neill, the two most important playwrights of the period. Knack himself



“Zohra, from Mesopotamia” illustration for *Cosmopolitan* magazine, 1914



“Zohra, from Syria” illustration for *Cosmopolitan* magazine, 1914



Walter's portrait of a student, 1839



Original illustration: H. H. H. H., c. 1930



Martha Graham's Isadora Duncan, c. 1930



Isadora Duncan's Isadora Duncan, c. 1930



Designer showing dancing mask and its make. Berlin, 1920

even wore a number of one-size glass which utilized them. These "Dutch masks" as they came to be known, were eventually used on stages all over the world and were photographed by various magazines. Babson's look outsize of them as well. His "Katharine Hepburn" mask, a close-up likeness of the actress in her role of "Lulu" in the movie *Coquette* (1934) went on tour as a promotional device, and was soon fairly convincing that Berlin's 1919 "Sea Monster" mask bore a striking likeness to the monster's costume in the Hollywood movie production, *Crustacean from the Black Lagoon* (1954).

In effect, Berlin's masks are sculptures of the dream, not even, ancient European Venuses that appear throughout his illustrations, and they can look eerily life-like. Some were made to resemble women's faces, others are human, others caricatured, a few grotesquely frightening. They draw inspiration from conventional traditions such as Japanese No masks, Italian masks, and from the Polish masker Berlin remembered seeing in his childhood. But they mostly derive from his own style of drawing the female face. Regardless of the media he worked in, that was his great effect.



Katharine Hepburn mask, 1934



Head Model - 01-633-04



Head Model - 01-633-02-02



Head Model - 01-633-03-01



Head Model - 01-633-03-02



Head Model - 01-633-03-03



Head Model - 01-633-04

MASKS  
by  
Genda



© 2000 Genda



Illustration by W.T.B. from *Woods*, page 9



Digital illustration for *Woods*, July 21, 2014. Original art submitted 12/20/11



# MASKS

by W. T. de Bolla



Mask by W. T. de Bolla, 1942

In the latter part of his career, mask-making absorbed more and more of his time. Four years before his death, he produced a handsome, profusely illustrated book, *Masks* (Harvill-Capell, 1944), with a fascinating study—part personal memoir, part how-to guide to making “face faces” as masks sometimes called them, and part scholarly examination of worldwide mask-making traditions. The “Venetian Venetian” mask, featured on the cover of *Masks* and in several interior illustrations, was his most famous example.

Like much of his art, it is emphatically indebted to Disney. Here it is to the Sorcerer as he had seen it as a child in Uxton. By all accounts, Bolla’s masks fooled everyone who saw them. The caricature Frank Crosswell had, who wrote the introduction to *Masks*, says that he first saw them in 1928 “in a crowded studio overlooking the city gardens of Gainsborough Park.”

Now at the peak of his career, in 1928, Bolla bought a very postage-sticker 3 Gainsborough Park. The Victorian wing he loved was there, and still is, a gratingly high-backed brownstone, arched windows, wrought-iron fences, and towering trees. The railway and venerable National Arts Club is there, as is the birthplace of Teddy Roosevelt. Bolla’s own studio was a remarkable place, filled with sketches, study dolls, and was covered in decorative panels that he had carved and painted himself. Its studio atmosphere recalled William Morris: Chaucer’s monks and the era when artists established houses, studios like those to influence their neighbors and to inspire visitors. It is hard to imagine him strutting up a



Unaccompanied by Bolla (see page 20)

porch there or, worse, down so early, making the trip up to his home to meet with both his wife and others.

Although he was a passionate collector, Bolla was also a high-spirited, fun-loving man. He once admitted that he only created things like “my ‘Titi.’” His masks are serious outgrowths of his background in theater, but they also occurred along good times. In his book he speaks about being stopped in public for carrying what looked like a severed head under his arm. He also liked to ring his neighbor’s door wearing outrageous masks. He even once asked the busy manager of a meat-packing company if he could buy “some call” royalties for his masks!

Many times he came to dominate popular entertainment. *Masks* contains enough names to fill, but as M. C. Nyquist brings determined readers’ mental pictures for a whole host of classic theatrical characters (Cassanova, Doctor Faustus, etc.), Bolla did the same for a collection of popular fiction.

Like illustrations for Gene Stratton-Porter’s books, particularly *On the Borderland* (1903) and *Joelle* (1906), Bolla’s special place today is in the hearts of Stratton-Porter admirers.

It is in his book that we see that Bolla reveals his talent for creating scenes and giving pictorial form to plot situations. The whole range of his sketches and hand-drawn illustrations. He was equally adept at character types, landscapes, and city scenes, as well as single figure compositions. And he was capable of expressing his (trained) subtle psychology between the lines, perfect for the outward gaudy characters being used out in his time. That Office, The Outspace Bolla drew for





Hearst's International, January 1911



Hearst's International, May 1910

book that 1909 novel, *The Old Town*, shows two young adults shyly involved in a proxy game. They look down at the floor for incident to issue with someone's looking.

Bonds could not have imagined that his eight small drawings for Paula Carter's novel, *My Jamaica* (Houghton Mifflin, 1912), would make literary history. They were not terribly ambitious, at least not by his own standards. They were totally unlike the more classical and more expensive covers he was just starting to produce. Instead, they were outside to the smaller black-and-white magazine illustration that often dominated popular work of the time. Carter instructed Bonds to make simple pen-and-ink drawings that resembled old woodcuts. She felt this would play the best of some classic Midwestern simplicity that she evokes in the novel. He might have been motivated, too, by professional that he was, to give her exactly what she asked for.

Long before *My Jamaica*, Bonds had illustrated a whole range of minor socially conscious fiction. The novel he did most love was *Mr. Through the Mill*, the 1887 of a 140. By the U. S. Trade, 1911 and *The Jewels of Lake Michigan* by Victor Henderson, 1891. Two years after *My Jamaica*, Putnam Publishers, interested in capitalizing on the new "whisk" fiction, commissioned him to make a bookplate for Selma Rogers-Hall's novel *Embury's Forest*, a novel of 1890 (Putnam, 1901). Nicholas considers why 1888 or 1890 Bonds he had used, but in hindsight, it was the perfect illustration for the project.



Book illustration from *Mr. Through the Mill* by Victor Henderson, 1891



English artist Charles Black's dancing women in Senegal, 1914

They probably sat while she was working at the loom. It is thought that she chose him because of his fancy European look, like the dancers in her book. In this way, her painter would be more "aesthetic." According to scholar Jean Schvay, throughout Mallarmé's novels indicates that Cather saw the project through against considerable opposition from her editor. She took an active interest in the design of all her books, and her ally, Lucinda, also worked on almost obsessive control, handwriting, for all letters and purposes, as its artistic director. She determined the style of the pictures and where they would appear in the text. Cather approved Bendis's initial sketches and approved the right to reuse any of his pictures that did not suit her. She also told her publisher to place the images low enough on the page to give the effect of a vast open space under a wooden sky. The text went so far as to suggest printing the novel on yellowish paper to resemble the sunlight on the prairie. All this was done so that the entire picture—the text, the images, the paper, and even her choice of Bendis as her illustrator—would evoke the landscape and people of Nebraska. Today, when Cather forgoes to discuss the book today, Bendis's contribution is almost totally ignored. But Cather was extraordinarily devoted to Bendis's illustrations and often dedicated to working against her wishes. In 1908, the poet Edna St. Vincent Millay agreed that all subsequent editions of the book would carry his pictures.

To Bendis, already a successful professional, Cather was only

one of many authors for which he produced images. Besides the novel, both black and white he made for her. He was also capable of creating occasional imagery when it was called for. Sir Robert's biographer Fu Manchu's notes, decades later, defined this kind of treatment. Cather's published Bendis's "The Maid of Fu Manchu" as a 11-part serial from May to July, 1913.

The cover of the May issue bore Bendis's evocative and authoritative illustration of the story. The composition of an Asian woman's face paired with the woman's mask—what better than Bendis to illustrate a scary novel—became the standard manner of illustrating Fu Manchu for the next 30 years. The wide appeal of Sir Robert's novels are not a little to Bendis's evocative imagery. And Bendis's reputation of the mask itself was adopted by subsequent Fu Manchu illustrators and art directors. It was even used in the hit movie *The Great Wall of China* (1911) of Charles Chaplin, starring Ross Cabell. Inevitably, Bendis himself came into close contact with the movie industry and more research on how well a wonderfully successful career despite obscurity. It is known that he himself had an acting role in at least one film. Bendis is credited as the "artist" character in the lost Lonnie Brooks movie, *American Beauty* (1928, at Park Theatre). He probably got the part because casting agents felt that he perfectly embodied the character of an artist and because he was talented enough to play an artist on screen or in his theater background.

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John Everett Millais, *The Queen of Sheba*, 1855, oil on canvas, 11.25 x 16.75



Original reproduction in L&L, January 1, 1953. *Illustration and caption, 1943, p. 26-27.*

Stanisław Witkiewicz's background is almost always in evidence in his art, and he was dedicated to his homeland up to the end of his life.

A Polish nationalist spirit was felt in his country in fiction and theories as imagination in liberty sought, and because of the solemnity of such figures as the composer Paderewski, the poet Karłowicz, and the scientist Marconi Curie. America represented for another wave of sympathy for Poland after Hitler's invasion at the beginning of World War II, and the subsequent luxury and victimization of its people. It was around this time that those Poles who had fled America in the Revolution—generals like Casimir Pulaski (1732-1779) and Tadeusz Kościuszko (1740-1817)—began to be celebrated as well. Witka participated in this wave of interest for his

own country and, resulting in the Kodex and various projects he made for America during the First World War, new state projects promoting aid to Poland.

He is also known to have presided a gallery of exhibitory figures titled "Polish Heroes of the Revolution in Nin" around 1943 and made several works for the Kosciuszko Foundation in New York, an organization dedicated to the preservation of Polish culture. He served as its cultural agent in numerous world tours.

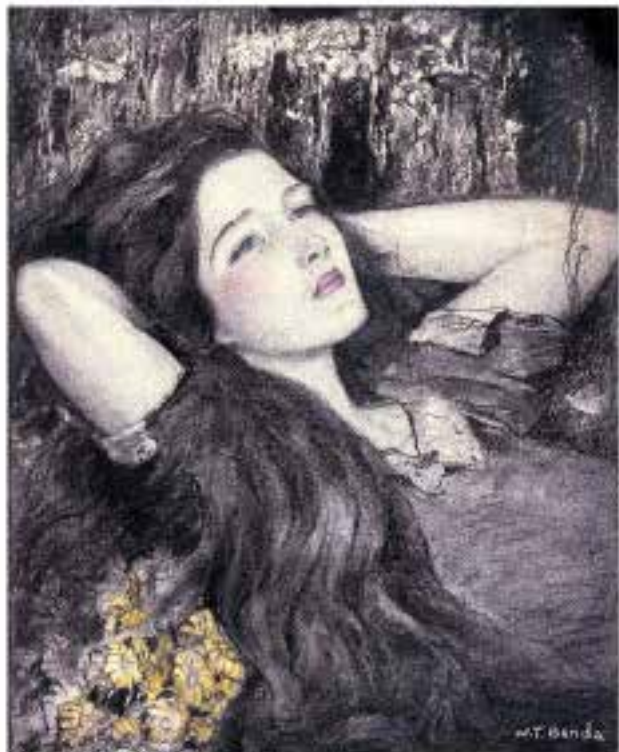
By the time Witka reached his 70s, publishing had changed. Needs no longer (rich) pictures, and more magazines needed photographs, not illustrations. The market for art had to move out of style. They were replaced by the athletic pin-ups and puppy dogs of the '40s and '50s, as his career



Digital Art Illustration: Fantasy #10 - 11.5



Digital Art Illustration: Fantasy and genre: 10.1 x 10.1



Digital and Watercolor for Instagram by George Petros. Original and artwork 18x 24x


How is it that he did few illustrations and spent more time on his books, Bookchild on November 30th, 1948, at the age of 79. He had suffered a serious heart attack while reading to give a demonstration of his made to the audience of the Howard (now Lewis) Public School of Fine and Industrial Art. His passed away before a doctor could reach the scene. Considering his own deep affection for the theater, Benda himself might have appreciated his own final curtain.

W. T. Benda was an American success story, an extraordinary immigrant whose immense talent was repressed until a half century of compiling tragedy further research on his art and interests will substantially raise his historical profile. Something that is already underway in the art, what we discover about Benda is what we already know about professional illustrators: few profiles and broadly defined their art, few personalities as in their work, and some, especially low-key artists—low-key illustrators—become in which they lived. ♦

—E. 2007 by Mark S. Jellison

Mark S. Jellison, Ph.D., is an American freelance writer/illustrator who has published in the field of book illustration. He has written and illustrated on subjects as diverse as history, and the history of design. Contact information: markjellison@aol.com.

Image courtesy of The National Book, Inc., Inc. Photo: James Scott Books, and Thomas S. Benda, who published several books, and a number of other artists and illustrators, to use their art.



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W. T. Benda  
The man in the hat is a scene from the book 'Captain Thorne' (The National Book, Inc., 1954)  
The man in the hat is a scene from the book 'The National Book, Inc., 1954'



Book Cover

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# W.T. Benda's Last Performance

by Colonel Charles Waterhouse



Photo by Bill Green (Chicago Herald, 4/19/19)



Photo by G. W. H. (Chicago Herald, 4/19/19)

Mr. Benda taught us today a week at the Newark School of Fine and Industrial Arts in Newark, New Jersey. About thirty percent of the class were made up of socially retained students under the G.I. Bill. Most of his work is our early term art program, and goes back from the Great Adventure. Mr. Benda was a very fine looking 75 years of age, and in our eyes he was ancient. His class was Basic Drawing—from planes, rats, and the occasional model. When he covered our drawings, his hands and body would shake with slight tremors—but when the quivering hands and shoulders reached the surface of the paper, it was a ray and design stroke, glazed with precision and accuracy. Some students draw colors back on many conventionals that they copied up with an original "Benda" drawing.

A few of us knew that he had been a famous illustrator with world-wide success the way back a century, and we know of his own name famous music that he created out of the notes. The class had first into the large school hall, and then to await a sign and several times Mr. Benda would perform and before the student body. When Benda put on one of his masks, he disappeared—magically transformed into the spirit, shape, and presence of the character. We waited expectantly for the final act. When the stage curtain finally parted we had some moments of that

Mr. Benda would be able to perform. In fact, just as he was about to step onto the spotlight, he had collapsed from a massive heart attack—falling and knocking over tables of his work collections on the floor with a crash on his head, and all of his mechanical, exotic and exotic creations sprawled over and around him.

It seemed to be a most fitting way to bring the curtain down on his spectacular career. ❧

—© 2010 Colonel Charles Waterhouse

Illustration by the author, 1919; shot by a student at the time.

Old by artist: [www.colonelwaterhouse.com](http://www.colonelwaterhouse.com)



Photo by G. W. H. (Chicago Herald, September 1919)



# ORIGINAL PAINTINGS FROM THE DEAN



**Turner, J.M.W.** Rain, Steam, and Great Railway Bridge, 1844. Oil on canvas, 27 1/2 x 35 1/2 inches (70 x 90 cm).  
**Attributed to** the artist's studio. Auction: Sotheby's, London, 1997. Sold for \$1,100,000. **Estimated by Sotheby's** at \$1,000,000. **Offered by Sotheby's** at \$1,000,000. **Estimated by Sotheby's** at \$1,000,000. **Offered by Sotheby's** at \$1,000,000. **Offered by Sotheby's** at \$1,000,000.



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# ORIGINAL PAINTINGS FROM THE DEAN



**"THE PICOCHICHI OF ANACAJILLI AND HEVIRI BEFORE POYELHUASI IN 1462"**  
Oil on Canvas, 33 x 44, Signed lower left

**Authenticity:** The original by Jorge Barón Rodríguez in Antofagasta, "The Picochichi of Anacajilli and Heviri Before Poyelhuasi in 1462" (August 1987, No. 174, *Artes Plásticas, Chile*). The artist's name "Jorge Barón Rodríguez" is visible on the back of the painting. It was published by the author of this site in "The Dean's Art Collection: A Review of the Works of the Dean of the Dean's Art Collection" (December 2011, page 14, *The Dean's Art Collection*).



**"THE FIGHT OF MACOVARI AND IÑAKI"**  
Oil on Canvas, 33 x 44, Signed lower left

**Authenticity:** The original by Jorge Barón Rodríguez in Antofagasta, "The Fight of Macovari and Iñaki" (August 1987, No. 174, *Artes Plásticas, Chile*). The artist's name "Jorge Barón Rodríguez" is visible on the back of the painting. It was published by the author of this site in "The Dean's Art Collection: A Review of the Works of the Dean's Art Collection" (December 2011, page 14, *The Dean's Art Collection*).



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# CORNWELL N.Y.C. STUDIO COLLECTION



**"THE YOUNG LADY IN BLACK"**  
Oil on Canvas, 24 x 36, Signed & Dated 1922, Lower left  
**Added to Property International magazine, March 1922 "Our  
Highly Esteem" by F. Woodhouse, Captain "And what you have  
appreciated in this work, you will find in the artist's other  
work" in the article "Appreciation" in the Cornwell Studio  
of New York by James Smith, 1924, Volume 1, Page 24. See  
also 1922 in the Cornwell Studio, 1922, Volume 1, Page 24.**



**"THE YOUNG LADY IN BLACK"**  
Oil on Canvas, 24 x 36, Signed & Dated 1922, Middle left  
**Added to Cornwell Studio magazine, January 1924 "The Young Lady in  
Black" in the article "Appreciation" in the Cornwell Studio of  
New York by James Smith, 1924, Volume 1, Page 24. See  
also 1922 in the Cornwell Studio, 1922, Volume 1, Page 24.**

**Young Lady in Black** is a painting by Charles G. Martignette, 24 x 36, Signed & Dated 1922  
**Added to Property International magazine, March 1922 "Our  
Highly Esteem" by F. Woodhouse, Captain "And what you have  
appreciated in this work, you will find in the artist's other  
work" in the article "Appreciation" in the Cornwell Studio  
of New York by James Smith, 1924, Volume 1, Page 24. See  
also 1922 in the Cornwell Studio, 1922, Volume 1, Page 24.**



**NOTE:** The Cornwell Studio Collection is a collection of paintings by Charles G. Martignette, 24 x 36, Signed & Dated 1922. The paintings are oil on canvas and are signed and dated in the lower left corner. The paintings are available for sale through the Cornwell Studio of New York, 100 West 47th Street, New York, NY 10019. The paintings are available for sale through the Cornwell Studio of New York, 100 West 47th Street, New York, NY 10019. The paintings are available for sale through the Cornwell Studio of New York, 100 West 47th Street, New York, NY 10019. The paintings are available for sale through the Cornwell Studio of New York, 100 West 47th Street, New York, NY 10019.

## CHARLES G. MARTIGNETTE

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# The Fantastic Art of Alex Schomburg

by Amy Wagner

A portrait of Alex Schomburg's work is a mixed bag of 19th-century illustration, art, and popular culture. Schomburg was, as perhaps not unexpected, also a professional artist by the age of 14. His early assignments included national advertising campaigns, but he was invited on to the groundbreaking genre of science-fiction. His imagination and productivity matched the voracious demand for pulp magazine illustrations. Then, he started producing cover art during the Golden Age of Comics. Fortunately, he held a steady job with the National Geographic Society that eventually gave him the real money to start. Unfortunately, five years later, Schomburg would be hired by legendary director Stanley Kubrick to render concept art for *2001: A Space Odyssey*.

Schomburg was an innovator in book cover, fiction, and comic art, impacting future generations of artists in addition to the public at large. He was an illustrator, but also a fine artist in a more sense of the word. After the misguided crackdown on comics in the mid-'50s, Schomburg followed his own path and produced fine art paintings. He eventually returned to illustration, and in later life, when many artists of his generation, he was re-discovered—and furnished by the recognition he received from his peers. His success comes more from the range of his artistic skills. His talent included the ability to lay dramatic scenes with confidence and grace.



Alex Schomburg with his wife, c. 1929

## THE BEGINNING

Alex Schomburg's family history was multicultural. His paternal grandfather arrived at Puerto Rico in the early 1800s. Alex's father, Guillermo, was the product of a marriage between his German father and Spanish mother. It was a marriage that produced Alex's mother, who was raised in a Catholic orphanage.

After earning his degree, Guillermo returned to Puerto Rico to work on a contract for a local construction project. Though he originally intended to return to Germany, even his job had been completed, Guillermo's plans even took a dramatic turn—he had fallen in love with a young Puerto Rican girl named Patricia Roca, whose mother worked at a maid for the Schomburg family. Unfortunately, the young lovers'

class and social differences made the budding romance quite difficult. The couple postponed their marriage until after the death of Guillermo's mother.

On May 31, 1905, in the small town of Aguadilla in the northwest corner of Puerto Rico, Alex Schomburg was born. He joined his older brothers—Arthur, August, Vladimir, Charles, and Wilbur—and three older sisters—Gemma, Ana Angélica, and Leticia. Alex would be Guillermo and Patricia's last surviving child. A son of Leticia, herel after Alex, died in infancy.

Guillermo's profession enabled the Schomburgs to remain in

several phenomena, and enjoy the richness of European-style living. On the surface Pierre Rico seemed like an able politician, but none of the usual bourgeois obsessions preyed. The constant question inevitably led to the spread of diseases such as tuberculosis. Young Alex lost his mother to the disease in 1851, and his father six years later.

Suddenly an orphan at the age of seven, he and the rest of the Schomburg children were faced with a daunting choice. The house of tuberculosis spared a naive student Pierre Rico. All of Alex's older brothers eventually immigrated to the U.S. His sister remained on the island. Alex spent time at a Catholic orphanage, then was sent to live briefly with his uncle, a diplomat named Friedrich von Uffiz-Schomburg. The circumstances of his childhood could have made Alex bitter, but he was able to draw upon these experiences and the values that helped him persevere. Through his spate English education as an adult, he always remembered the Spanish nursery rhymes that were sung to him as a child, and he later danced these songs with his own grandchildren.

## MOVING TO NEW YORK

In 1847, at the age of 11, Alex arrived in New York harbor on a boat named "Canaan." The shipper checked on this island in the mid of December. He arrived with his brother Friedrich, and the two boys lived around their older brothers, Charles and August, in New York City. The brothers tried to provide for Alex, but he would not stop dropping out of public school after the eighth grade. They needed to make money. He began an informal apprenticeship with a friend of the Schomburg brothers, an architect named Fred Dahome. Alex was used to the use of the architect and other art techniques in exchange for design chores at Dahome's studio.

Years passed, and Alex and his older brothers began to find success as commercial art. The PDS was a directory for New York listed "Alex Schomburg, architect" at 41 W. 56th Street, and "Schomburg Bros., art sales" right next door. A professional artist at the age of 16, he worked serious projects with his brothers. Alex and August usually produced the art, while Charles and Fred handled the sales. One of their most notable works was a 20-foot wide Sunda display in Grand Central Station. While the display art arrived as his brotherhood, Alex soon gave restless and began to pursue other interests. It was during this period of transition that Alex would end up meeting two people who would change his life.

A naturally detail-oriented person, Alex became interested in railroads, which had become the latest craze. He began tinkering with them, working his way through the model shops into the railroad's process to assemble the locomotives during his leisure. There was one danger, though, that would prove too difficult for even Alex in some ways. Instead of going up, he decided to track down Hugo Gottschalk, the illustrator of the diagram sheet. Gottschalk would later become the creator of *Amazing Stories* and the father of science-fiction art, but he began his career as a diagram artist for home-built railroads.

When Alex met Gottschalk, a door opened to a new world. In a June 1857 interview he gave to the *Chicago Journal*,

Schomburg described their encounter: "If anyone can be blamed for starting it, Gottschalk can. Maybe the fact that I had a German name appealed to him. Anyway we got to talking, and I started explaining two years for his first serious fiction magazine. The art Schomburg did for these two covers were the first pieces of work that he had ever produced—a landscape with a crosswalk, which depicts man with a cat standing next to a wild electrical mechanism. These images were successful in only the loosest sense, but they appeared in the November and December 1857 issues of Gottschalk's publication, *The Department*."

Gottschalk was a daring observer with a sometimes blunt manner. A Prussian immigrant, his dinner table included white spots, a moustache—yes a cap. Alex with his dark, wavy-haired hair, intelligent eyes, and constant odd mechanical curiosity possessed his own naive demeanor, but Gottschalk saw a reflection of himself. Misconceptions about Schomburg's background were fairly common. Because of his surname, Alex often heard assumptions that he was German. Later, the mostly Jewish community of comic book structural writers Schomburg worked with considered him one of their fellow immigrants. Alex was too polite to join it, and few of his associates ever realized that Schomburg came from a Jewish ethnic heritage. The young artist was drawn to work and persistence. Though he was without a profession—his—Alex was an art critic about his work, space and choice of supplies—he never stopped the work of his childhood spirit others.

Alex's introduction to cable building had other fortunate consequences. His brother Charles had lived in the same apartment building as a young married couple Roy and Elizabeth Parer. Elizabeth's cousin, Miles Scott, an immigrant of Scotch-Irish descent, was living with them. At one point, Charles mentioned to Roy that his younger brother could build and install a cable for them at a cost of \$10. While Alex was at Roy and Elizabeth's apartment, he also met Helen for the first time. The following December, Alex and Elizabeth had their first date.

Meanwhile, Alex still needed to work with his brothers at their commercial art studio. Gottschalk was a frequent visitor, consulting with Alex about whether he observed. He explained his transition to illustration in the same 1857 interview: "I really didn't like the display, so I began working as illustration. I liked a several things, highly detailed, precise" (Kurtzman). Alex's meeting dynamics with his brothers was beginning to change—they were marrying and starting new lives in different directions, and Alex himself married Helen on November 27, 1854. The Schomburg brothers shared their souls the same year, and Alex and Helen married in the Bronx.

## NATIONAL SERVICE SERVICE

Helen went into life as a full-time homemaker, and Alex landed a job at National Service Service. He produced black-and-white background for film studies.

Schomburg's scientific techniques he learned at National in the 1860s back. *Chicago: The Art of the Schomburg* is more...



Shaw and other artists combining to balance Queen Bees, a 1930s illustration from by Drew Shores

graph written by Joe Galambos: "Somewhat is when I started most of my work. We did a lot of art of all different kinds. Most of the illustrations were done in black and white and, with the aid of an etcher. This gave me a chance to really immerse myself in, although I became pretty good at it."

After doing a respectable salary at National... \$100 per week. However, when the Depression hit, his pay was cut in half and he was forced to supplement his income with freelance work. Scherberg took his old-time check books to race to an antique dealer, had a manuscript to come up with a sport illustration, then ran back to punch-in at National, in spite of the pressure, this worked the rest of the day at his job and produced illustrations at night, and he never missed a deadline for his freelance work.

Like the true professional, Scherberg continued to expand his volume of magazine illustration assignments. He started work for the publication *Amigo*, eventually producing numerous covers, interior illustrations and over the editorial years, in 1934, he and Helen bought land in Yarnwood Lake, MI, where they built a summer cabin. They cleared a nearby bog and setting a vacuum house took an added agency

when their son Richard was born, on September 20, 1932 in New York City.

Shaw's prosperity was modest and hard-earned, but he did not escape greatly affected by the Depression. On February 1, 1933, Charles Scherberg put a pillowcase over his head and jumped to his death from the Lark Lane of the Hotel Tull in New York City. Subsequent newspaper reports and Charles' estate were amazed a removal of his name for his dependence on Lark Lane. Alex and Helen discovered that a Jew Charles had purchased a junk shop was in fact a private escape from the dire of Lark Lane—an article worth more than the sum of his debts.

#### **BOLEINAGE COMIC BOOKS**

Left married to be Alex and in 1939, he was quite a busy man. Simultaneously he was writing 10-15 comic strips, including *Shoney*, *Archie*, *Bill*, *Boleina*, *Boleina*, *Boleina*, *Boleina*, and *Boleina*. He also wrote and drew technical diagrams. So it requires logic to incorporate more technology into their comic, and Scherberg's eye for detail and ability to depict historical situations in a practical form had been kept by

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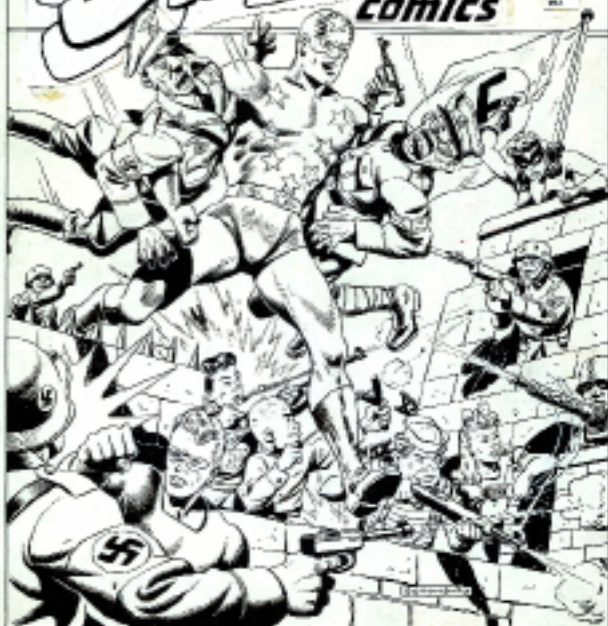






Illustration by Alex Schomburg, 1939



Illustration by Alex Schomburg, 1939

his work with Gertrude's technical manuals. Throughout the '30s, Alex produced a series of covers for *The Daring Detective*, *The Daring Mystery*, *The Daring Detective*, and *The Daring Wonder Series*. Schomburg's art for the September 1939 issue of *Starling Justice* was his first official suit-cover. This image showed space-worn aliens robbing a galaxy of sleeping head-pike blends created in glass-topped cylinders. (Close-up: the 1935 cover for *The Experimenters* and inside this art is Schomburg's first cover assignment.)

Alex continued his work for National, but he investigated an outside base for Standard Publications and Timely Comics. In 1938, the Golden Age of Comics was poised to erupt. Max Gaines, a comic book publisher, took notice of Alex's dependability and artistry, not to mention his status on the dollar. Schomburg was able to create exceptional covers in pencil (and, down to every eye, poring the scenery of a definition with sweeping, dramatic compositions boasting with action and color. His report on how to give in the top-quality consistency of comic book covers and art, and his prolific output of action-packed covers would make an enduring connection with the fans of this exciting new medium.

Schomburg's remarkable technique was in the very line itself, not just in where the line. His hands were steady enough to use this manual technique (and his line. He was Richard described the process in a letter to his own daughter, Susan: "What people consider as his process and work was

almost exclusively hand-drawn and done with brushes capable of being turned into a very fine point. These come from England, and I remember that shortly before WWII he needed up on them, anticipating their disappearance from the U.S. art supply market. There are still some around around. While at work, he would wipe these brushes, after frequently using them on his shirt, under his left armpit. I remember a comment to the effect that he didn't want our shirts live!"

### THE TALENT

Alex Schomburg was a 30-year-old man when Pearl Harbor was bombed in 1941. Though he was too old to enlist, Alex's enormous output of comic book covers contributed to the overall propaganda effort to boost young life in acts of the most of lives and commercial images of the era. He drew World War II-era Captain America, Sub-Mariner, and the Human Torch. Schomburg's comic covers replaced with wholesale destruction of bridges and dams.

One of Schomburg's political themes was the issue of interracial tensions from the clothes of racism. In the cartoon issue #90 of *Evening Comics*, his cover image showed two soldiers in trying to pose into a circle that breaking the treaty out to a sleeping child. In his WWII-era art, Alex portrayed American citizens as absorbable suggestions, playing optical and cultural stereotypes in scenes that included torture and bondage. In all, Schomburg's comic covers (and included



Marvel Comics #10, January 1939



Suspense Comics #10, August 1938



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under 600 images. Viewed in a historical context, his work was consistent with the propagandic commercialism seen at the time in movies, novels, and training films.

On February 25, 1941, Alex and Helen celebrated the birth of their daughter, Diana. The following year, National Amusements Service was no longer able to obtain film to make their trailers. The war effort required priority on all raw materials, and the same chemicals used to manufacture film stock were also needed to make munitions. As a result, National closed its art department.

Alex's insurance package from National gave him over \$1,100, enough to open his own NYC studio located at 480 5th Avenue. Alex and Richard was an integral part of the studio in the 1940s, and he was chairman of the building's [www.4805thavenue.com/nationalpage.htm](http://www.4805thavenue.com/nationalpage.htm) site director. He was instrumental in the enterprise's eventual reopening in 1976 on Saturday nights to the empty office building. These alterations of "weekend" play turned the gallery into a theater that One engineers, having once been discarded, had an inspired and incorporated into their design. This evening, the building that housed Scherzberg's studio (in part) and a second one, 480 Block from The Millers Plaza Hotel in midtown Manhattan's Theater District.

In 1945, Scherzberg moved his family to a home in New Canaan, Connecticut. He traveled daily by train to his studio in NYC. In 1948, the grand of his work schedule and the daily commutes was wearing on him. When the stomach aches that plagued him showed no signs of abating, Scherzberg decided it was time for a change and he opened a studio in the Carley Building on the main square of Stamford, Connecticut. His hope of continuing his commercial art career for clients in New York City.

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Original artwork by Bob Kane for *Wonder Woman*, c. 1940



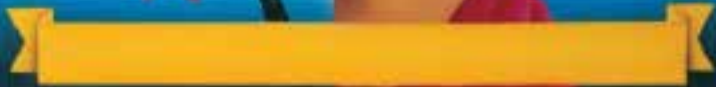
Shipping Business, *Wonder Woman*, October 1942

As a student at the time, you'd lack of a steady and reliable income to get involved in such from the studio in his classic *Looney Tunes*, a family friend, Sammie Keyser, was an amateur chicken farmer who supplied the laboratory with Kew's eggs. Sammie was also a train engineer, and he became Alex's delivery driver; Sammie took the paintings with him on the train and delivered them himself to Alex's clients.

Alex's comic career gained him a reputation. Looking to expand his career, Alex took a chance in the late 1940s. He wrote and illustrated a nine-issue comic called *The Phoenixes*. A decade later, Alex drew all the cover pages for *The New Four Comics*, written by Jerry Siegel. Though the Golden Age of Comics was waning in the early 1950s, the space race was on the horizon. Alex turned his attention back to science-fiction art. He produced a series of covers for sci-fi magazines such as *Thrilling Wonder Stories* and *Starling Science*. He was also the exclusive cover artist for the short-lived *Science Fiction Plus*, which co-starred him with its publisher, Hugo Gerstbach.



4





Schomburg illustration for the *Walters Magazine of Science*, 1952. Photo by Bruce Weber



Schomburg illustration for *Planet of Light*, 1954

#### **THE WALTERS EXPERIMENT**

Schomburg was never able to locate the only surviving issue of the *Walters Magazine of Science* in New York City. Hans Schomburg, Alex's grandfather, found this issue among Alex's records. "I cannot truly recall an issue I think the contact with the East March 1954 issue, having written in Pittsburgh at that time, 'but it is my opinion that they sought my services, since I was the only artist represented by the agency.' It was at this time that Schomburg began creating original art for booklets, posters and endpapers. He would construct full-scale mock-ups of the proposed covers, sometimes completing several samples with different images.

In 1952, Schomburg was paid by the John C. Winant Publishing Company for cover art and two endpapers for a series of juvenile sci-fi books. The "*Winant Endpapers*" was Schomburg's sole generation of files. This career milestone was recalled in one of the many letters Schomburg kept as a careful record of all his assignments:

1952, January ledger entry:  
 Winant cover (\$200), and paper (\$125)  
 April, March to the May cover  
 October (another Winant Endpaper).



Illustrated by Stephen Skerwin for *The Winston Adventure Series* (shown below) by Lewis Carroll, 1877. Photo by Steve Wilton

In this landmark illustration for *Winston*, Scherzberg's wicker chair, alarm, astronomical, and a lion-eyed Cyclops (not because none of us has eyes) for the kids who read the *Winston* series, this image—used in both the front and back endpapers—captured the wonder and promise of the Space Age. *Winston* reproduced the classic *Winston* endpaper in 1997, the illustration was used again in endpapers for the book (shown below), a rarity if not a first.

According to Steve Grapin, a collector and web-based issuer on the series, the *Winston Adventure* in Science Fiction books were published from 1923-61. Of the 36 titles in the series (37 if one includes a 1917 non-fiction companion book), Scherzberg produced 14 full-color covers. In *Winston*, covered, issue became endpapers by Scherzberg who was sent to the daily image. The second endpaper depicts 1930s technology—planes, cameras, radio, motor vehicle, and a model boat. (It also shows Scherzberg's scope for the series material in science and industry that was the foundation of his literary work.)

It is interesting that this second endpaper illustration was apparently unused. This is because the series was supported by several very famous collectors and dealers (the books perhaps the science-based image was produced first but rejected by the publisher, who then commissioned a second image or maybe the science-based image was commissioned for a separate series of full-color books, which may or may not have ever been published).

Nevertheless, the *Winston* science fiction series was immensely popular with its target audience of pre-teen boys in the 1930s. Some of the books were adapted into radio serials, but it is the artwork, particularly the Scherzberg endpapers and covers—that collection of the books today recall their legacy.

#### THE ART

But as Scherzberg posited as a creative force in the field of covers and endpapers from an unusual source, his career path was slow to take a turn.



Figure 10.14. *The Artist's Studio*, c. 1841

In 1894, the comic book industry was under attack following the publication of *Solomon's*, of the *Lowest*. The book's author, New York psychiatrist Dr. Fochia Wertham, married pseudo science and violence on the influence of comics. As a result, many comic book artists were being killed. Schomburg, on the other hand, who had been producing personal fine art pieces for his own education and enjoyment, created an exhibition, from June-July 1994, *Schomburg's* of painting titled "August 1908" was exhibited at the Fifth Annual New England Exhibition, The Silverdale Guild of Artists. Schomburg's painting was the Garham Press, Norwalk, Connecticut award of \$25. The exhibition catalog states that the painting was offered for sale for \$750.

The upper portion shows three figures in the same or nearby old woman lies on a bed. An old man springs his hands above a bed of rest. The open door of a bathroom reveals the back of a young woman staring to look out the window. The seated figure and school master evoke the work of Thomas Hart Benton. The painting was one of a handful of personal fine art pieces Schomburg created in totally different genres. He is depicted in this particular stage as the young woman in the background was made Alex on M being the painting in a

young bedrooom, but not in the living room of their house.

Helen approved of the more representational "Tag Fern, Bania, New York" This Norman Rockwell style scene of family life was also an autobiography. The egg lines was a map on the way to the Schomburg's Greenwood Lake cabin in New York State. Schomburg's granddaughters name identifies the individual depicted in the painting. "The man bending over examining the case is my grandpa, the lady in the red dress with her purse open is my grandma. The little girl in the light blue dress and hat is my Aunt Diana. The boy on the bumper of the car is my dad reading comic book. The man smoking the pipe is Ray (Pharo). The car is the two-year old blue grey Buick that my grandpa bought before the war. The license plate H98 on the painting was their actual license number."

In his 2010, Alex wrote about this work on a letter to Ray Fern, who was inspired by the painting and was the only one who helped introduce Alex to Helen. "The entire painting is more or less sketched, a glimpse of a time gone by, over moments and full of so many little things that are part of your life. I look at this painting every day and sometimes my eyes fill with tears as my mind drifts backwards in time to other happy, happier times."





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Another of Schenberg's personal works started as a "spiral" fantasy drawing for a class. The painting depicted the view from Schenberg's bedroom window. It was originally the way of life and returned to the family's private collection. Under the title "Atlantis: Home to Park Lane, Missouri," it was exhibited in public for the first time on June 15, 2001 at the opening of Susan Schenberg's first art gallery in Santa Monica, CA.

#### "A LOT OF PEOPLE THOUGHT I WAS!"

In 1954, Schenberg decided to move to Spokane, Washington. The location of the move was family related as his own brother Thomas lived in the area. His husband pursued graduate studies in electrical engineering in Seattle. Before the move, Alex purchased one World as a house to give. She worked for one at National Screen Service. These activities proved so busy that he had to leave the 1960s. He got one of his "spiral" to daughter Diana, who was an art teacher.

Although he continued his commercial art assignments, his money was not interpreted as success. Recalling those times, he told the *Oregon Journal* reporter: "In all the work, when I moved out of Missoula my family in 1954, a lot of people thought I had." Those calls with job offers became infrequent, since Spokane was a smaller town with limited potential for an artist. Undaunted, Schenberg took his portfolio of recent days and his own background around to local businesses. He supplemented his income with local advertising work, as well as the occasional sale of art.



Original illustration based on photos of Alex's wife, c. 1960s

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For the next decade, his bread-and-butter job was with the Great First Period Company. Schoenberg drew sketches for point-to-number kits and determined the order levels—how to produce the final paintings. They start here, from labor-intensive projects as Hines had a serious production.

In an unusual interview with Schoenberg for the Oregon paper, *The Astorian Daily*, against Susan Harper described the process: "Six months out of the year, Schoenberg and his wife work on master drawings for all lanterns from which produce point-to-number sets. He has worked with this company for 17 years, creating full-size paintings and then breaking them up into sets of different color 2½ sections for the main (that stand for color, and full sets like in the order."

Hard weather and the difficulty of securing steady work ended Schoenberg's enthusiasm for Washington State. During a 1961 visit to Oregon, the family discovered the small town of Newberg, about 11 miles from The Dalles. They moved there in 1962.

After 40 years as a professional artist, Schoenberg was beginning to be recognized for his contributions to the worlds of comic and sci-fi art. He received a 1962 Hugo nomination for Best Professional Artist. In February 1964, his now classic image of the Statue of Liberty in a desert landscape appeared on the cover of *Amazing Stories*. In an October 1977 newspaper interview for the Oregon *Statesman* *Clatsop Journal*, Schoenberg offered this comment on the analysis of the *Planet of the Apes* comic to his magazine cover: "You know, they stole the thing."

In the 1960s, Schoenberg's output of magazine work and book cover images dwindled. In his late 60s, he seemed to enter a dormant decade. The lack of comic art participation in the markets that Schoenberg had ceased to work, or perhaps had with others or more. Schoenberg, however, was quietly working at home, expanding his approach of skills. He decided to build a vacation home. One was an accomplished carpenter and woodworker having crafted hand-made toys for his grandchildren. He hired a contractor who laid the foundation and frame for a second house, a beach house in Henderson, Oregon. The house became a family project—Alex did the interior carpentry and finishing. Rickard completed most of the plumbing and electrical connections. This beach house is the only one of Alex's residences that is still in the family.

### COLLABORATION WITH STANLEY KUBRICK

The July 4, 1963, his cover appears in Schoenberg's design: "MGM Assignment through Gene Winfield Agency, sold 1960 and 1961.

This "MGM Assignment" was perhaps the most important opportunity of his career. The call came first from his agent, Scott Meredith. Would he be interested in a job on a science fiction film from a script by Arthur C. Clarke?

The man who hired Schoenberg was producer Mike Dipietro Stanley Kubrick. The film became 2001: A Space Odyssey. Kubrick's development process was unusually intricate and prolonged. Little is known about Schoenberg's contribu-



them in 2017. The judge confirms he was given express permission to stay at the Eliza House Hotel. According to son Richard, Schenberg was more or less with Kubrick at the Eliza House for several weeks. They would discuss the director's ideas for the production, and Schenberg would return to his room to produce sketches. Kubrick's toughest job, Schenberg said, was having technical assistants designed that "would not be possible to schedule as coffee and yet would be recognized."

Early in the 1980s, Schenberg developed doubts of his on-or-offer plans for several weeks, but chose not to quit with Kubrick when the production was moved to England. A final news item is featured on the website, equal in part of being planned, but never completed autobiography, since "Kubrick was pleased with my work, and asked if I would join the group and go to England for shooting. How I must feel now, only of the biggest mistake I ever made is a job I accepted the offer, I regret it this day. I will regret it to my dying day. I could not, in all honesty, have my career, now with serious problems, to themselves." The "serious problems" Alex alluded to was often assumed to be the stillbirth's disease that would eventually claim Helen. In fact, it was a family risk regarding Diana's upcoming wedding that called Alex away from his collaboration with Kubrick. Alex always contended he would have made the same decision upon meeting with Kubrick. He began preparing to 2001 have not been based on the Schenberg family archives, and sources familiar with Kubrick's working methods confirm that the director probably kept any art Schenberg produced for the project. Chances are Schenberg's sketches for the film were quickly realized concepts. In the 1970s interviews for local Oregon newspapers, Schenberg's work on *2001* was described in terms such as "animation," and "alien landscapes." An "impressionist" painter would more likely have been in keeping with the model animation used in the finished film. The "alien landscape" reference may have been an attempt to render the described landscape images eventually made into the finished film.

Still, he may have had a lingering wish to be involved in film. When *New York* was on the rampage in 1977, he mentioned in an interview that he would have loved to have worked on a sequel to the George Lucas blockbuster.

#### RECOGNITION AND REPARATION

Space flight and the moon landings in 1969 may have thrilled Schenberg. In the case of Neil Armstrong's historic step onto the lunar surface, the images on television brought Schenberg a dose of recognition. In a 1977 interview for the *Weekly Collection*, Schenberg described the "space landscape" he got seeing (arriving occurs more like January 1970) observation of a moon expedition as "breathtaking." "It's almost exactly like the photographs of Neil Armstrong on the moon. I even had the face on the flag like it is in the Armstrong photos."

For years, Schenberg filled his head with scenes from futuristic pulp magazines in order to provide cover images and spot illustrations. These scenes and images didn't materialize—they perished and would surely have rot in his desk. He kept a notebook on his bedside and would go down there whenever one of these nightmares had been heard and if not, what if

he filled them with sketches or phrases. Still, there are a number of interviews where he credits his nightmares and notebooks as the work of his best work.

In addition to drawing upon his own vivid imagination, Schenberg frequented libraries and kept stacks of *National Geographic* and *Life* magazines. His facility with technical manuals and reading always served him well, most notably in his 1970 cover assignment for *Life* magazine. He profiled the man in *Chinow*. "I was working on a rough sketch of a space station and on a sudden impulse decided to write Ben Bova, who was still doing *Amazing* at the time... I ended up writing him the piece which he liked it and wanted it, but publishers felt that *Amazing* was a story and he had none of the time. Eventually, one did come up, but they suggested I share the article 'Columbus' (instead of the preceding *Dead* cover). I had a book of a time getting information on the space station then, but I managed to go to the Portland Public Library and plowing through boxes of technical journals."

#### LIFETIME ACHIEVEMENT

In the 1970s Schenberg returned to professional work as a science fiction and comic artist. A 1975 book titled *Science Fiction Art* by author writing with historian and author Bruce Anshus reported on Schenberg's covers. That same year, a Stanford University professor named Schenberg done a write more about the artist's WWII comic covers. Researcher access to his work, combined with his discovery that Schenberg had not gone to the great beyond but merely settled in Chicago, kept the phone ringing.

In 1978, Howard Lowery of Columbia's Showcase in California contacted Schenberg with the idea of re-creating classic comic book covers for his audience. Schenberg made a call to Stan Lee and was only given the copyright clearance from Marvel, but also a new comic cover assignment. In July 1978, Schenberg was guest of honor at *Science 1* in Portland, beginning a successful convention appearance and awards. In 1977 he created the cover for *The Magazine of Fantasy and Science Fiction*, and two years later he won the *Affair* Award of Honor at *Mission*. *Novelty* (John and Joseph of Star-Cos) Lifetime Award for lifetime service to the field of science-fiction. He was awarded the "Religion in Science Fiction & Comics" at the 19th Annual San Diego Comic-Con.

Schenberg continued rendering sci-fi covers in 1984 and 1985 for *Amazing*. In 1986 he won the Frank R. Paul Award, a milestone in Schenberg's life came in 1986 with the publication of *Chinow*, *The Art of Alex Schenberg*. For the first time since of Schenberg's personal art was put on wall. The 1986 book's personal handling for Alex. In February 1986, his wife Helen passed away after struggling many years with Alzheimer's; their daughter Diana died in 1984.

At the close of the decade a special Hugo award for Lifetime Achievement was awarded to Alex in 1989. Schenberg didn't seek to be "inducted." He was surprised at the astronomical prices old comic books commanded from collectors. His own collection had been dismantled. Finally, years before his Helen, while he had copies of almost every cover, there had piled up the covers' inner or pages from their home. As he told

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a reporter in 1977: "I just didn't like the idea of our children reading these books. I don't like the genre."

While the interest and sale continued, Scherberg's health began to fail. In 1978 he moved one of his Scherberg books and a lot of his artwork's home to Hillman's old home because it was a working home in Lawrence. Scherberg was frustrated by the lasting impact his illness generated. At the age of 71, he offered this comment on his influence: "Their new fellows can draw the under the table. It's nice to know that when I see these things will be remembered."

After Scherberg passed away on April 2, 2006, about a month shy of his 84th birthday. Following his death, the family began to take steps to preserve his legacy. The Estate of Alex Scherberg was formed and the family has participated in public events such as Comic-Con, Fan Days, The Comic-Con Museum, the Official Alex Scherberg website, a television and film project about the artist and view some of his former professional works. One hundred years after his birth, the art of Alex Scherberg continues to amaze and delight his fans. In addition to his landmark images he produced, his career is defined by his non-teasing openness to work. Under circumstances that may have deterred others, Alex's talent and persistence allowed him to produce a considerable legacy for his family. Scherberg's devotion to his work and health along with his imagination and technique, allowed his career to be an art and business representation in its own right.

—Linda by Amy Slinger

Any figure in a field can feel inferior. The key is to realize no one is a million times better.

#### DISCOVER MORE:

All of the original articles are available and grouped by author through the Table of Contents and are organized with sub-sections.

#### NOTE:

While the author is the primary author, articles are in accordance with the Table of Contents Scherberg's Estate. All of the articles include sub-sections to provide more context for the article. Copyrights transferred support photographs, illustrations, which have been referred to by their IDs. The Estate has retained all rights to both the text and the photos for the reproduction or print the content and protection of this article. We would like to thank our website administrator for his and/or other Scherberg work on production.

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#### WEBSITE:

The Official Website of Alex Scherberg: [www.alexsherb.org](http://www.alexsherb.org)

Alex Scherberg's Family Library: [alexsherb.org/family](http://alexsherb.org/family)

World's Greatest Comic-Con: <http://www.comic-con.com>

#### RELEVANT:

Graphic Arts: [www.alexsherb.org](http://www.alexsherb.org) (The Official Website of Alex Scherberg)

Comic-Con World: [www.comic-con.com](http://www.comic-con.com)

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Lee Brown Coye in his studio at 147 E.2 East Street, New York, 1949

# Sticks and Bones:

## The Life & Art of Lee Brown Coye

By Luis Ortiz

Lee Brown Coye was pacing the floor of his studio in Manhattan, New York, surrounded by the chaos of half finished sculptures, wood signs, and other commercial art jobs. It had been months since he had visited New York (Coye lacking the commissions and had picked up some assignments in Elizabeth City for *American Stories of Imagination* and a cover assignment for the *Magazine of America* in *Golden Events II* had been 19 years since his last published illustration, done for the July 1931 *Illustrated News*. After the long layoff he was feeling some exhilaration at being able to accept the requirements of the magazine, and he signed his initials with his usual blue letters.

Later that evening Coye's upstairs New York studio for the first time and was surprised to see the artist working on a new sign to make a living. By 1942 Coye was an artist all but forgotten except for pulp fanzines that remembered his photo-illustrations for *World War*. Since one of those fans had contacted Coye earlier that year and encouraged him to attempt new work in the fantasy and science fiction genre going as far as accompanying Lee on his last business trip to New York. That day in Manhattan Coye was ashamed of the work in the portfolio and despite the encouragement for the magazine. Some of the editors are direct and transparent (Coye and were willing to meet him, but they did not visit.

At first appearance Coye's long-haired, wiry frame—after quite gaining over 145 pounds throughout his life, and his preference for wearing blue jeans, long before the recent day's fashion for denim—suggested the character of a farmer. However, Coye was a magnet for people who recognized the uniqueness of his art, a uniqueness that radiated through the many works comprising an oeuvre of 20th Century America.

While most artist's aspirations are focused and straightforward, Lee Brown Coye was an eccentric, engaging his way through the byways of fine and commercial art. Due to his insatiable curiosity, hand drawing, and emotional content, he was always aware of himself and the quality of the art he would create throughout his life. This uncertainty drove him to keep busy with new projects and art, regardless of setbacks.

Coye created pulp art, fine art, sculptures in other real world, wood, three-dimensional models, as well as book and magazine illustrations. He was also a photographer and, at times, a writer with a knack for telling unusual folk tales. Part of his emotional attachment to the central New York State region where he was born there was were the degree of immersion in his work that he had in the work of many regional artists. Lee's art represented a sophisticated time when mankind revealed the dark emotional side of even the most innocent depths of mind and the strange people that lived there.



G. H. Stone, 1911

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Bookshelves Illustration by the Smiths circa 1932



Lee Brown Gey was born on July 26, 1907 in a house on Sabine Street in Syracuse, New York. Before he was a year old, his parents moved to Tully, New York, a small town 18 miles south of Syracuse. His father, William Gey, was a typesetter man. He commuted by train to Syracuse where he worked for Smith & Brothers Typewriter Company, a business that began in 1893 when Lyman/Carolina Smith, who had made his fortune in finance (he's the Smith in Smith & Wesson), started manufacturing Smith Premier Typewriters in a former shotgun factory. William Gey was a cousin of Lyman Smith, and worked in the production department of the typewriter company as a "liner"—the person responsible for the alignment of the type-striking keys.

As a child Lee was considered a "hole trawler," although his mischief chiefly ran to Tom Sawyer-like tricks and stunts. A Tully resident recalled looking out the rear window of the Old Reliable Drug Store one day and seeing young Lee painting broad white stripes on a street car. By age 13 Lee was already training himself to be an artist. He had borrowed *Suggestions for a Course of Exercises in Color and Fine Hand Perspective and Drawing* from the school library, and both books were long overdue. His parents were not at ease with their over-

artistic leaning; his father expected him to take a job at the typewriter company that would become Smith-Corona.

At the age of 21, already married to a girl he had met on a high school blind date, Gey moved to Lonsia, New Jersey against his father's wishes. For a short time he was part of the art colony there, taking lessons from the woodcut master/illustrator Howard Sta. Corneak. The end of the stock market debacle in October 1929 convinced an idea of becoming a cartoonist or children's book illustrator. After due credit he was without job prospects or money, and was forced to search home-to-escape New York. Lee soon set up a studio in cartload in partnership with recent art school graduate Lee Kaplan, and published a children's book, *The Seventh Step*, based on an old East Indian tale, written and illustrated by Gey and designed by Kaplan. The pair had talked a Rochester printer into extending them credit, but they were too broke to pay for the printing when the bill came due and the project flapped.

Through most of the Great Depression, Gey was fixed in labor as a disaffected advertising agency art director working on small town accounts, appearing in places like the trade magazine *The 26th Double* in 1934, under the aegis of PMAA, the first federal public works for artists program, he designed



Landward Bound, 1918

and painted (twice, 18-foot ladder) a large historical mosaic in Closter, New York.

In the spring of 1938 he had been commissioned to illustrate Stephen Vincent Benét's *Johnny Coy* and the publisher, but the author hated Coy's cartoon style, and forced the publisher to use another artist, Claudio Child, who also happened to be a close friend of Benét. The published illustrations done by Child depicted the woodcut style similar to the work Coy had already done for the book. Scared by these developments, Coy went back to doing paintings and advertising art. Years would pass before he would seek other illustrating assignments.

Coy seemed ready to make a career breakthrough when the Whitney Museum accepted some of his watercolors for its annual exhibition in 1939. The work appeared alongside Reginald Marsh, Edward Hopper, and Peggy Guggenheim. After the show, Coy was inspired to find out the New York Metropolitan Museum of Art had bought one of his paintings from the exhibit for its permanent collection.

By then, however, there were two very different directions. Though he appeared in the 1940 Whitney Annual, the arrival of abstract forms being fashionable in Europe soon forced American artists working in a realistic style, like Coy, to the periphery of the art scene. While Coy continued to do more paintings, and later worked as a medical artist and cartoonist, he had always primarily considered himself an illustrator. Many of his paintings during this period were done in books, including *Downer Marsh* and stories by Washington Irving.



*Illustrated sketches to be published, mounted, c. 1938.*

Throughout his life Coy would continue seeking inspiration from the written word.

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Illustration by Roy Lichtenstein, "The March of Mechanical Man," 1962



April, January, 1968

By 1964, commercial art had dried up and Gays was no longer invited to Whitney's annual exhibitions. On a referral by a former New York State newspaperman, Gays stumbled into drawing a book of horror stories published by Harry A. Rowhart and edited by Arthur, Alfred, and Oswald press-publisher August Derleth. Gays, who was a fan of ghost tales and fascinated by folk superstitions, fell under the spell of the stories in *Slay No More* and created 23 illustrations, first jacket art, and an unknown number of drawings that did not make it into the book — because the publisher thought some were gruesome — including one page showing a pair of hanged men, audaciously drawn in dark white working on the drawings. Cover told an interviewer for a Toronto newspaper, "I hate horrific pictures." Two more horror collections from Derleth would follow in 1966 and 1967. For these books, the artist designed dozens of diabolic illustrations that moved from children's tales to a menacing modernistic futurism. These works established him as a horror specialist.

A heavy load, Gays had drawn pictures showing justice on Civil War battlefields, but had never before drawn torturing flesh. There is no marking the brutal display of corpses that he used to flesh out the experimental stories in the Derleth anthologies. With the Depression still fresh in people's minds and World War II raging, a range of new attitudes and images

we had developed in the American psyche. Some would argue are the lessons of bodies floating on the tide off Normandy Beach and racial riots by hundreds at the same games and restaurant hoodies smeared at Amherst and other concentration camps. These brutal images brought the barbaric instrument common to most public houses into everyday life and introduced a dark, almost futuristic reality, horrific and completely unsee before, within the familiar bookish context. Gays was one of the few American artists at the time who was not afraid to show a decaying body as that the investment beauty and ugliness.

As his art matured, the artist's style could shift from a stylized modern eye customer to modernistic abstraction, the non-form high art to popular art. Fine trained readers must have been seeing Gays' considerable three disparate rhythms as a personal or private style. His heightened creativity was something I like to call my folk, your art, public, social help. His to draw something pictures of a region of New York that he believed based on his human spirit.

While reading stories for *Slay No More* in the summer of 1964, Gays visited the Manhattan office of the pulp magazine *Weird Tales* and found himself making some drawings for each issue, for their parades in the late 1960s, pulp were selling millions of copies a month. Still, most claimed





Illustration by J. M. W. Turner  
Reproduction of the original illustration for 'Black Dog' 1847

LEE DRUM COPY

# Weirdisms



TO ACCOMPLISH THE SOUL SAVING OF THEIR NATIONS, THE DEVIL IT WAS ESSENTIAL THAT WE MAKE MISTAKE WITH PEOPLE. THIS WE DO BY THEM IN THE ROLE OF MEDICINE MEN. THEY JOURNEYED OVER THE COUNTRY-SIDE LADEN WITH THE TRAPS OF THEIR TRADE - A SNAKE-SKIN MOUND ON THEIR BACK & A POUCH AT THEIR SIDE. HEREIN THEY CARRIED CHARMS, HEX-STONES & AMULETS & NOT INFREQUENTLY, NEEDLES, IVORYD POINTS & LONELY OTHER ARTICLES TO TRAMP FOR PUBLIC. IN STEAD OF THEIR DEEPEST CHARACTER WIZARDS WERE A CERTAIN GRAMM GRAMM THAT PERSONALITY WHICH LET THEM INTO THE CONFIDENCE OF THE PEOPLE THEY SET OUT TO BENEFIT.



MAY 1946, MAY 1946

people were reluctant to be caught with eyes in their possession. To these people, pulp was trash—trash art and trashy writing for the masses. Copy did not make the cut of distinction and epic verse. "I'd rather have my stuff in a pulp magazine, where people can see it than in a review where they don't."

Fantasy artist Mike Mauer said of Clay: "The era [we] are at the last surviving Weird Tales artists, and possibly the last who... produced that magazine's strongest and most disturbing output. His work had a primitive, almost tribal look, but the tales would have been one whose success was based by a totally human with legends not outside human."

In this time all of Gray's illustrations were done on scratchboard. He had discovered the medium in the early 1930s and found its wooden characteristics and chose to use it exclusively for the rest of his life. The artist's method began with a preliminary sketch in pencil or charcoal, rubber and design. He then transferred the drawing to his white scratchboard in kymopaper with a steady white clay coating by scratching the back of the drawing with the broad side of a square steel or charcoal. He would place the preliminary sketch on top of the scratchboard, and then carefully remove the drawing with a hard lead pencil, leaving a thin line of blue copy.



Scratchboard illustration by "The Black Hawk," "Weird Tales," May 1946



Woodcut illustration for "A Night with Frost" from the series of illustrations, October 1962

Then came *Wines & Dishes* (1911) and 40 more 7-breakers and Pelican Ink. Arties he always preferred to Higgins, to draw on the uncut sheet, knocking up by copying white lines onto the heavily blacked surface using engravers' tools, knives, pins, eggs, pieces of wood, daggers, and any odd pointed tool to create varied, irregular effects. In this way he was able to get lines that like details that would sometimes jing up on the cheap wartime paper used for the Dribble books.

At this time Gips was creating horror art while studying medical anatomy, and his studio was a garish chamber filled with skeletons, dried animals, live cats, and human body parts from anatomical colleges—all models for his macabre art. He became a popular and profitable third-rate artist, appearing in many issues from 1911 to 1912—sometimes here and there twice in a single issue. He also created a striking departure: "Pseudonyms," many of his illustrations in *Pseud* John managed to slip the reader with horror, as Gips also did in his life. There is a story that, after a hard day of doing medical illustrations, Gips walked into a bar carrying a decapitated head in a jar under his arm, placing it on the counter and buying his girlfriend "twelve" a drink.

John Vance also provided him to contact Arthur Brown, Dribble's publishing concern (operating in horror and fantasy fiction), with the aim of doing short stories art. Gips wrote Dribble early in 1911: "John Vance" This was not I did very little work in the horror field, but John Vance has been able to be fairly and has tried to live up work, and consequently get an enormous return to a high price." Dribble responded



Illustration by Gips for 'Weirdisms' (Dribble, 'Weirdisms', November 1911)

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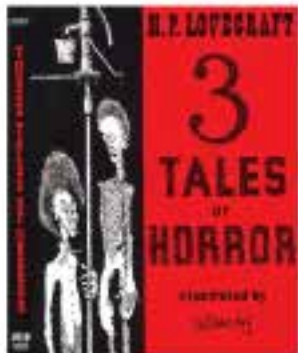
Black Medicine, 2005

But there was little money in the small town field, just too complex, that the work would be a "labor of love." Care designed book covers for Arkham House, mainly works by noted horror authors. H. P. Lovecraft was critical for Arkham House's success. Care's second relationship with Dolek culminated in his illustrated manuscript, *Lovecraft's Tales of Horror*, illustrated over the span of four years. He drew up for the book, gave all a visual memory (about from the top work of drawers like *James Bink* and *Virgil Fudge*, *Wendell Discomparture*), and shared a similar fate for *Seymour* features.

In 1921, with the death of his friend Dolek and his own



Black Medicine, 1920



3 Tales of Horror, 2007

bad health, Love's sense of fading grace. "Being a fall in a row, my... might have been taken the old man, who years ago and returned to something... for example, working for *Conna Typewriter Co.* all my life." To Care, though, the most that an article, life had to offer was still better compared to the mortality of a day-to-day other job. When he died in 1937, after suffering a stroke that partially paralyzed him and kept him in nursing homes and hospitals for the rest years of the life, he left behind a body of work that stood with the mortality of the *John Gorton*.

The 1991 movie *The Blue Man* (also known as *The Blue Man*) tells the story of a young man who is diagnosed with a strange, rare disease in the backwoods of upstate New York. The house was surrounded by historic, post-war, of behind together, which. This unexplained disease seemed to strike in some post-war, mystery, and stayed with Care for the rest of his days. With his death, he left behind a body of work, which, in the 1960s, ended, behind together, or being through the air. He was a young man, to go along with the most, most he had not since childhood in a breeding form. The incident at the sick house was recorded by horror writer *Karl Wagner* was an award-winning story, "York," which was later reflected the main of *Blue Man*.

A special research for Care, who was in part of the past, those of pulp illustration that included *James Bink* and *Virgil Fudge*, continues to exist among social fiction and pulp form. While *Bink* and *Fudge* since the death of the original "Wendell" Care in 1920, have shared their books out an collection of their work, Care has long served as an art, which is all the



Illustration for "Hurdler" "Pictorial History of England" December 1844

near striking considering the memorable distinctness and originality of his illustrations. It seems that Case, at the very least a casual pulp artist, has been fortunate to package some rare moments with the accessibility of his art, and, until recently, the consistent lack of any real critical or biographical assessment. ♦

—GARTH LINDEN

Like other the author of this column, I'm not a big pulp book fan, but the artwork and art collected in this book is a treasure. Subscribers can order it now: [www.stf-illustrator.com](http://www.stf-illustrator.com)



Woodblock Illustration for "The Domestic Insect" "Pictorial History of England" December 1844

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# New and Notable Books



## CLASSIC BOOK JACKETS: THE DESIGN LEGACY OF GEORGE SALTER

BY THOMAS MANN  
300 PAGES, FULL COLOR  
\$30.00 HARBINGER  
PROCESSION ARCHITECTURAL, PINEBL, 2009

George Salter is a legendary figure in the field of book design. For more than forty years, his beautifully drawn and beloved covers served as elegant windows onto the worlds of such revered authors as Albert Camus, John Dos Passos, Jack Kerouac, and Thomas Mann. His hand-rendered jackets combined typography, calligraphy, and his own subtle illustrations in beautiful effect.

Salter's life and work bridged two continents and cultures, and spanned the greatest political turmoil of the 20th century. Through a sometimes life, sometimes laced by tragedy and brilliant design work, *Classic Book Jackets* tells Salter's story and describes the creative decisions thinking he brought to his design practice (including his designation of seven different paper types that are still used today). It includes more than 200 reproductions of his finest works, and a complete catalog of his jackets, designs, letters, and drawing files for the book trade.



## THE MISCHIEVOUS ART OF JIM FLORKO

300 PAGES, 0-8000  
185 PAGES, FULL COLOR  
\$30.00 HARBINGER  
PRA PAPERBACKS, GLENDALE, 2009

James (Jim) Florko conceived dozens of playful and hallucinatory abstract cover illustrations, many for Columbia and RCA Victor jazz artists, in the 1940s and '50s. His designs paired with angular layouts featuring hand-set, spaced music and short-its design was inspired by rockabilly poses and beaded hip-hop-band horns. But Florko's whimsical, childlike exuberance was tempered by a mature grasp of the prosaic. He worked hard with the laws of physics, conjuring up flying machines, levitating instruments, and visible dimensional perspectives. He also worked liberally with humor, anatomy, cranking bearded faces, cartoonish appendages, gleeful characters, and knock-out heads. He was not, as one might picture Henry Goodman and Gene Krupa. His book says so.

*The Mischiefous Art of Jim Florko* is the first comprehensive collection of abstract art by Florko (1914-1989), featuring over 225 images. The book contains most of his known covers, plus rare ones from 1949 and '50s illustrations from Columbia's *Coke* trade journal and several of Florko's magazine covers from the period, as well as a biographical profile, interviews, photos, a zodiacological constellation, and letters from Allen Dransfield, Gene Dennis, Doug, R.D. Medema, Tim Doherty, and others who knew Jim and who were influenced by him. *The Mischiefous Art of Jim Florko* also presents the first-ever reprinting of his beloved Little Man Press illustrations (1955-1962).



## THE ART OF EARL OLIVER HARGIS

EDITED BY MATH CHAGRYN AND BRADLEY QUINN  
REPRODUCTION BY WORMS DESIGN  
48 PAGES, FULL COLOR  
\$24.95 HARBINGER  
CHRONIC COLLECTORIAL, 2009

The wonderful color book is the first of a series of volumes planned by Graphic Collectibles, to be focused on contemporary illustrators and designers. The first subject, Earl Oliver Hargis (1907-1998), was well known for his printed and abstract illustrations, and was responsible for the look of Collier's magazine throughout the 1930s and '40s. His color, line and design work is bristling with invention and energy, and every cell, page illustration in this attractive and well designed book leaps from the page.

In this first and only collection of his work, there are over 100 of his Collier's and *Flavor* magazine covers, posters, ornaments and large-size, colorful story illustrations, and more. Many of the illustrations are photographed directly from the original artwork, and every subtle nuance of color and line is faithfully reproduced.

The looking forward to the next book in the series!



## SBN & SAMA

EDITED BY CHRISTOPHER MATHIAS AND JACOB  
CARR. 300 PAGES, FULL COLOR  
\$30.00 HARBINGER  
CHRONIC COLLECTORIAL, 2009  
REPRODUCTION BY WORMS DESIGN  
48 PAGES, FULL COLOR  
\$24.95 HARBINGER  
CHRONIC COLLECTORIAL, 2009

*SBN & SAMA* celebrates the beguiling world of comic paperbacks from the 1960s, when art was elevated from comic book cover, written text, pencils, and publishers' hot-lined mail drop addresses.

Starry paperbacks sold by the million throughout the decade. Their illustrations contrast and contrast into the marketplace provided new lines, 200 reprints, high-priced comic books, a lot of great material for the crate of collecting. Earl Kemp, the foreman. *Graphic Books* school provides an artist's perspective, printing famous and little-known artworks. It's *My Life as a Photographer*, a series of colorful Robert Rauschenberg designs for the and other famous artists beyond their own and around their long-pending art collections.

The history books of comic artists Robert Rauschenberg, Gene Blythe, Eric Steiner, Paul Smith, Ed Smith, Bill West, and Doug Thayer is a series throughout at that color.

*SBN & SAMA* is the first book-length exploration into a shadowy but essential industry. A wide appendix reveals the actual names behind the pseudonyms, and catalogs both individual and by-the-way about opinions.





### ARTS UNKNOWN: THE LIFE & ART OF LEE BROWN COYT

BY LEO HOLT  
276 PAGES, FULL COLOR  
\$28.95 HARDCOVER  
\$16.95 PAPER, 2004

The least known of Lee Brown Coyt's work earlier in this issue fairly beats at the full range of his artistic talents. For a full examination of his fascinating career as a fine and commercial artist, you must turn to the wonderful new monograph by Leo Holt, the first biography on this complex, baroque and eccentric artist.

Most have known Coyt as one of the finest artists associated with the legendary pulp magazine *Nova Tales* from 1945 to 1951. As this well-researched biography demonstrates, Coyt's range was much more extensive. His metal and wood sculptures are particularly striking, and he wrote an unclassified but a rare, private, and dark poem. Though Coyt never achieved commercial or financial success, there were bright spots in his career. The Metropolitan Museum of Art purchased one of his watercolors for their permanent collection, and he was a regular exhibitor at the Whitney Museum in New York.

Leo Holt is probably illustrated with over 100 reproductions of artwork, sculpture, drawings and text art, many unpublished and new.



### GRAND MASTER OF ADVENTURE: THE DRAWINGS OF J. ALLEN ST. JOHN

EDITED BY J. ALLEN ST. JOHN  
176 PAGES, BLACK AND WHITE  
\$24.95 HARDCOVER, \$14.95 PAPERBACK  
1998, 2001

J. Allen St. John art is synonymous with Edgar Rice Burroughs' iconic tales of courage and daring. The last time a book dedicated to St. John art appeared was nearly thirty years ago, and while Russ Leckrone still was a good time for serious collectors, this more affordable volume should help rekindle an art to one of the fathers of adventure illustration. St. John drew Timon, David Brown, John Carter, Carter/Nippon, and a whole menagerie of heroes that belong in the ranks of our legends, in the perilous worlds of Pellucidar, and across the otherworldly terrain of Mars and Venus.

While filled with rare and great pieces from original sources, what the volume is missing is a full biography on St. John. A strong collection by Thomas that might as a magazine, historical such as Russ Cochran or Robert Green, would have gone a long way to place St. John into his proper historical context. Though never as revered as his contemporaries from the Bradwell School, St. John set an air of authentic credibility through his work in the pulp of the time. As one looks through the hundreds of black and white illustrations it becomes evident just how influential he was on many of the fantasy artists that followed him. The careers of Frank Frazetta, Jeffrey Jones, Greg Bostick, Steve Meyers, Hal Foster, Al Williamson, and many others owe St. John's magical legacy, and this book helps bring that to light in a new way. ★



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# EXHIBITIONS & EVENTS

## **PULPCON 34**

July 7 through July 12, 2006  
Bayler Convention Center, Dayton, Ohio

One of the largest and longest running conventions devoted exclusively to pulp magazines. The dealer's room features over 200 tables devoted to pulp and related materials. Guests of Honor at this year's convention include Martin H. Greenberg and Ed Hoch.

For more information, visit [www.pulpcon.org](http://www.pulpcon.org)

## **Driving Through Futuro's Past**

April 10 through September 11, 2006  
The Peabody Essex Museum

The Peabody Essex Museum, one of the nation's largest and premier automotive museums, will present an exhibit tracing 75 years of concept car art, conceptual render and futuristic automobiles, illustrating some of the most imaginative futuristic designs of all time. The exhibit is a comprehensive look at the hands-on process of automotive design before computers became an industry staple. Often referred to as "blue sky" concepts, these futuristic designs were created as advanced styling studies with the intention of presenting new ideas that reached well beyond the technologies of their day. Before computers became commonplace in automotive design, render artists created original sketches and renderings that often led to models of their designs and even full-sized automobiles. The exhibit features the visionary works of actual designers and illustrators from Harley Earl, Norman Bel Geddes and John Tuzo to Bill Mitchell, Virgil Exner and Jeff Meyers.

For more information, call 1-325-ARCADE or visit [www.peabody.org](http://www.peabody.org).

## **Bob Peak**

October 5 through October 26, 2006  
The Society of Illustrators, New York

For 30 years Bob Peak has one of the most prolific and highly visible illustrators of his day. His work for magazines, advertising assignments, and the film industry includes the iconic *Playboy* Lady, *Rollerball*, *Star Trek* and *Apocalypse Now*. Accompanying Peak's work for the book and the dramatic, numerous examples of his original paintings are presented in this well-curated exhibition.

For more information, call 1-811-818-1566.

## **KONG: King of Skull Island**

May 16, 2006 through July 1, 2006  
The Society of Illustrators, New York

30 black and white and color illustrations from artist Joe DeVito's new book, *Kong: King of Skull Island*, are presented in this exhibition.

For more information, call 1-811-818-1566.

## **Building Books:**

### **The Art of David Macaulay**

Through May 30, 2006  
The National Maritime Museum at Greenwich

Author and artist David Macaulay has described the methods and origins of everything from simple puppets to elaborate architectural structures. A favorite with readers of all ages, his *Cobble Road* kid-friendly series is the subject of this exciting exhibition that takes an in-depth look at the author's artistic process and extensive body of work, including *The Day After Tomorrow*, *Justin Gribble*, *City of Zigg*, *Step and Repeat*.

For more information, call 1-811-298-2330.

## **Dear and Under: Reworked and Rescaled Paintings by N.C. Wyeth**

February 25 to May 8, 2006  
The Rembrandt House Museum

Through a combination of paintings, photo collages, architectural and text panels, this exhibition explores changes made in selected works of art by the artist and his atelier hands. Several examples included in the exhibition have little to no resemblance to the original images conceived by the artist.

For more information, call 610-385-2700 or visit the museum's web site at [www.rembrandthouse.com](http://www.rembrandthouse.com).

Please visit our listing on Illustrators **!**

## **In The Next Issue...**



THE ART OF JOHN W. SCOTT



THE ART OF A. LESLIE HUNT



THE ART OF JOHN W. SCOTT

The Art of John W. Scott by David Scoville  
The Art of A. Leslie Hunt by Clifton Hunt  
The Art of John W. Scott by David Scoville  
...and much more!