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(1907-1987)

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From the Editor...

Collecting original illustration artwork is an exciting and gratifying pursuit. The last collecting he about 12 years now, and every time I acquire a new painting or drawing—and they're almost always in pencil or ink—I feel a sense of deep satisfaction. Each new piece is not only a beautiful work that provides me with joy, but it is a tangible testament that increases in value with each passing year. As I type this, three original paintings hang over my computer. I look at them every day and they are a constant source of inspiration and joy.

The time for you to start building your collection is NOW. While prices are going up every year, original illustration artwork is still one of the most affordable collectibles to own. The bad news is that this situation is not going to last forever!

As you are paging through this issue, take note of the many artists and collectors who are offering original works for sale. If anything strikes your fancy, please give them a call. Let them know that you are there, and let the magazine, and that you want to know more about what they have for sale. While many of the prices you hear may be staggering, more offers will be as surprisingly affordable. When you find something you like, BUY IT! You'll be glad you did!

David Zimmer, Publisher

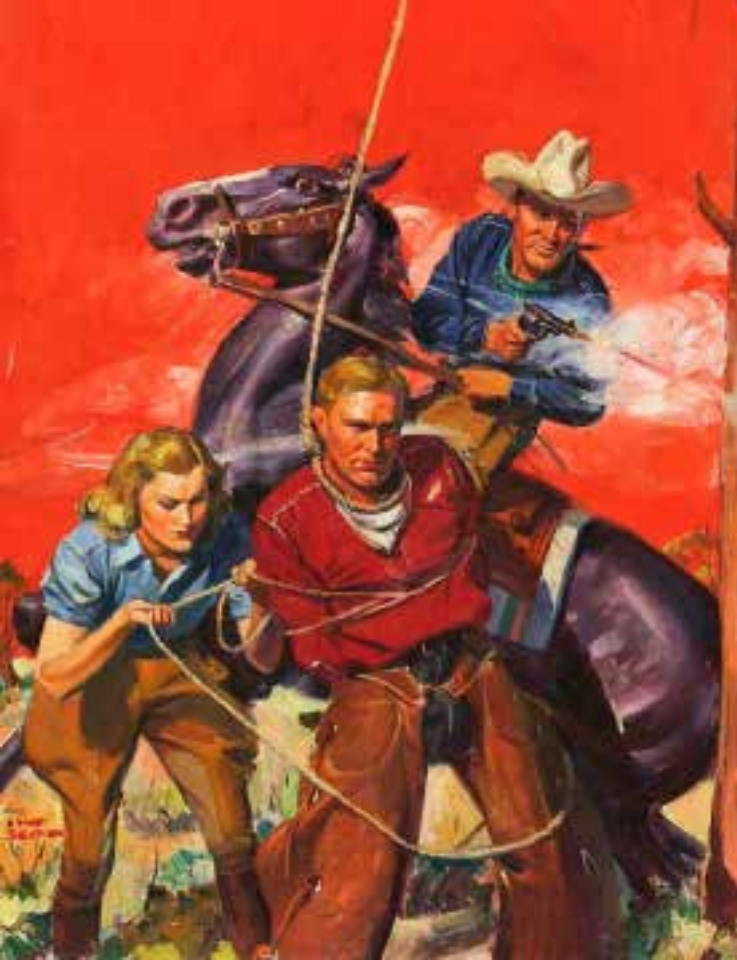


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The Art and Social Conditions of John Walter Scott (1907–1987)

by David Saurclerk

One of the most sensational 1980s celebrity American illustrations was a pulp art in which signed but with "J. W. Scott" the painted furiously from 1933 until 1942 and then vanished into oblivion, apparently swept away into the maelstrom of World War II, never signing another painting or creating any artwork for his millions of pulp covers. His paintings in the broad order of rough-hewn, machinelike Impressionism, which contained the steady track strokes and the working-class subjects of French Impressionism but was less concerned with the flower colors of sunlight at Giverny than J. M. W. Turner were men who were hemmed down in a grossly depicted, hair-raising hellish, sopping, by-the-does-it-appear. He created scenes of mental conflict between heroes and villains, who are both perfectly matched in posed (evenly), facing each other with the mutual satisfaction of each other. His antagonists never cry out. Their jaws are locked in great determination to fight to the death for a lady's honor. His women are pure, of heart and faithful to sacred laws, standing by their men through thick and thin, with arched eyebrows of level-headed concentration. They are tight-lipped beauties, gripping their guns with cold-blooded lethality. By posing them in, dressed in those iconic, primrose and by boldly composing his scenes in saturated primary colors, J. W. Scott's attention grabbing scenes were as legible from subway newsstands as better headlines. His success painting style reflects the first-class-one subway against from the top-selling pulp covers of *True Detective*.

J. W. Scott left a lasting impact on the visual language of pulp art which continues to impress today's collectors. Born in his painted signature, but not appeared as most of his covers, the artist's style is strikingly obvious, yet the story of his life is strikingly obscure. Like many artists, he prepared a full career list and generally served it to his public, who eagerly consulted his creations but had without paying the just desserts of recognition. Although collectors know the name and distinctive style of "J. W. Scott," this article is the first published account of his life, education, dates of work and death—or even what the initials "J. W." stand for. This summary reflects the limited opportunities for American artists in the 1930s, like most better-known artists, America signed in the European states of our former government, and illustrated foreign-governor popular culture as "low art."



John Walter Scott, c. 1938

Nevertheless, our closely-matched illustrations of the 1930s were dedicated artists, graduates of art academies and sophisticated memories of an outside new American painting style that grew from the exact same social conditions and hard times that produced the celebrated golden age of art music and Hollywood film. The material of J. W. Scott's subject was further compounded by the self-inflicted injury in 1941 when the artist volunteered his own body of work for the pulp, and never again signed the name "J. W. Scott." By following his previous career into pulp, the artist was able to preserve his reputation for a career in the stable, but he also earned his chances of securing recognition for his powerful contribution to the history of pulp art. This conflict between "high art" and "low art" is especially pronounced in this artist's case when considering the brevity of his pulp paintings is contrast to his own great springing.



Western Book Magazine, February 1939



Western Story Magazine, March 1939



Western Book Magazine, April 1939

CHILDHOOD AND FORMATIVE EXPERIENCES

John Walter Scott, Jr. was born in Camden, New Jersey on December 3, 1861. The artist's father was also named John Walter Scott, and he was born in New Jersey in 1806 to parents who had immigrated from Scotland. The artist's mother, Helen L. Scott, was born in Philadelphia, also in 1806, to parents who had immigrated from Ireland. Both of the artist's parents received some secondary education before receiving the opportunity to immigrate in 1841. At that time, over 90 percent of Americans had no formal education at the age of 15, so this was preparation for success distinguished from most common, uneducated laborers. John Scott (Junior) joined the U.S. Army in 1861. After the conclusion of his service, he worked as a draftsman at the Camden Shipyard on the Delaware River in Philadelphia harbor, a deep-water water port loaded by steam, masts, and sails to make it America's westernmost trade center for iron, coal, wood, and textile materials.



Street & Smith's Wild West Weekly, Nov. 17, 1938

work toward the steps depended on the reliability of contractors, provisions, equipment, construction, and design. Scott's father was an industrial worker who hoped that his various applications would accumulate over time an important standing in the Philadelphia shipping community.

As a young man, John Scott Jr. explored the riverbank wooden structures of the waterfront piers, warehouses, slips, and docks throughout his neighborhood with a gang of local kids, who were jokingly called "wet rats" by the hardened workmen who looked their way from familiar work sites. Reversing to the dangerous, fast-moving waters of the Delaware River and diving from the tops of two-sided yellow steel and bridge was their usual time to spend after school.

All his playmates loved to make who worked on the waterfront, to emulate the father's profession of ship design. The oldest son taught himself to draw the local boats, which earned him some quiet time with his dad. The young artist yearned for his father's approval and detailed his criticism that the most important watercraft skill, which was customarily shared by both father and son, was fishing. On weekends they would find a spot on the downstream side of the local docks and cast their lines. The happy moments of his childhood were when he was being taught a stranger at school that it was a somewhat boring of pride in his fishing skill, and Lady Luck's favor, to be that momentary provider of a healthy dinner for his family. In fact, for the rest of his life John Scott tried to make time out for fishing, which there were no more hobbies. The young artist would pick up his sketch pad and make random drawings of the watercraft scenes, which he would continue to submit to his



Western Story Magazine, May 1920



Western Fiction, May 1920



Western Fiction & Short Stories, April 1920

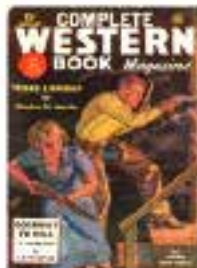
dad for approval. The father was impressed by his son's rudimentary drawing skills and prayed his precocious efforts, but the father also gave him labor-saving devices which really put an end to his personal and artistic self-doubts. Unfortunately, the hardships of the young man's life were just beginning.

During the Great War, Captain Fisher resigned the U.S. Army. He obtained the rank of captain before his death in 1918, leaving the care of his family to his 23-year-old wife, Helen, who was suddenly a single parent looking for work. She was an industrious woman with a modest faith in the Protestant work ethic, determined to provide for her family. She took the ferry across the Lyttanaw river to Philadelphia and then the electrical car out west to Frankfort Creek district, where she found a factory job at The La France Tannery Mill Company 4029 Paul Street. There she met in 1925 when he was just reached the age of 25, John Scott F. Jaggars, a wealthy man at the same factory in order to help their desperate family. By this time, child labor laws had become one-third of the percentage of public students who attended high school was beginning to grow. It coincided with those laws, a student under 18 could hardly quit high school only if he attended night classes. The owner of the tannery mill, Bernard Davis, was one of the capitalists and had opened just such a night school as his factory grounds where depression and cheap child laborers like John Scott were daily enrolled in The La France Art Institute as they might hardly drop out of school to become full-time factory workers. By teaching art and "the applied sciences" Bernard Davis also increased the social skills of his employees who rolled among industrial lessons to manufacturers affordable work-ethic of the early Gilded Age, and owners of France. The Gilded Tannery Mills were world famous for their industrial wall hangings, upholstery fabrics, and bags, which were so worn by hand for centuries to embellish the palaces of the Kingdom of France. By the 1920s, they were also highly prized as his symbols for America's recovery ride.

THE FRENCH WHEMIE OF ART IN 1920s PHILADELPHIA

The wealth of American industrialists associated in a community in the 1920s was to be seen, and their goods' reputation in markets would soon lead to a financial collapse that would prove the greatest threat to our democracy since the Civil War. The nation's foremost art collectors—Andrew Carnegie, Henry Clay Frick, Albert G. Bensusan, Gertrude Stein and her brother Leo, Solomon R. Guggenheim, and Katherine O'Neil—all died in Philadelphia and possessed their wealth from real industries. Philadelphia was ideally located to serve as the premier trading center between the Old and New Worlds. The city's most splendid houses were being built or remodelled as the hubbub of the tannery, which obtained the fine arts of France and resembled American parents' wealth—unless they studied in Paris.

American parents have always had it rough. In the colonial era, immigrant parents searched for communities to industrialize anything that a parent was proud of themselves, their families, their possessions, their social leaders—every their pragmatic American always had a reasonable hope of supporting themselves through sales of original paintings and very locally. The nation's early art market was established "Old Masters" and outright forgeries. America's first art gallery was opened in Philadelphia in 1781 by Charles Wilson Peale, and he understood that an artist's success depended upon their ability to sign their paintings with the names "Raphael," "Rembrandt," "Rubens," and "Titian," which he thoughtfully signed his own work before training them to be painters. By the 1920s, the term "art gallery" referred to a store that sold ready-made furnishings. The main goal, it was, was to arrange it to sell, but they also displayed some quantity of painted murals, chandeliers and various framed paintings by dirty old masters along with taxidermy sets of animals, stuffed rabbit trophies, Chinese vases from Ohio potteries, and Old World wassails from The La France Tannery Mill Company.



Complete Western Book Magazine, January 1937



Complete Western Book Magazine, March 1937



Western Fiction Monthly, May 1937

of Philadelphia, where they came newly manufactured to a never-ending supply. Art patrons sold the status symbol stage props for the wonderland castles of wealthy Philadelphia.

To be accurate in the 1920s was to admire the French, and in fact they had developed a unique way of painting that charmed admiration. The French concept of color was influenced by the "Chromosome Color" developed by Michel Eugène Chevreul (1786-1889), who was in charge of the dyeing laboratory at the Gobelins tapestry. His systematic analysis of the problems of achieving painting to tapestry revolutionized the art of French weaving, and his theory of color had an equal impact on the art of French painting. Goldwin Kelsey (1869-1954) discovered a new method of color composition that gives the artist "impressions" of a solid object, although it is visually composed of myriad points of brightly colored streaks. This discovery, along with advances to Goethe's classical theory, led French artists to develop the Impressionist school of painting (c.1865), which later inspired American artists like J.M.W. Turner (1775-1857), Mary Cassatt (1844-1926), and Robert Rauschenberg (1925-1997), whose foundation came from Philadelphia.

The American upper class embraced the European belief that a refined education included accomplishment in art. To cater to the wealthy clientele, art schools were established that modeled the French Royal Academy of Art. That institution was founded in 1848 by King Louis XIV as recognition of the political potential for art, to glorify his reign. The school showed the techniques of the Académie de Belle Art in Bologna, which was founded by Ludovico Carracci and his cousins Agostino and Annibale Carracci in 1608. This was the foremost Renaissance art academy. The Carraccis taught progressively skilled classes in drawing from nature. Greek and Roman statuary defined anatomy studies of color and composition and material techniques. They themselves produced a "school" of classical Greek and Roman ideas, such as Polygnotus' concept that "Man is the measure

of all things," and Aristotle's belief that ignorance and evaded study can plunge life's transient beauty.

The studio tradition is integral to the art system and had a tremendous influence on European culture's embrace of industrial freedom. America's oldest art school, The Pennsylvania Academy of Fine Art, inspired the European studios within its own curriculum, despite the fact that it was primarily an elite finishing school whose chief source of income came from educating young business to buy the right kind of European paintings when the time came for their children their own education. The elite wealthy, therefore, were not sent to art schools to clarify the art matter with their own self-exposure "manicures." If students did feel the need to continue painting after graduating an school, they were sent to Paris to live as monthly dependents home, with the hope that the distance would pass, so that they would meet and marry some other wandering boy on The Grand Tour.

One such dependent from Philadelphia who exceeded these expectations was Mary Cassatt. She went to Paris in 1864 and befriended another young artist, who soon became the wife of J.M.W. Turner, the king of the Impressionist style movement and the original "major faculty." The three of them soon supported the French Impressionist collection that became the core of the New York Metropolitan Museum of Art.

The concept of Impressionism was to paint with the primary colors of the solar spectrum to capture the impression of sunlight on the surface of objects. This emphasis on optical phenomena allowed the Impressionists to consider accidental scenes of their everyday life as valid subject matter for painting. Before this development, French painters were expected to derive an edifying message from the classic literature that was acceptable to the art elite. Instead of historical aesthetic models, the Impressionists painted the non-judgmental light that fell upon drunken chess-ball games, hot dogs, flat stands, and stray-pedals locomotives. These paintings shocked the accepted rubric that it was impossible to



John Edgar Sharp/Book, May 1938



Photo-Folio Magazine, May 1938



Complete Western Book Magazine, August 1938

rise that visual art, which already existed on the inside of human sight. Considering the openness of vision is a solitary artist, can that the traditional art of American artists in materialistic objects of personal pride, as in many ways, French painting, disordered our attention.

Impressionism reflected the French concept of the Enlightenment—a scientific and reasoned study of the human condition that led to the ideal of liberty, equality, and fraternity. Paris was the battleground of the French Revolution and that city remained the backdrop for the ongoing conflict between the forces of Human and Theocratic that was the Academic *des Beaux-Arts*’ crisis of power, and the site of the Impressionist’s insouciant art statements. The Impressionist’s struggle for legitimacy eventually succeeded because of the patronage of American collectors, who bought the work as prices soared. When their paintings were displayed back home, they triggered a revolution in American art. Philadelphia was the center of power for one even an academy which carefully defined restrictive conditions for its annual shows, so that city became a comparable backdrop for its own artistic struggle between their freedom and for self-expression, although the search was uniquely theirs own.

The Pennsylvania Academy of Fine Art in Philadelphia was America’s most important art school. It was still teaching the basic tradition of the Carracci when Thomas Salsara (1868-1936) was informally fired in 1886 for upholding that academic tradition by exposing a male nude model to his all-female life-drawing class by 1908. American best painters had all nevertheless come from training in the former school, and they also passed the tradition on to students or other art schools. Howard Pyle (1882-1911) taught Harvey Dunn (1866-1921) and W. C. Cress (1861-1925) in Wilmington, DE, and Chas. West, PA. Pyle’s insight at Drexel Institute in Philadelphia, 1868, informally trained painters of the generation ahead that “modern art” should embrace the direct and honest painting style of Impressionism to boldly

capture the reality of everyday American life. They also recognized the practical condition that their society lacked the sufficient art market to patronize semi-grown artists. They accepted the sensible alternative, and presumably temporary expedient, of seeking the American’s only accessible art market, drawing for industrial concerns, or else they went among the lucky few who could afford to move to Paris with their trust funds and look for some like-minded business.

The teacher for American art was too small and evidence to support themselves, so the rules for entry in our annual art shows were rigged with self-serving restrictions that distorted acceptable themes. America’s first modern art rebellion to challenge the status quo: The Eight, a group whose only cohesive idea was their opposition to the art school’s restrictive conditions. They were ill-prepared because of academic training and were dedicated to mastering those skills. Five members of The Eight had studied at the Pennsylvania Academy of Fine Art: Robert Hood (1868-1930), George Luks (1867-1919), John Sloan (1871-1951), William Glackens (1872-1938), and Everett Ruess (1876-1919). These few lived and worked in Philadelphia, where they were inspired as *brotherhood*—because it was “spot painting” for local newspapers, that achieved its greatest time in the caricature of the *Yellow Kid*, America’s first cartoon star, after replacing the strip’s original, who had moved to *Elbert*. *New York Journal* Clinging the tracks to warehouse lines and harbor collisions had opened their artists’ eyes to the visual power of black-voiced urban scenes, and it is this way they got a foothold with the French Impressionism. The Eight decided to submit paintings of their own chosen themes to the academy’s annual show in 1908, and when their unsanctioned works were rejected, they mounted their own *Salon des Refusés*, not as the French Impressionists had mistakenly done a generation before. Unfortunately, American taste was influenced against homegrown art, so the Philadelphia art collectors did not come to the rescue at the same way they had already supported the



Western Short Stories, September 1938



Western Short Stories, March 1939



Wild West Stories of Complete Novel, April 1938

French Impressionism, and without support, these were subsequently abandoned by the light.

Such was the artistic legacy for fundamental artistic beliefs, and the latent technical progress of Philadelphia art students in 1923, when John Lane dropped out of school to pursue his family while attending free evening art classes with an intense desire to become a rich and successful artist. The only practical means of achieving that goal in America was to travel as an commercial illustrator, and the only logical way to do that was by following the "modernism" of the Eight and the French Impressionists, such the hope that your vision of humanity might create your commercial work to an enlightened level. In 1923, Claude Street (1898-1936) was still painting in the sunny plein-air of France under a quiet palette, but the desire to see reached fifteen-year-old John Lane at his eyes in The La France Art Institute in Philadelphia.



The La France Art Institute, c. 1928

THE LA FRANCE ART INSTITUTE

The La France Art Institute 1488 Compere (the very scholasticity of whose name reflects a fervent Francophilia), was run by Bernard Davis with the benevolence of an enlightened cult-

ured mentor. He equipped his facility with the advanced highest mechanical tools that, and in numerous private art centers that was developed at Libby's. He provided a wide range of contemporary instruction in his studios. He opened The La France Art Institute in 1923, and after a few years, Lane added The La France Art Museum to display his personal art collection, which included modern masters Marc Chagall and Fernand Léger. The instructor list included painters directly from European artists during business trips to France, as well as to run out the middle-class artists following the practice of the famous and wealthy Philadelphia art collectors Albert C. Barnes (1872-1953). Barnes was the discoverer and manufacturer of Argenteo, an abstract artwork, and he was also the founder of the Barnes Foundation, a unique art museum which also provided art classes to the community.

The La France Art Institute offered a five, eight-month art curriculum. By comparison, a five-week art course in 1927 cost \$20 at the Pennsylvania Museum and School of Industrial Art (on Broad & Pine Streets) Historical Thesis final products and were selected from the Pennsylvania Academy of Fine Art art instructors. They taught evening and weekend classes in drawing from classical masters, drawing from life, portraiture, commercial art, illustration, and design. There also brought important artists to the school, such as the legendary graphic designer Alexey Brodovitch (1898-1971), and Archie Getty (1894-1948), who taught drawing at The Grand Central School of Art in New York City.

One remarkable aspect of Davis art school was that the classes were taught by both men and women instructors. The Pennsylvania Academy of Fine Arts had a disproportionate number of women students, despite the fact that there was very little opportunity for a professional art career, and even lesser prospects for women artists. Many graduates became members of the Plastic Art Club, the first art club for women in the United States, which was founded in Philadelphia in 1917 by Violet Oakley (1874-1961), Cecilia Beaux (1855-



Western Short Stories, Aug. 1931



Complete Western Book Magazine, September 1931



Western Short Stories, February 1932

1962), José William Smith (1865-1931), and Mary Cassatt. Members of the Plains Art Club were delighted with the rare opportunity to stroll at The La France Art Institute. Besides being artists in art markets, the class was also composed of a mixture of boys and girls, which was unusual at the time. Even more singular is the fact that the class integrated white and black students. The racial tolerance was exceptional, but Philadelphia was favored by Doolittle and Cassatt after the Doolittle family "pled" (here, and "adoption") themselves, as in some ways it lived up to its name, "City of Brotherly Love." The Doolittle composition for "The Children" was a lesson that drew many opposed artists, including Bernard Davis Blandin, a Russian Jew who fled from Kater's anti-Semitic pogrom in 1915.

Regardless of Davis' mixed motives for joining The La France Art Institute, John Scott was delighted to share the lively activities of that time with other young art students. Other distinguished alumni were Tom Hartman, Ralph Taylor, Dorothy Van Loan, and William Campbell. John Scott claimed that his fundamental ideas about art came from studying the illustrations of Howard Pyle, H.C. West, and Joseph Chittell Gilf (1880-1932), who was another self-proclaimed "knave" of Howard Pyle. Gilf was a pre-adolescent from who defied the lack of literary illustrations with drawings of his studies in Gilf's (1912) and Arthur Conan Doyle's "The Lost World" (1912). Gilf's dramatic scenes of adventure stories influenced the field of pulp illustration, which flourished after his lifetime.

A writer credit reference as first in visual language was often Mrs. The French invention of moving pictures were developed in America by the genius of D. W. Griffith and distributed throughout the world to become what President Woodrow Wilson is reported to have called "the most influential medium of mankind." It's the writing history with lightning. American motion pictures found a perfect audience in cowboy Westerns, where thrilling scenes of movement became the

modern's own folklore. Galloping ponies, train wrecks, the posse express, charging cavalry, Indian attacks, stagecoach races, tumbling wagon races, terrific deaths, and deadly duels also completed the spine-tingling art of cinema cinematography. This rare form of theater spoke to John Scott in a silent language of action, passion, and expression, which was reflected in the passionate drama of his own paintings.

The young man continued to work weekdays at The La France Literary Mills Company while attending night school art classes until 1906, when he began to find paid freelance jobs at local ad agencies. After a few years at The La France Art Institute, most students had received a degree training at the hands of an instructor that were ready to continue their studies with college level art courses. Their training was not comparable to that of a graduate from the Pennsylvania Academy of Fine Art. The fact that John Scott left night school to directly enter the job market with his student portfolio is a reflection of his intense commitment to become a professional illustrator as well as the desperate shortage of artist seeking employment after the stock market crash at Black Tuesday, October 24, 1929, the history, even then signaled the collapse of the American banking system and the beginning of the Great Depression.

MEETING PULP ARTISTS IN NEW YORK CITY

There were many places for illustrators to find work in Philadelphia—NW Area Advertising, Journal Publications, Standard Publishing, and Curtis Publications, which produced The Saturday Evening Post, Country Gentleman, Ladies' Home Journal, and other major titles. John Scott made the rounds with his portfolio, but only found the same suggestion to look elsewhere. He returned pulp work when young artists looking for jobs and heard that beginners were selling work to the pulp houses in New York City. Scott began to make contacts by meeting with famous pulp publishers, where he met the charismatic H. W. Walden Scott (1897-1977), a professional illustrator

and art teacher at Pratt Institute. Winfield Scott was one of the most impressive men in the history of pulp art. Named after his relative, General Winfield Scott, the national hero of the Mexican-American War (1846-1848), Harold Winfield Scott was a sensational character who had a commanding influence on many young artists. Winfield Scott was born in Connecticut but traveled our blue as a child with his father's horse business to Montana ranches and to Kansas City stockyards, living among cowboys, saloons, and gun fighters. As a teenager, he worked as a mechanic in his family's auto garage in Brooklyn where he befriended a renowned musician who convinced him to study music. By age 17 he was performing piano recitals at prestigious New York concert halls. When the U.S. entered World War One, President Wilson personally sent the musical prodigy a military deferment, but the young adventurer joined the army anyway and worked up as a flight mechanic with the famously heroic Lafayette Escadrilles. He fought with both the American and Canadian Armies, which entitled him to wear the silver JDP lapel buttons, signifying that he had served on the battle front. War injuries to his arm ended his piano career, but after the Armistice he returned to New York City and studied at Brooklyn's Pratt Institute of Art graduation in 1915. He studied painting at Yale until 1920 while supporting himself as a mechanic and chauffeur for the late President, Calvin Coolidge, who kindly introduced the young artist to John Singer Sargent, who was finishing his master for Boston's Museum of Fine Arts. In 1925, Winfield Scott was back in Brooklyn teaching at Pratt along with Ivan Gonsell (1916-1968) and selling pulp covers to Street & Smith. One of his best students was Walter Baumhofer (1906-1986), who was selling low-priced pen-and-ink story illustrations to *Adventure* magazine. Winfield Scott advised the young Baumhofer to make a portfolio of proposed pulp covers and show them to the editors. "Why not around with those black-and-white? Why not try color?" That advice convinced Baumhofer to look for work as a pulp cover artist instead of waiting for fine art collectors to discover him.

In 1926 Winfield Scott painted posters and sports subjects in a flamboyant, slap-dash manner. He performed grotesque antics, like a circus trapeze star on the slack wire without a net. He could pull off outstanding painted effects that would make his audience gasp in anticipation of his disastrous fall, and then regain his balance in a graceful swoop that mirrored the comic cliché of a drunkard's charmed life. Winfield Scott was a classic member of the hard drinking Subversive Club. He worked at break-neck speed and was among the most prolific pulp artists, leaving behind a vast body of work with lots of sensational paintings framing an outrageous, carefree abandon that could never have been painted by a more temperate man.

By 1931, H. W. Scott was already an established illustrator, whose spiky signature appeared regularly on Meyers and Stern covers for *Street & Smith*, *Clayton*, and *Delmagazines*. He was obviously on the road to fame, wealth, and glory. He was a huge-charismatic role model to John Scott, the dedicated young man of *romances* with the same last name. With typically

generous camaraderie, Winfield Scott introduced John Scott to the art editor at Street & Smith, William "Top" Hines, who subsequently published John Scott's first pulp cover for the 1934 *Wrestler*, July 9th 1934, which was credited on the covers page to "J. W. Scott." So began the career of another classic pulp artist. John Scott chose to be known in the pulp field as "J. W. Scott" out of admiration for the well-known artist, "H. W. Scott," as well as to capitalize on any resultant confusion over his professional status. This is an understandable affection for a young artist trying to break into the pulp business, and that particular motive also played a part in the artist's choice to stop using that version of his name as soon as he stopped painting for the pulps.

On his way up to New York City, John Scott met other young artists waiting in publisher's offices, such as Kenneth Webster Thompson (1907-1996), who was a native New Yorker around the same age as Scott. Thompson had studied with George Elms at The National Academy of Design in NYC, but was working at an art agency painting maps, graphics, and month-long advertisements for icy-cold bottles of Coca-Cola. Thompson wanted to outgrow the agency and become a freelance illustrator, so he regularly visited art sessions with his portfolio in search of "one spec" sales or "one shot" assignments. Thompson and Scott became best friends and explored the city together, visiting the Metropolitan Museum of Art and looking for cheap studios to rent. At 23 years old, John Scott found his own studio apartment—390 First Avenue, apartment 5-B, New York City. It was on the far eastern shore of Manhattan's 2nd street just one block from the East River, where he could breathe the tangy salt air and stroll along the pier with shipping traffic and fishing pierlings. These reminders of his riverfront childhood added a welcoming comfort to his city modern adventure of opening a freelance art studio in New York City. The only thing he needed was some steady employment, but in 1931, a lot of people in many lines had that same idea.

In December 1931, John Scott passed the major milestone of his life when he entered the brand new offices of Red Circle Publishing, 238 West 42nd Street, New York City. Almost his entire career in pulp magazines passed through that door. Again it was Winfield Scott who arranged the introduction, but unlike those first jobs at Street & Smith, which was "the Grand Daddy of all pulps" as Ernest Chivara said, Red Circle Publishing was an newborn baby. The owner, Martin Goodman (1913-1992), was only 21 years old, four years younger than John Scott. Goodman paid the lowest prices possible and hired unknown talent with no editorial agenda outside of profit. Martin Goodman was delighted to make the acquaintance of H. W. Scott's lower-paid friend "J. W. Scott" who was hired to paint most of Red Circle's first pulp covers for \$28 a piece. Goodman's formula for success was to keep his door open to low-paid, entry level talent who were eager to work extra hard. This meant that John Scott was soon meeting other "freshmen" illustrators of his own generation in peers competing for the same jobs. Arthur Louis Ross (1910-1989) was still a student at the Pratt Institute when his teacher,



Cover: Western Book Magazine, May 1948



Cover: Western Book Magazine, Feb 1949



Western Short Stories, May 1948



Best Western, July 1948



Cover: Western Book Magazine, December 1948



Western Book & Short Stories, December 1948



Cover: Western Book Magazine, November 1948



Cover: Western Book Magazine, December 1948



44 Western, Nov 1948

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Trinidad Scott, introduced him to Goodman, whose name also found his first regular work. Another important acquaintance of Goodman was Norman Saunders (1907-1990), whose powerful sense of composition had a reforming influence on L. T. Scott. News had just arrived in New York after six years illustrating science fiction and detective magazines and story digest for Fantasy Publications of Minneapolis and Dell Publications in New York. News had an impressive portfolio of published covers, but he was still just another fresh face in the New York pulp exhibition. Three other artists found steady employment with Martin Goodman, and they also found some hobby-writer companions. All three were eager, young, and ready to work for more or nothing, happy for the chance to be professional New York illustrators during the Great Depression and anxious to find their parallels with their idealistic published magazine covers, with the intention of eventually securing lucrative contracts with famous slick magazines.

THE PULP PARENTS OF JIM SCOTT

J. N. Scott's illustrations had a small, type-cast company of pulp characters. In only more patterns, the typical form bore a striking resemblance to the artist himself. Thanks to western and adventures on camera, painters have always peered at their own images and most cooperative models. That's why painter classical forms tend to equally matched combat, a small, determined woman often accompanied their men through track and fire, not behind or for moral. L. T. Scott's men young women do not willingly embrace their likeness or like their dark above the knee. The artist's natural preference was to date his women in position modesty, but detailed inspection reveals that these men often selected models existing for the artist to separate those models lower and their features higher. Despite these compulsory exposures of look, his women remain modest, revealing no weakness, frowning lips, fur eyebrows, jagged lips, or eyes distant. When they are dressed with their clothes are divided in strips, they glow independently at their colored industry. Scott's women do not show the meaning of the word, "deli".

The May 1938 cover of Mystery Tale shows three slender heads in rendering his typical beauty. The expressions on all four faces reveal that only the blonde retains an individuality, while the three "heads" convey weakness, doubt, and fear—the red-headed "vixen" actually seems to grope in between of the blonde's hypnotic gaze. They approach her only behind protective body of woman, while the blonde exclaims from with smiling that her pain, since justice and her unshakable conviction. Scott obviously had a lot of respect for strong young women, not unlike his own mother, who could single-handedly raise a whole family. Although Scott's style of womanhood is exceptional in the magazine since a decade we could find looking around in the same pulp, he did not mean his high-airchery. He is a direct descendant from the plastic girl who had neither appeared on Tarzan Levitt and Bill Bamber's covers for dime, Blonson and



Adventure Fiction, September 1955



All Star Adventure, December 1955



Ka-Zar, October 1956



Ka-Zar, January 1957



Ka-Zar The Great, June 1957



Adventure Trails, Sept.-Oct. 1958



Adventure Trails, Sept.-Oct. 1958



Adventure Trails, February 1959

date magazine that each woman's eyes were accentuated by the heavy-lidded shadow cast by a row of only fifteen teeth after 1955, such as the dark, dense whorlcap on another Disney-MGM cover by Norman Saunders. They are largely available for any fan's online wish. At Standard said, "It's necessary for an artist to paint men as well as women. Most guys compare ahead as hero, but their women need to need a hero. On the other hand, there are many artists who've just a pretty group. Not do the eyes have flowing, pinches and long eyelashes. My pulp art side can paint both heroes and sexy women like a male." J. M. Scott painted rugged men, but his women have some of the raw sexuality of Alan West and Joan Harlow. Scott's women are closer to the silent film stars of his adolescent: Lillian Gish, Mary Pickford, and Paul White.

When women finally won the right to vote in 1920, *Pollitikon* was also reborn, and "Venus" was the post-war phenomenon that young women wanted and young men were instructed to marry. The only girl to bring home to mother was a "virginal woman." The perfect woman of the silent film was "Miss Lillian Gish" or "America's sweetheart" Mary Pickford, or Pearl White, the star of the silent film who famously performed

all of her own stunts until contractual time and studio bosses finally demanded her use of a stunt double. Those formulas didn't work at all changed at the exact moment when her likeness ruled in Howard Hughes' silent picture, *Riff Raff*. "Would you be shocked if I put on something more comfortable?" By 1933, the "noble experiment" of *Pollitikon* was repeated and suddenly the ideal woman in Hollywood was an idealized and substantial sex goddess. The lesson was clear: that the movie studios created a self-imposed code of decency to cap the dramatic shift toward the goddess of sexuality. Although Hollywood had learned that "sex sells," they also knew that if they failed to limit the spec, they would find themselves exposed on their knees outside the tentpole in New York City. *Illustration* magazine stated, "There is no contractual right to be sexual." He leads a double campaign to close down teenage talk and to close the doors of "kinky talk" by covering garbage men to strip the so-called dirty magazines from newsstands. Despite his self-righteous effort, it was still his heroes who were sagged pulp heroes—the Pearl Whites. In this way, Scott was able to bring to his own publisher's door of unshakable, raised from watching the best of women's challenges.



Illustration, Pearl White, c. 1930



Picture from the film *For the Love of Art*, September 2011. It is a color reproduction of Edward Loring.

Scott's great work of painting is one to recognize even in his crudest early years. His exciting composition are based on a frenetic cutting technique that reinterprets the basic anatomical proportions of his figures, while ignoring the prosaic "pore details." This is vital and so, the he was born within his creative paintings from cutting into an expressive mass. Scott was not the inventor of this approach to painting when it is derived from the fully expressive of Franz Kline (1917-1986), whose style evolved through an inquiry up and his American disciple, John Singer Sargent, was able to make an astonishing balance between observed clarity and hardwired versus pure handling. Sargent's paintings defined his era and influenced many artists with

his aesthetic criteria. Pop artists who were influenced by the style include Norman Saunders, Matt Siegel, John W. Scott, J. Lyle Ross, Ernest Orlandi, and J.W. Searl. Each artist moved different elements to achieve their own style and they truly brought their own art and temperament to the field, but the primary requirement for entry to the school of painting was a personal observational drawing skill, and enough courage to handle the paint in a loose, vigorous technique.

The foremost teacher of this style in the 1950s was the influential artist and educator Harvey Starr, who said that a painter has to "take a little bit on (the canvas and does let it totally create things before you get down to doing something really fine. The only thing that's true about starting is the



True Crime, May 1936



Detective, Best Seller, August 1937



Star Detective, May 1938



Star Detective, December 1938



Detective, Best Seller, January 1939



Complete Detective, December 1939



Detective, Fourth, March 1941



Complete Detective, May 1941



G-Men, May 1936



Detective, Best Seller, October 1939



Detective, Best Seller, February 1940



All Star Detective, December 1936

spirit of it. And if we get that and miss a lot of other things, we'll be telling more of the truth about it than if we got all the facts and got the spirit. Keep your eye on the spirit of the picture and allow the merely real to fill in the details." These advocated American artists to embrace commercial illustration as their only viable art medium. He claimed that illustrators were "commissioned" by the contemporary spirit of modern business, and that kings, cardinals, dukes, and court-

iers' guides. These championed a philosophical approach to commercial art, rejecting the client's needs while transcending those temporal limitations to find a deeper connection in what he called "the brotherhood of mankind." Murray Thorne argued artists to respect their traditional role in society as promoters of humanity. The model held an art's ultimate allegiance to humanity comes directly from the Catholic Academy's concept of class, truth and human philosophy.





Marvel Comics, August 1939



Future Fiction, November 1938



Future Fiction, July 1939



Marvel Comics, November 1939



Uncanny, April 1941



Marvel Comics, April 1940

The front Hills magazine of carrying a witness in a flash of writing came had an important view application in the practical limitations of the pulp magazines. Although his discipline had explained quite various to regard the views in a field of notes such as literary criticism, "Writers," the pulp "culture" was only 10 inches high, and those of those notes were used for the magazine title, which left only a small inch square for pulp artists to factories both before in the history of professional writing. I. W. from responded to the dramatic ends of the public eye by rendering his paintings with a powerful pencil. They were intended, full of action, and composed with fanciful landscapes. The fact that he never found one publisher able to attend to the great culture demand of his work's being set: He worked for low pay and high pressure in the financially profitable pulp industry.

MYSTERY TALES OF MARTIN GOODMAN

Martin Goodman started working for Louis Silberkleit (1908-1986) and Maurice Conley (1904-1971) at a low quality pulp house called Columbia Publications in 1939. They published Mystery, sci-fi, detective, and western pulp magazines. Goodman learned the trade and then left in 1939 to start his own competing business and he later name Illustrated Publications. He hired Lucius Hoffman from 1941 as his editor and that first product was the pulp magazine Complete Horror Book. During their first decade, Goodman produced dozens of pulp magazines—*Hot Horror*, *Complete Adventure*, *Complete Detective*, *Complete Sports*, *Deliver Me! Sports*, *Double Action Western*, *Future Fiction*, *Ki-Dan*, *Planet Science Fiction*, *Marvel Tales*, *Mystery Tales*, *And Mystery*, *Quick-Trigger Novels*, *Sports Action*, *Sports Western*, *Star Detective*.



Mystery Tales, January 1939



Uncanny Tales, April 1939



Mystery Tales, May 1939



Uncanny Tales, August 1939



Mystery Tales, September 1939



Uncanny Tales, December 1939

Star Spangled, Sun-Gun Western, Fantasy Tales, Detective Stories, Western Stories, Action Novels and Short Stories, Western Star Stories, Wild Western Stories. These pulps were neatly lined in their contents pages as being produced by Red Circle, Standard, Western Fiction, and Grand Fiction (and in fact, all of these were produced by Martin Goodman). The true history of his publishing empire was more far-reaching than he purposed: kept his business secretly distant to avoid the lawsuits for copyright infringement that follow any publisher who specialized in flooding hot markets with fake imitations of more successful magazines. If Martin's natural genius, then Goodman had Kurlar. If the best was Detective Story, Kurlar produced Detective Story (later, if Star & South was selling Wild West Weekly and Action Story, then Goodman published Wild Western Tales).

Legal action against his title was started by publishing under different independent companies. He collected dozens of names for these paper corporations by combining together his family names into various amalgamations, such as Empire, Star, Comet, MXX, In-Gee, Western, Jumped, Whipped, Magnet, Harris, and Island. Martin Goodman is best remembered today as the creator of Marvel Comics, whose identity he founded to his 18-year-old cousin-in-law, Stanley Martin Lieber (in 1932), whose own name was rechristened as "Stan Lee." Goodman also produced Timely Comics, Red Circle Comics, Avon, and Atlas Comics. After 1938, he published paperbacks called Booky and Who's Who, and also started crime and crossword puzzle digest group and girls magazines like Howlaway and Star, and men's adventure magazines such as Action for Men, Action Life, Adventure Life.



Marvel Tales, December 1944



Mystery Tales, December 1944



Mystery Tales, March 1945



Uncanny Tales, March 1945



Mystery Tales, April 1945



Uncanny Tales, May 1945

Adventure Editor, Barnhart's brother, Clayton John, for Men Only, Flying Aces, Justice, King of the Hill, MHA, John's World, Men, Men's STAG, The Action, and True Adventure. By the late 1970s Goodman was still producing a cheap Playboy magazine called *Sunk*. To follow popular trends with a lower-cost knock-off was a thoroughly modern business strategy that made Goodman a millionaire several times over, and his sons became intended practitioners of today's mega-come.

Therapy. Bartman, the only student of American mass media culture and the creator of *MAD* magazine and the comic strip *Daily Steve Perry*, also drew a vicious parody of Martin Goodman's publishing empire, "The Organization Man at the Gray Flannel Executive's Club." This is a semi-autobiographical account of Bartman's own experience of working for Goodman in the 1960s:

"One of the larger corporate groups in the communications industry called Teleflex Industries, Inc., million-dollar empire of crafty Lester Schlock, publisher and president of the board... will over 100 titles, to sustain long and profitable property in advertising, distribution and printing."

Bartman's repeated blarney of magazine publishing is, "to keep our investments low our manorships and our margins of profit sink." Bartman's introduction says, "Goodman had an elaborate system of checking the circulation of magazines and books on the stands. Not just his magazines—all magazines. From his magazine system had determine what was hot, and when by David a winner, he copied it. When you go into a business, you can either have the attitude of being something with it, or draining it." According to Bartman, "The Organization Man at the Gray Flannel Executive's Club" is

"A story of the human side of big business... its message: though the business world may look cold and remote on the surface, underneath, well, underneath, it's much warmer." The story illustrates the generosity of a mass-media corporation where an eager young college graduate joined the staff. Horner is credited by the press publisher Lester Kishel after becoming a best-selling author. Goodman finally gains his mentor's respect for adding him to the press, while the smiling and proud Lucille Schick makes down and pacifies her secretary's ire and ire. All this time I thought he had a long business head. Now I know different. Goodman Horner's generosity will reign."

Steve Kramer and A. Link Ross both followed Martin Goodman into my new format that paid illustrators for freelance jobs. After the end of the pulp, Kramer continued to print the words of illustrators but not drawings comic books, paperbacks, digests, and men's magazines up until 1972. Kramer left most of the best unaged and uncollected work. "If Martin Goodman is afraid to pay his good name attached to these things, why should I put my name on them?" But Goodman's most prolific work later the start of his business and 1941 was "I W. Scott." Despite the widest possible range of subject matter—adventure, romance, detective, war, horror, magic, love, mystery, sci-fi, sports, Western—80% of that is 111 pulp covers were painted cheap, fast and profitable for Martin Goodman. John Scott was discovered to find men's magazine work.

WINDING UP TO THE SUITS

Accumulating Goodman's small fees for pulp covers amounted to a fortune during the Great Depression compared to the poverty of John Scott's Manhattan neighbors back at the Candler Shopp. The area lookably was a portion of his income to his kind working mother, but his mother could not buy him the suit and shoes because he had longed for ever since his father's death had left the family in poverty take all illustrations, John Scott's rights were set on a high paying career in stock magazines and advertising. The midtown business district of slick illustrations had started from madhouse. Manhattan to New Rochelle, New York, a town 30 minutes north by train from Grand Central Station. The slick developed naturally as good illustrators like Otto Phillips, D.C. Leyendecker, and Norman Rockwell opened studios in that suburban community. New Rochelle was identified with good illustration that the travel agent signs were actually hand-painted by famous artists. By 1938, John Scott was following his business acquaintances to visit studios of some proportion that were in New Rochelle.

At the same time, Scott and his pal Ed Thompson began to sketch at The Society of Illustrators, which occupies an entire townhouse at 125 East 63rd Street in New York's Midtown Upper East Side. Eventually they joined the club and increased members for the rest of their lives. This professional club attracted members from all levels of the industry with exhibits, lectures, awards, and banquets, but the main attraction was the second floor dining room where artists

subscribed meals with celebrated illustrations and presented lectures and art displays. Herb John Scott met Barry Anderson (1896-1984), a top-notch illustrator who worked at the studio of Halston Boudreau. Anderson worked for *Collier's*, *Constitution*, *Good Housekeeping*, *Ladies' Home Journal*, *Kidbook*, and *The Saturday Evening Post*. He was a kind and generous man who approached John Scott's intense dedication to becoming a better painter. Anderson did all he could to help Scott with friendly guidance and technical advice as well as social introduction. Talbot George Harris (b. 1911), another great illustrator whom John Scott met at the time, recalled "It was either Charles (Lester) Galsule (1884-1934) or Harry Anderson who first brought John Scott to my studio at 360 Main Street in New Rochelle. Although I had already met him by name once or twice before, without ever copying to know him, but it happened that our meeting brought us many acquaintances whom we both knew. As I remember, John Scott was a great guy. He was a quiet person, but very talkative about his work or drew-on art. He talked illustration as we all did when we got together. We kind of kept up that level with each other in that respect. He was tremendously interested in being an illustrator. It was looking for ways to make a living with his art, at the time, as we all were. He was trying his best to get into an avenue that would please the dealer. He was not married at the time, and as a matter of fact, I never met his wife."

During these social trips to New Rochelle, he met Carl and Ed in line with a wealthy couple, Miss Dancer Taylor. She was 21 and had just finished her master's degree post graduate work at Columbia University after graduating from Connecticut College for Women and Fairleigh University in England. Her father was John J. Taylor, a prominent New Rochelle social figure, vice president and treasurer of the Commercial Investment Trust Corporation. Their meeting was duly recorded in the society columns of the *New York Times*, as was their engagement, requests, and peak wedding on December 18, 1936, at which the artist's friend, Russell Wilson Thompson was the groom's best man. Like the surrealistic comedies of those days in which neo-natalism, business, married their services, the newspapers reported on the bride's family's merry diamond-cut homes, beside a standard description of the groom as mainly "Mr. Scott, an illustrator."

Horner had everything that John lacked—wealth, power, influence, wit, and academic honors. John Scott was no match for his wife. The lik of the husband's pulp artist was a casual customer with the only society being that his father would be full of books and loans, in every case of the word. Their long-sided marriage soon ended by mutual consent for irreconcilable differences, but the experience of high society at New Rochelle only laid out the artist's desire to become a successful slick illustrator.

Scott's efforts to advance his career began to pay off in 1941, when he met working freelance for Martin Goodman and joined Ed Thompson at the ad agency, which he earned a weekly salary to subsidize his quest for freelance assignments.

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Beauty From Space
Vintage illustration
used for The Fortune of Wholly
Punch in December 1941



Beauty From Space
Vintage illustration
used for The Fortune of Wholly
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Beauty From Space
Vintage illustration
used for The Fortune of Wholly
Punch in May 1941



Beauty From Space
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Punch in May 1941



Beauty From Space
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Punch in June 1941



Beauty From Space
Vintage illustration
used for The Fortune of Wholly
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DC Books, March 1944



DC Lone Eagle, February 1945



DC Books, April 1945



DC Fighters, July 1945



DC Lone Eagle, August 1945



The Lone Eagle, October 1945

work in the studio. He went as his last job to the office of one of the agency's big artists instead of a different illustration business, where jobs in advertising and the studio were plentifully available for a 25 percent fee. He introduced himself as "John Scott" in a casual name that permanently raised his pay-per-illustration. As far as he was concerned, "LW Scott" was dead and buried in an unmarked grave. Without divulging a test he set off to make it in the big league, and never looked back. In all subsequent decades, John Scott always straddled one mountain of his work for Martin Goodson. John Scott's brand of "LW Scott" was the defining act of his life, and yet, that "passing" was a submission to the history of pulp art. Most successful illustrators who started out during the Depression and then steadily gained work in the pulp world assumed names or initials, pseudonyms, and even if their youthful rivalry led them to sign their actual names, the evidence was patently

crisp under the eye. This common subterfuge is an indication of the low regard and entry-level status of the pulp compared to the studio, but the impact of "LW Scott" on the visual style of pulp art cannot be denied and is too important to remain unmentioned.

THE SECOND WORLD WAR—"ONE MESSIAH"

1941 was an important year with big changes for everyone. It seemed like the sky was the limit for John Scott's exciting career in illustration. The very blue skies were crystal clear, until one fateful morning. It was the seventh day of December—when an infamous event of 2008 came tearing out of the rising sun. The Japanese went to back on Pearl Harbor changed everything in everyone's world forever after, and set a permanent scar between the two halves of the American 20th Century.



WW Magazine, December 2, 1941, page 7



WW Magazine, February 4, 1942, page 2



WW Magazine, April 18, 1942, page 1



WW Magazine, December 28, 1942, pages 1 and 2

Four months later, in April 1942, Mike Scott, age 34, was inducted into the Army Corps of Engineers. He trained with the tank and fire, and passed his time reading army life stories from the delight of his buddies. An understanding officer saw his drawings in *WW Magazine* for publication. By April 1942 Sergeant John Scott was officially assigned to *WW Magazine* as its art director. He illustrated the demanding projects of the Engineers Corps and signed his work "Sgt. John Scott." For the first year he documented the build up of our materiel in British lines. One of his assignments was to sketch the movie star Clark Gable, who was returning to a secret air base after his 1941 bombing raid. He was wearing a tux and a diamond earring. Sgt. Scott directed how talking with the base commander's daughter. These drawings are still hanging in the permanent collection of the U. S. Army History Department in Washington D.C.

Scott landed in Omaha Beach on June 11, 1944. He directed the setting and re-erecting of the Post of Garbourg, and then he moved on following his assignment to sketch the Maquis resistance fighters and the remnants of these labor camps in France. He also covered operations in Holland and Germany carefully comparing diagrams of Japanese Army Corps of Engineer projects. He saw combat with the Army Corps of Engineers in the attack on German lines and captured bridges and crosses during World Field Marshal Montgomery's ill-conceived

Operation Market Garden. Scott was proud that his combat drawings recorded the privations of armies clanking other divisions for newspapers, such as John Gable's work for the *Hollandia Express*. According to Scott, "Nobody was doing the kind of work, where you live and work in the field and compose a series of drawings to illustrate a military engineering project."

In December 1944, Sgt. John Scott, Eng. became the official art editor of *WW Magazine*, British Edition. He spent the rest of the war in their London office, where he responded each subsequent week near until March 1945. *WW Magazine* was created just for the soldiers of MPAC with news on war progress, home life, and entertainment. It began in September 1942 and ended after the Japanese surrender in August 1945. Dwight D. Eisenhower was special liaison of communications to *WW Magazine* on their second anniversary. For two years, *WW Magazine* has been written and edited by soldiers, it has given all of us factual reporting, humor, and excitement from all fighting fronts wherever Americans are pressing the global war for liberty and the dignity of man. *WW Magazine* is a product of the war that probably will continue after the end of the war, as I often see but write on its second anniversary with the hope that in its own contents, and at last, Scott, Sgt. John Scott, Eng.,—soldier, artist, writer, and editor—played a significant role in *WW Magazine's* proud record of achievement.



WW Magazine December 1, 1943, page 1



North Wild, August 1906, page 27



North Wild, August 1906, page 27



North Wild, August 1906, page 28



North Wild, August 1906, page 28

FIRST BAIT TAKES-TWO JACKS AND MEN'S MOUTH

After the war Scott wanted his illustrations career working with America's Game Agency to find freshwater jobs for sick magicians like Gomez, Kiki, Tim Wood, and "Woman" Day. His most illustrative work included story illustrations in the men's adventure magazines such as *Two Weeks*, *Argosy*, and *Spurs*.¹⁴ The editor of *Spurs*, A.M. Ted Kesting, was impressed with Scott's portfolio of realistically oriented features on events in the Gold for *ELK*.¹⁵ Kesting's first was assigned to cover a comparable program on the sportman's field. According to the artist, "Much of what I was doing for *Spurs* and *Gold* was an outgrowth of our war experience, covering field activities. The treatment of hunting and fishing was a natural adjunct to what I had been doing for *ELK*. And so you had done anything truly like it before in outdoor sports magazines." Scott's approach was to accompany the sportman on a particular hunting or fishing trip and to document the event with informative illustrations and captions written by the artist, which were based on tips and techniques employed by the experienced sportsman, local guides, and trappers. These instructional features were presented as strip-like page fold-outs that were bound into the magazine, like special books "how-to" pamphlets. During the magazine was mostly illustrated with photographs and few drawings, the presentation of Scott's paintings as full-color "artistic" fold-outs played a special role within the men's magazine. This kind of artistic feature was actually comparable to the full-color artistic fold-out paintings by Vegas that were bound into *Flashes* at the same time, and featured "buzzers" for different sports.

Robert G. Harris (conferred with John Scott after the war, "Sometime 1946, I renewed my friendship with John Scott." Harris said, "We became better acquainted when he came up to the studio after the war, when Margaret and I were living in Weipert, Coconino County. I saw him a lot at that time, though he was still living in New York and was out married a long time. He fit in with the group in Weipert very nicely. He was well respected, and was just a calm, unobtrusive friend."

One day John Scott was assigned to cover a big deer hunt



Sports Afield, June 1959



Sports Afield, December 1959



Sports Afield, November 1977

competition in Round Lake, Wisconsin. Rather than drive all the way up there at his own, he asked his friend to get him on the road trip for some fun. Harris agreed, but instead of climbing into John's car, they climbed into Robert's brother's old bus in Wisconsin. The brother was a four-wheeler single-engine amphibian plane that was designed as a less-cost wilderness sport plane. There were only 1,200 made from 1956 to 1960. John was going on a hunt and never after found that he was searching for one of the sport magazines. I had just casually mentioned that I'd been on some of these boats myself, not as hunter but as an observer, and so I knew what I was getting into, and I agreed to take him up to the new area, which was Round Lake Wisconsin in my brother. Well, he fell for that look-like-and-taste. He was tickled to death to find some way to get up there, because it was obviously back in the bushes and very hard to get to. I'd never been there myself, but thinking that it was on the map somewhere, I figured I'd find it. As a matter of fact, after we got up there, we wondered how to look we would see that this place if we were staying, but he said it was easy to spot Round Lake, Wisconsin. I was certain of what it was and to be a round lake. That night on the lake where the best took place. This was quite a story. I would say there were at least 30 hunters. John was very appreciative of getting the ride. It was a nice experience for him." Robert G. Harris noted that John later brought a camera and a notebook with him, but he did not bring a portable road or hunting supplies. Harris was certain about this because, as he put it, he would have noticed, since some items must critical luggage weight on the small plane.

Instead of making rough sketches from the field of birds, the two hunters went to OXPEL, who had illustrated hunting trips for Sports Afield as a style of very bank instructions. The hunters and equipment are posed and posed with carefully detailed detail. Scott documented



Original illustration for Sports Afield, c. 1950s



Original magazine illustration, c. 1906



Original color study for magazine illustration, c. 1906

These field trips by snapping black-and-white photographs and taking notes, instead of drawing, the team with the more-consuming process of exact painting. The camera here has a pointer, a soft-draw-on microscope with focusing. The teacher to accompany the spot with natural objects (such) allowed him to spontaneously observe the roll and stem taken. After capturing the size (volume) materials at the field, Scott was free to show the outdoor spots himself, and later on, back in his New York studio, he could concentrate on "transferring his sketches" into illustrations for specific adventure magazines.

Through this work, John Walter Scott traveled across the United States, and from British Columbia to Manitoba, and even back to his ancestral home fields (located in a more appropriate area in Ontario), where he occurred (using) sketches that had not changed since the time of his famous family ancestor, St. John Scott (1771-1821). Therefore, assignments led to long-term advertising contracts with the Waltham Iron Company and also a series of 12 famous fishing spots in North America for the Garcia-Mitchell Corporation, manufacturer of fishing rods and reels.

These were happy and lucrative years for John Scott. "There's all plenty of work for a good illustration, even though magazine advertising that was not as it did in the past, is practically nonexistent. The camera and the invention had largely replaced the artist in this field," after spending his life illustrating the popular outdoor, John Scott visited a good friend, but the top publishers never stepped him on the shoulder to lead him to the outdoor side of such illustrations. Through no fault of his own, that day never came for him or any other classic (illustrator) of landscape. Instead, they all had to face the chilling reality of a glass selling business which the great-uncle American magazine industry could no longer afford to devote energy to the levels of honor and glory that had been their domain of success before the war, a dream that had actually been inherited by very few. Instead, John Scott's Hunting and Fishing Illustrations appeared in monthly periodicals for another 15 years, which provided the artist with the continued enthusiasm of their accompanying trips, which were a welcome extension of his army life with the King's Own Corps, as well as a familiar echo of his childhood as a "year-out" on the Ontario River, fishing with his father and enjoying every track of the trade.

In 1910, the 41-year-old John Scott married a 34-year-old artist, a woman who became Mrs. Maria B. Scott. The artist's second wife was a superb painter who had attended the art department at Syracuse University and was a member of "The Académie, Artists and the Commission Academy of Fine Arts." They bought a home in Hightstown, Connecticut in 1913 and settled down to raise two daughters, John Scott was also inspired by his own family life in Connecticut because he was able to resume his 30-year friendship with Harry Anderson, who lived in the Danbury area. Anderson influenced Scott to paint under Western art, portraying the early- and contemporary American West, and these paintings are all shown at fine art galleries around the country, along with comparable paintings by many other related (and) Western genre artists.



Shipping in the Port of San Francisco Bay, 1890. U.S. Coast and Geodetic Survey. Photo courtesy of The Fleet Image Foundation, San Francisco Museum of Modern Art

MURAL COMMISSIONS

The last phase of John Scott's career was also his most successful. Harry Anderson (old minister) from the College of Fine Arts at Syracuse University in 1919 was "senior level" (1908-1907). They had remained good friends for the rest of their lives, and in 1906 Lovell was commissioned to paint 16 mural panels on the east wall of an exhibition in Texas for the Bryan-Baker Pavilion, Library and Hall of Fame, in Midland, Texas. These commissions subsequently led to Lovell's landing at The Center, Hall of Fame. Harry Anderson was so impressed with the ambitious scale of these murals that he suggested Lovell introduce other artists to the museum board and eventually John Scott was commissioned to create his own series of paintings about the early days of Texas and Oklahoma oil fields, which are still on display in Midland.

Three Anderson was a member of the Seventh Day Adventist Church and had devoted the major portion of his life's work to illustrating church publications. He did one painting of Jesus Christ when advised by someone, including a San Jose City advertising agent named Richard Marshall. The Seventh church was involved with a series of new construction projects at the time, and as a result, they needed a large number of religious murals. Anderson executed 22 painted commissions for the

church, and this led to others, he also suggested other talented artists to the church's board of trustees. The list of artists that painted murals for the Midland church is an impressive record of classic American Illustration, including Harry Anderson, Jeremy Lovell, Robert Fuller (1900-1962), H.W. Scott, A. Louis Ross, Stanley Galla (1911), Ken Baker (c. 1918), Arnold Fryberg (c. 1915), and John Scott.

Despite the fact that the artists selected were not members of the church, the resulting murals have become the pride and joy of artists for the Church of the Latter-day Saints. Scott's first mural for the Midland church was "Christ Appearing to the Disciple in Jerusalem" (1924), depicted as part of a donation to the church's Conference Center in Salt Lake City, Utah, where visitors can also find Scott's second painting for the church, "The Ascension," which hangs in the North Visitor's Center at Temple Square. His next commission was to name "Joseph Smith's First Vision" for the Visitor's Center at Independence, Missouri, and then John Scott received the honor as a commission of his life. It is the artist's greatest painting as well as his largest, measuring 22 feet high and 32 feet long. "The Last Supper" was painted for the newly erected Washington Temple, an imposing cathedral that was planned as the Mormon church's largest edifice in the world. First unveiled in 1974 at the height of the tensions over Mormons, its



John H. Scott c. 1962



Chris Wareham in *The Times* (London), 2015. 40 inches, \$1,274. Image courtesy of The Estate of John Scott of Lancaster, UK.

starting apparatus provided various sections from the public, including various stone and mysterious figures in Scott's mind. According to the artist's wife, "As Nicky was going on at the time John was accused of making Theodora Noyes in the street, but that was not the case." Although the controversial figure in the background has a slight resemblance to "Tricky Dick," the actual model was Harry Anderson, whom the artist specifically located in recognition of their friendship.

Although Anderson had been a faithful Christian since 1941, Scott himself was not religious nor a devotee of any creed, nevertheless, he painted his own self-portrait into the mural as a divine figure in a blue work shirt, lowering feet in line to God's feet and supplicant. By way of explanation, Scott said, "We look no classes." This theme of placing oneself in a position of love is a tradition that dates back to the famous Italian murals of Raphael and Michelangelo. Scott's vision of the Last Judgment was so colossal that his behemoth concept overwhelmed his studio. The artist hired a 50-foot

long cargo container from a trucking company that he parked in his backyard and filled with flood lights, ladders, power-brushes, rags and various photos.

In keeping with the biblical spirit from legendary Hollywood showman Criffo D'Amico, Scott's passionate Last Judgment has its own spectacular cast of "characters" which required the broad-conception of nearly everyone in his community to pose for a sea of humanity. Scott's wife recalled, "I think he put everyone in Eskdale by their street including me; a glance was modeled on the local garbage man. I'm sure he put me on the bad side." John Scott modestly said, "I was asked to do the mural because I do a very realistic thing and have developed a liking for landscape and natural outdoor lighting. It was just a job, like an illustration for a press novel." The church gave up the idea of a panel in which the figure of Christ would be central and thus the good guys on one side, the bad guys on the other; the such a simplification could darken the fact that the artist brought spectacular skills and talent to create this tour-de-force painting.



These impressive mural paintings are the most ancient works of John Sorel's artistic career. As well as representing his vision of humanity, they also possess a complete coordination of technical skills, in rendering, color choice, composition, and the staging and lighting of scenes. After seven years of gathering attention with his jazz covers, the artist knew how to make a powerful composition. Three years of diagrammatic works for S&P trained him in optical skills at talking complex stories. The drama in the faces and postures of his characters reflects his sense of dancing rhythms. They appear so naturally within their staged environments because he spent 10 years painting history's walking through the undergrowth of men's behavior and imagines. After 40 years of professional work, John Sorel was able to masterfully juggle many different skills to create these masterpieces. He says: "This was a 100%." "The only difficulty in painting is to make it look easy." Ultimately, these murals are a profound expression of an art in a state of grace, and that is art's most inspiring language.



John Sorel at work with his team, 1970



The 1844 original, 1970-80 in color, 10' x 10' image courtesy of the Board of Trustees of the National Gallery, London



Joseph Smith, *First Vision*, 1822, 16 x 22 inches, LDS Church, courtesy of the Board of Trustees of the National Gallery, London

SMITH CONCEDES

There is a striking clarity in the evident evidence of J. M. W. Turner's past career. The quality may unintentionally reflect the artist's impatience with working for a capitalist publisher whose main concern was rapid production for low price. This unimpaired priority actually freed Noah from worry about artistic failure, and left his past paintings their artistic integrity. The stress of art is filled with something painters produced under compromising job conditions. It is rare for artists to achieve a degree of trade of equal treatment, but such a state can produce considerable innovation and thrilling effects. The mark is there in a magical quest within people that is evident in everything we do, and which can no more than all that spirit be added-and-did publisher than they can turn it on for a million dollar picture. J. M. W. Turner's emotional past art for Martin Gumpert from 1914 to 1914 are among the most exciting paintings to be generated within the mass production of the 'day class' today.

In fact, those occasionally evident brush strokes impeded young Dutch artist named Willem de Kooning to rise away on a ship and escape the worst conditions of Europe to seek his own path throughout career in America, as de Kooning said in 1964, "Those American painters were the most inspiring artists to me. I came to America to become a painter, but I never made it. The Depression was on and the assignments were impossible, to find if your skills were not good enough"—an astonishing admission from this renowned artist. Instead, de Kooning met John Scott's old drawing teacher from The La France Art Institute, Arthur Herring who



As Anamorphic. 2012. 30x40 cm. P. 1.00. Image courtesy of the Church of Jesus Christ of Latter-Day Saints



Illustration 10—Process of Hull Construction, 1900. Oil on canvas, 17 1/2" (2). Image courtesy of The Wood-Boyd Foundation, Inc./The Art Institute of Chicago, Richard Reed

suggested an explosion of the bourgeoisie that led to de Kooning's even more violently violent paintings of a wailing woman that today are masterpieces of American Abstract Expressionism.

The subject of the John Walker Scott case is that American painters have always struggled with an unappetizing art market. The founding principle of our Declaration of Independence is to respect someone's rights to life, liberty and the pursuit of happiness. This belief also shapes American art, which is filled with happy occasions. But those same rights also protect one free market in all relations is most profitable, and that means mass production, mass marketing, and mass media. No matter how you can afford to spend it, economic opportunity for American artists depends on market trends, and that is the essential conflict of art in our culture. John Scott is a product of this social condition.

As a Philadelphia art student in the 1930s, John Scott was inspired by the modern art of the Impressionists and The Eight. They ignored the fashion dictates of the art academy and embraced the subject of modern life. The Eight's alternative art market flopped because collectors crowd the artful members of Europe, so these early modernists supported themselves as illustrators. From 1915 to 1941, the era between the wars, America went through prohibition and the Depression. These social changes produced the golden era of jazz music, in which virtuosic musicians like Louis Armstrong

interpreted European techniques and blended them with our home-grown hot licks, to create an entirely new American music. These exact same social conditions also produced the golden era of pulp art, in which virtuosic painters like John Scott took the same path to create an entirely new American painting.

Like music and jazz, in short qualities of dramatic composition, daring sexuality, accessible stories, and striking style, jazz music depended on dance halls, speakeasies, and bootlegs for its success, for its history, and for its formal innovations. Pulp art depended on cheap Vitamins, Henry Jones, and movie stories for the same same striking elements. Commercial art was the only way American artists could earn a living until after WWII, when our military and industrial power had elevated our culture to dominate the world. The Allied overthrow of the fascist world on "The Hill" had popularized an extraordinary system for creative freedom. Unrestricted innovation suddenly became the self-justification for art, and the rigors of academic art training fell out of fashion.

As big business boomed, advertising budgets started increasing and ad agencies were born. The publisher's preference for profit over pride as their product abandoned the artistic integrity of their illustrations. By 1934, many of them were in the ballroom of the Society of Illustrators. The formal independence of the illustrator has been lost with the

subject of the art director or illustrator as the case may be. It is difficult in the final years of his life to even let the right to sign these works. Having chosen to be an artist, which came along with the illustration he should be sure, and took the responsibility for his own individual statements, and not be merely a recorder of the ideas and directions of others." Deane's noble ideal of artist-illustrators balancing an allegiance to humanity with a respect for the client's commercial needs, had become increasingly unattainable as the media perfected techniques for mass marketing. By 1964, the era of classic American illustration had ended, and even Norman Rockwell was out of work and out of fashion.

"Everything is art" became the rallying cry of postmodernism, as these postwar years illustrated like John Lewis. He painted for the rest of his life, waiting for the future to progress in reactionary journals against the material disciplines and the humanist tradition within academic training.

Nanaholow, Scott still retained a hopeful vision for a new American when interviewed in 1976. "Without disrespect I would like to say that the art world is not doing as well as it should be. The important thing is to be yourself and forget about being 'in.' Most works will always fall as either a 'high art' and what is 'low art,' but as John Cage accurately said

John Lewis in 1964, "According to what?" Fashion trends are fickle, but proclaiming world-class ideas, and the modernist claim that everything is art except academic art remains a just inquiry in the mid-to-20th-century world of Joseph Beuys.

Postmodernism takes its cues creating the analogies between the golden era of art music and pulp art, with the original paintings an ending at waiting prices to savvy collectors. Pulp illustrations uniquely reflect the basic cultural conflict of our land, which is filled with the spirit trying to work in a free market system. Facing those social limitations, classic American illustrators, imported a new dialect of European painting, which was led by a conservative tradition of academic training to the same humanist beliefs that have inspired Western civilization ever since the Germanic Renaissance Academy of Bologna.

John Lewis Scott, Jr. died at the age of 79 on October 25, 1987 at the Barbary Hospital. His best works were starting pulp covers from 1956 to 1960, many fantastic illustrations for EMM, the slicks and movie magazines, and the fine moments of his later years. The merit of that work is gratefully recognized as the legacy of classic American illustration—one of the most successful branches of American art. ♦

© 2009 by David Schneider

1964. Deane is so often shown with the Hartman family in the first two books he did and illustrated for them.

THE EQUATORIAL OF A SAKE

Howard Pyle
Oil on canvas
27" x 37" half
Signed on reverse



...the title was on the left side of the picture, only once appearing anywhere before America. He meant the word, "Whispered South America" in honor of the 40th Anniversary of the United States of America (1876). And, his great confidence in their market in the market. www.schoonover.com

NATIVE HISTORY OF BIRKENHEAD

Howard Pyle
Oil on canvas
27" x 37" half
Signed on reverse



...the title was on the left side of the picture, only once appearing anywhere before America. He meant the word, "Whispered South America" in honor of the 40th Anniversary of the United States of America (1876). And, his great confidence in their market in the market. www.schoonover.com

These two historic illustrations by Howard Pyle appeared in
The Works of Francis Hartman (1897), Volumes V & VI

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RUSS E. KNORR (1897-1959)
 Oil on canvas, 26 x 27 Signed & dated lower right, 1922
 Auctioned by Sotheby's from the collection of the author's family, 1975. One of the artist's finest works. Provenance: Charles F. Johnson family collection, who acquired "The Signal and Boat" from the artist's son.



JOHN KENNA BURNS (1883-1970)
 Susan Barton - Boston's First Bookstore, Boston
 Oil on canvas, on panel, 22 1/2 x 27 Signed opening right
 Acquired from the artist, 1927
 Provenance: The author's collection, (Boston, Massachusetts)



HOWARD CHANDLER CHRISTY (1871-1935)
 The Artist's Favorite Model
 Oil on canvas, 40 x 30 Signed & dated lower right, 1913
 Acquired opening right on decorative setting
 Provenance: House of Christie's, Co. Inc., London & American Galleries, Inc., from the artist's, New York, New York



F. HENDERSON (1871-1930)
 The Artist's Favorite Model
 Watercolor on board, 11 x 11 Signed lower middle left, 1913
 Acquired from artist. Contemporary acquisition, October 1970
 Acquired by Sotheby's from the artist's family (London, England)
 Provenance: 11 x 11 Acquired by Sotheby's, 1974, "John Kenna Burns" published by the artist's family
 Provenance: The author's collection, Boston, Massachusetts

CHARLES G. MARTIGNETTE

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 Editor of the World's Largest Collection of American Illustration Art, located in Venice, Florida, USA. 1995-2008 © 2011
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 Author of the book "The World's Largest Collection of American Illustration Art" published by Sotheby's, London, England, January 2007. ISBN 1 85196 124 2

MAGAZINE FRONT COVER ART PAINTINGS

FEATURING THE ART DECO STYLES & DESIGNS OF THE 1930s



BILL THOMAS (1881-1950)

A la Mode

Oil on canvas, 32 x 40. Signed lower left

NAME: Estate/Inquiries only (1997)

PROVENANCE: Collection of Paula Brucher, Berlin



BILL THOMAS (1881-1950)

A Light in

Oil on canvas, 20 x 40. Signed lower left

NAME: Estate/Inquiries only (1997)

PROVENANCE: Collection of Paula Brucher, Berlin



HERB LUBOWICZ (1897-1978)

The Christmas Shopping Day

Oil on canvas, 34 x 22. Signed lower left (1937-1940)



HERB LUBOWICZ (1897-1978)

The Christmas Shopping Day

Oil on canvas, 20 x 20. Signed lower left

NAME: Estate/Inquiries only (1997)

Thousands of important paintings by America's great illustrators which were collectively acquired during the last thirty years are now for sale to qualified buyers. SPECIAL ATTENTION IS GIVEN TO YOUR INTERESTS IN ANY SUBJECT MATTER, THEME, PERIOD, GENRE, OR ARTIST IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Serious Inquiries Are Invited. Absolute Client Privacy Assured.

HENRY PATRICK RALEIGH (1880-1944)

ORIGINAL STORY ILLUSTRATION DRAWINGS FROM THE SATURDAY EVENING POST

PRIME QUALITY SUBJECTS AND MASTERWORK IMAGES THAT EPITOMIZE AMERICAN HIGH SOCIETY IN THE DECADES OF THE 1920s and 1930s

The Aftermath
18 1/2" x 14" (signed, dated and ink, wash)
Signed lower right & dated 1923

Caption: "The social control and discipline of the evening."



End of the Evening
20" x 24" (signed, dated and ink, wash)
Signed lower right & dated 1923
Caption: "The social control and discipline of the evening."



At the End of the Evening
18 1/2" x 14" (signed, dated and ink, wash)
Signed lower right & dated 1923

Caption: "At the end of the evening, the social control and discipline of the evening."



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MID-20TH CENTURY AMERICAN SUBJECTS OF POPULAR CULTURE
MAGAZINE FRONT COVER & STORY ILLUSTRATION ART
ORIGINAL PAINTINGS DEPICTING EVERYDAY LIFE

WALTER BALMHOFFER (1904-1987)



TOM LOVELL (1901-1997)



HAROLD VON SCHNIEDT (1893-1982)



WALTER BALMHOFFER (1904-1987)
Industrial Design & Learning Day
Oil on board, 38 x 22. Signed lower right corner 1980
Propped back with

TOM LOVELL (1901-1997)
The Commencement
Oil on board, 38 x 18. Signed lower right corner 1942, 1990
KARLHOFF Contemporary

HAROLD VON SCHNIEDT (1893-1982)
Lullaby
Oil on board, 38 x 20. Signed lower right & dated 1940
KARLHOFF Contemporary

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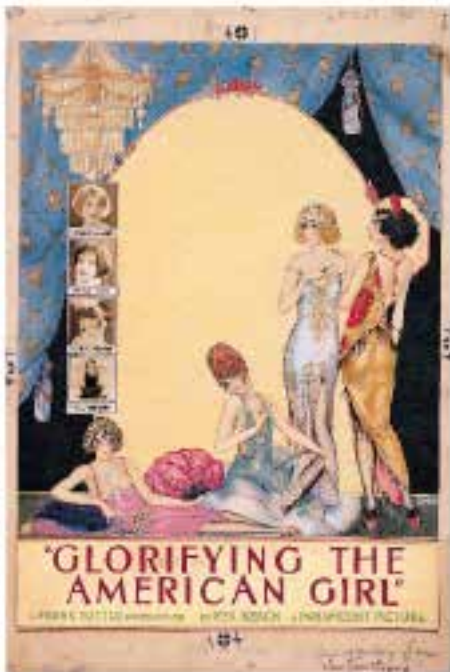
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of movie posters—highest movie rights
—Albert Vargas

Altogether 10,000 copies
were made. It was a
major step in the
history of American
movie posters. It was
the first time that a
single poster was used
to promote a movie.
The poster was a
major success. It was
the first time that a
single poster was used
to promote a movie.
The poster was a
major success. It was
the first time that a
single poster was used
to promote a movie.



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Member of the Society of Illustrators and the International Brotherhood of Artists. Member of the American Society of Artists.
Author of the book "The History of the American Poster" published by Taschen in 2004. Also author of "The History of the American Poster".

ALBERTO VARGAS (1896-1983)

IMPORTANT MASTERWORK PAINTINGS: 1920-1950



Art. No. 1000
Watercolor on board, 37x 36. Signed upper left (1929)
Reproduced (slightly tinted) under cover of "All Fashioning Company"
 1933, New York

Art. No. 1001
Watercolor on board, 28 x 11
 Signed lower right
 & dated 1929
 Inscribed on the back



Art. No. 1002
Watercolor on board, 22 x 20. Signed lower right corner 1930

Art. No. 1003
Watercolor on board, 43 x 27

Added: This work was published in "Illustration" as a magazine page (referred to as "The Girl in the Yellow Dress") in the August 1930 issue. It is the original work of art, as the magazine version is a reproduction. It is the original work of art, as the magazine version is a reproduction. It is the original work of art, as the magazine version is a reproduction.

Reproduced (slightly tinted) under cover of "All Fashioning Company" 1933, New York



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ALBERTO VARGAS (1896–1983)

IMPORTANT MASTERWORK PAINTINGS: CIRCA 1950

Blue Dress / Phobos and Demos
 Watercolor, Encaustic on board, 12 x 20
 Signed lower left



Blue Dress / Phobos and Demos (II)
 Watercolor & encaustic on board, 12 x 20
 Signed lower right
Added: Young girl (origin in her dress) legs
 torso, etc. of nude. Also published in catalog
 used for several liquid advertising display

Blue Dress / Phobos and Demos "Young Phobos" (Painting Series by Blue
 Dress) is a watercolor & encaustic on board, 12 x 20. Signed lower right
Revised: Phobos and Demos (the book) was published by Vargas in 1957.
 Phobos (the "young girl") is a nude figure of a young girl, wearing a
 yellow bag, lying on her side. She is wearing a black dress. The
 painting is a watercolor & encaustic on board. It was painted in 1950 and
 1957. There were some other watercolor paintings by Vargas in 1957.
 Vargas (the artist) was born in 1896. He was a painter, a sculptor, a
 writer, and a designer. He was also a collector of art. He was married to
 the artist Phobos and Demos. The painting is a watercolor & encaustic
 on board. It is signed "Vargas" in the lower right corner. It is also
 signed "Phobos and Demos" in the lower left corner. It is also signed
 "Blue Dress" in the lower right corner.



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GILLETTE ELVGREN (1914-1980)

THE NORMAN ROCKWELL OF PIN UP AND GLAMOUR ART

Looking for Toes!



Color cover, 10/2/44, *Esquire* (New York) Cover 1944
Reprinted in *Esquire* 1947, *Illustration* Museum, Chicago
Doris D. Margemont & Louis F. Mensch, Jr., *Esquire*, 1944
Dustless Edition First & Second, *Esquire*, Boston, Mass.,
Pg. 104, Series 14th, 1944

A Christmas Eve Making for Santa



Color cover, 11/4/44, *Esquire* (New York) Cover 1944
Reprinted in *Esquire*, *Illustration* Museum, Chicago
Doris D. Margemont & Louis F. Mensch, Jr., *Esquire*, 1944

Went Collecting of A Nice Girl



Color cover, 10/7/44, *Esquire* (New York) Cover 1944
Reprinted in *Esquire*, *Illustration* Museum, Chicago
Doris D. Margemont & Louis F. Mensch, Jr., *Esquire*, 1944

Sheer Delight (The Jeanie Mae)



Color cover, 1/18/44, *Esquire* (New York) Cover 1944
Reprinted in *Esquire*, *Illustration* Museum, Chicago
Doris D. Margemont & Louis F. Mensch, Jr., *Esquire*, 1944

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RECENTLY DISCOVERED BROWN & BIGELOW FAMOUS CALENDAR ART ORIGINAL PAINTINGS!

Shoppers Good Puppy Good!



Oil on canvas, 30" x 34" Signed lower left. Date 1937
 Reproduced in *Shoppers Good Puppy Good!* by Charles G. Martignette for the Famous Calendar Art Series by
 World's Famous Artists Co. Inc. (New York, N.Y. 10017, September 1937)

Something Soothing 'Tut' (What's Wrong?)



Oil on canvas, 30" x 34" Signed lower left. Date 1937
 Reproduced in *Something Soothing 'Tut' (What's Wrong?)* by Charles G. Martignette for the Famous Calendar Art Series by
 World's Famous Artists Co. Inc. (New York, N.Y. 10017, September 1937)

Barbecued (How Good)



Oil on canvas, 30" x 34" Signed lower left. Date 1937
 Reproduced in *Barbecued (How Good)* by Charles G. Martignette for the Famous Calendar Art Series by
 World's Famous Artists Co. Inc. (New York, N.Y. 10017, September 1937)

NIPPS (New Miss Winner)



Oil on canvas, 30" x 34" Signed lower left. Date 1937
 Reproduced in *NIPPS (New Miss Winner)* by Charles G. Martignette for the Famous Calendar Art Series by
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CHARLES G. MARTIGNETTE

PO BOX 294 Hollywood Blvd., Venice, 38,098 USA Tel. (910) 452-2672 Local. Charles G. Martignette is a member of the
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August, 1946, Fantastic Cover, Mervyn
Copley cover illustration by Hugh Wiley



1943 'Man' Cover - Captain 'Winners' Mervyn
Copley illustration by Howard Chappell



1944 'All Lovers' Cover, Mervyn
Copley illustration by Howard Chappell



'Apache' Cover and 'Apache' Cover, Mervyn
Copley illustration by Howard Chappell



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A. Leslie Ross in 1940, c. 1940s

A. Leslie Ross

Memories of My Father—His Family and His Art

by Carolyn L. Ross

"Creative work needs a starting point. It is not the location necessary for a life. The same constraints are demanded for both the picture and life. The picture without structure is superficial and empty."

—A. Leslie Ross in, from his unpublished book, *Art With Understanding*

His family called him Les, but he made collections too, and he signed to work R. L.R., A.L.R., or A. Leslie Ross. During his career his work appeared on the covers of hundreds of pulp magazines, paper-back book covers, digests, comic adventure magazines, advertisements, and much more. Despite this output, very little has been published in his work, and most fine art illustrations are unfamiliar with his name. With this article I hope to introduce you to this prolific illustrator, and shed a little light on his life and work.

EARLY DAYS

A. Leslie Ross's father was my grandfather, Arthur Leslie Ross, Sr., a descendant of the Scottish Ross Clan. He was born in 1871 and died in 1961, and during his lifetime he was an artist and designer for the Bridge-Sterling Bag Company in Thompsonville, Connecticut. Most of his working life was spent in West Orange, New Jersey, commuting to work in Connecticut to find his wife, Margaret Helms (of Geneva descent, could track at the local school, and had two sons, Myron and Arthur Jr., could continue to live in the family home. My grandfather loved the country and when faced with us for the summer in a special room, he later built for him off his

studio in Fronghgap, New York. Even at age 95 he was still very interested in his son's art and in my work at the Rhode Island School of Design. He had a tremendous influence on both of us less, and I got less credit for my commitment to art and life.

A. Leslie Ross was born in 1910 in West Orange, New Jersey. At an early age he developed an interest in horses when he spent the summers on his uncle's farm in Jamaica, New York. He was fascinated by the bone structure and muscle control that the horses displayed. Later in life, I think it was a huge regret that he never had his horse work scheduled by me, not to keep his own horses. It was at the farm that he developed his drawing ability and the knowledge of horses that was to establish his reputation, becoming his horses by illustration involving action and horses in movement. He spoke often of the America years, the wilderness, and the smell of the woods. Years later, it was the smell of blue moss that influenced

his decision to purchase the land his house and studio were built upon, not far south of America in Fronghgap, New York.

A.L. Ross graduated from West Orange High School June 21, 1928. From there he went to work for The American Galar Type Company, where he started his show a year. Here he learned the practical side of the printing business. He was always very interested in the proofs each publisher sent to him, and he tried to learn how to better achieve the exact colors he wanted in the reproduction of his paintings. My father spent time explaining to the new the hollows into overlapped to make new colors and how to get the exact proportion of each painting to fit the size of the book jacket.



Ross, Leslie Ross, c. 1930





1100th Street in Peapack, New York, c. 1938.



Paul in front of Peapack, c. 1938.



Interior of 1100th Street in Peapack, New York, c. 1938.



In 1935 and 1936 he went to the New York School of Fine Art (now an Parents School of Design) and from 1931 to 1934 the attended Pratt Institute in Brooklyn. During all of these years in New York City, he returned to New Jersey each night to be with his family. I remember him talking about art school and of differently ways to work in the National History Museum to draw dramatic elements from the bones on the top floor. At first he was timid, but he soon realized that this was structure as in life.

Richard had studied a life drawing, Henry V. Poor, Norman Adams, and Harry Frazar. The work of these great teachers had a tremendous influence on my father. He became a master of not only structure but of color and compelling composition. His dramatic use of light and shadow led the viewer into the painting as if it were a theatrical event. One of the first books he had gave me was *Richard's book on anatomy* I still have it, and I have used it regularly to teach my current students.

After an school he moved to New York City and had one studio on East 67th street (my mother always said you could hear the lions at the zoo at night) and on West 67th street under what is now the Lincoln Center for the Performing Arts (during the 1940s, a Louis Broun studio) my mother, Paul Elizabeth Miller of Metchin, New Jersey (born November 21, 1910, died June 22, 1975) they soon had an April 5, 1957 Paul became an art teacher, writer, and musician specializing in a career and Byzantine history.

In 1938 they decided to buy the first piece of property in Peapack, New York, on top of a hill in Purchase County. The result of the structure, blackstone, and more—along with the water run and new-found mangalies—offered quite a change of pace from the city town. The property was flat and not worked until just after WWII (a fire on the family farm).

THE HOUSE

The house in Peapack started with one room below the sea, and grew with the addition of a studio, a kitchen, and a bathroom; that a porch (which in his 100 grandfathers), and then more studio and kitchen space, a large garage, and even a dog house. These renovations took place over the course of many years—and many times at work. The house was constructed out of the stone walls but all around the property and I learned to carry stones and run out on it at an early age. I remember that my father made a model of the house, and each time we put on another room he made sure that the model matched and the windows worked together. We had a well for our water and my job was to pump the pump. We did not have electricity until I was six, which was in 1939. We used kerosene lamps and we had a hot water tank. After 1946 my father did a lot of his work at night with three electric lights.

On the weekends my girls often had other artists from the area over for a meal—a stained glass designer, a sculptor of Civil War monuments, a Canadian painter, and even a French jewelry designer. Once a year we had my large party and our Godfather friend went to the Farm Fresh Market for lobster and we had a Spanish rice party. Each person came from a different background and country. My father did not like to travel, but people who did came to him. The conversation was always about art. My father admired the work of NC. Worch, David Cornwell, and Robert Rauschenberg, but most of all he respected Michelangelo's *Stanza Chapel and the David*. He even got to see the David, but later lost a postcard when I did. It was one of the things I found when I could do the house over later.

As I was growing up, and during all of this house building, A.L. has had his more practical years at work. In spite of this, he always had time to go and paint outside with his wife and daughter. I did not (I was two years old) and on the other side weather. Though my father was an illustrator, he always

- + magazine illustrations
- + children's book illustrations
- + story illustrations
- + paperback covers
- + pinup style art
- + movie posters

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Original illustration for *Red Magazine*, circa 1910 or earlier. 11 x 18



Original illustration for *Red Magazine*, September 1910-11 or earlier. 11 x 18



A Family Photo Taken On the Site of the Smoke-Bag, 1910

needed to be there yet. Once I was in school at the one-room school house, my father took a great interest in the radio broadcast system and its many technical complications. We was on the board of education and started the fire department for our region. The first fire truck they bought was an antique, and on the first run the steering wheel came off—a great story to tell at the annual Christmas community party!

Our parties were for the whole town, with the entire teacher, post man (one of the teachers he used), and the six-man (another model, when we had an ice box and an electricity. For some reason the radio man never could stay long enough to be a resident, so we would pass, at times my grandfather used to, and I was the result. I loved to watch my father develop these plans and then show us the finished product. We had a large garden and chickens, and anyone who came or was always ended up helping. I think my grandfather did most of the planting without me, but my father always took care of the animals. The food we grew was not fancy, but the house was always full of good stuff. Dad loved to eat the fresh food, but water was the true beloved the most because of the cost.

We had such a long driveway that it was very important to keep it plowed in the winter so that we could get to school. Our road was brought in from one more place, and if there was a fire, the fire truck could get to us. With this in mind, my father bought a smoke-bag—a car-drawn tank from a local garage—to which he added a large light to the front. This allowed him to plow it right and keep ahead of the larger storms. When the cars would come out the next morning, the dog and I always had a ride to clear the lot of the road. It was hard work, but I am only to witness the change from the dirt road to work be produced. The cars out on the road of the teacher and water for the first time so open so they could see and smell their food. We could often find them sleeping by the chimney on the house instead of in the garage. Because of the smoke from a stove. They had a good view of the fire from their floor, and loved to run on the wet side in the morning to make us lay. They behaved like dogs, and I found some beautiful drawings of them with my uncle's things. He did two portraits as much as he did these things, and he certainly knew how to show their motions with a few lines.



El Paso Press Magazine, Inc.



Golden West Publications, Inc.



Wild West Weekly, Inc. 1914



Wild West Weekly, Inc. 1914



Wild West Weekly, Inc. 1914



Wild West Weekly, Inc.



Wild West Weekly, Inc. 1914



Golden West Publications, Inc.



Golden West Publications, Inc.



The Western Western, December



The Western Western, May



Complete Cowboy Novel



Crack Detective, January, April



Crack Detective, Sunday, September



Crack Detective, October, December



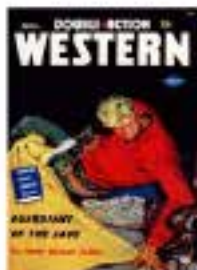
Dime Western Magazine, March



Double-Action Western, January 1940



Double-Action Western, March



Double Action Western, November



Double Action Western, November



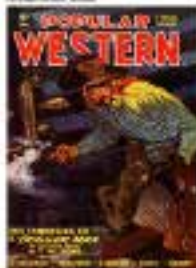
Exciting Western, November



Famous Western, January 1960



Giant Western, Spring



Popular Western, August 1947



Popular Western, January



West, August 1948



Western Action, November



First Western Western, April



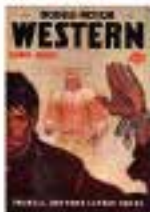
Big Book Western Western



The Western Reporter Western



The Western Reporter, Jan



The Western Reporter, December



The Western Reporter, January 1947



The Western Reporter, Jan



The Western Reporter, January



The Western Reporter, April



The Western Reporter, December



The Western Reporter



The Western Reporter, December 1947

Along with some extra Christmas, and that alone made all-around Christmas cards by hand. We all helped in the process, even some of my young friends. People wanted to know all you, and some still have them today. Now, I would not bother had planned. I had used your magazine for the year, and when they came back from Texas they had given me and had to be moved in the rest of the property in a west break. Each year we had a 15-foot blue space for the holiday in the

studio, but if that was very hard, I was done and was in the front room of the kitchen. We had no central heat, but we did have one in the studio, and we spent many hours working our backs and looking at the stars.

Dr. Chas. was Dr. Gray's sister always played "The Night Before Christmas" just before we went to bed, and as long as he could, he was up on the roof and left something to show that there had been there—a new piece of fabric, a newspaper, or a blue. He



Original illustration by Everett Ruessell. From: December 1952. *Illustration* no. 44. U.S. Navy courtesy of the Frank S. Johnson



All Sports, April



All Sports, December



All Sports, March



All Sports, December



Sport Story Magazine, June 1941



Sport Story Magazine, February 1941

was always up by 4 a.m. waiting for the red to go up and open the windows that were by the fireplace. Later in the day you would find him reading the newspaper calmly and laughing to himself. After Christmas, when my grandfather was alone in New Jersey, we went to see him and his name just then told me her brother-in-law, three-foot 10, 175 lbs, home at West Chicago, New Jersey. It was always surprised how tall it was compared to me because at Frothingham. The best thing was seeing my father and mother talk to his great-grandfather the year for a set of prints at 95, and she took up painting. To look at my grandfather's new paintings, and to see them from a handmade chocolate. To have four generations working in art at the same time was exciting.

It was a sad day when I had to see the Frothinghams, but it was sold to the rest of the garage man who had made the Double-Dog track. I could see the truck come with the house.

THE WAR YEARS: 1943-1946

my Father's U.S. Army Camp-Mark, Texas

I remember my mother saying that they were in Frothingham when Paul Harker was wounded. What made me remember this was that she said they found it on the crystal set, because they had no electricity. It was located in 11) in such intent how this set worked. My father was drafted into WWII and assistant director of the U.S. Training Aid Division—North Camp, Fort Bliss, Texas from February 16, 1941 to December 15, 1945. My mother went with him to Texas, and I was born May 7, 1941.

My parents had a difficult time adjusting to the heat and bugs in Texas, and I am quite sure he never went back. He was 30 when he was drafted and had to leave his chosen field of education. He continued in the military in Texas, but most of his time was taken by the army. The work they were in



Sport Story Magazine



Super Sports, April



Super Sports, July



Super Sports, March



Super Sports, October



Super Sports, October

do you making them out all wrong, knowing
side to reach everything from how to down
para to how to operate a ball track.

I remember my father being how difficult
a man to get the exact signature for each
printing because of the extreme changes
in the technology. These did not make
legs—let feet for use in a classroom, and
if the lightness was off it would be no use
needless to say there was an air conditioning
and no computer. All four always spoke
highly of the commitment the men made
for had for their work and of their dedication
to the project. None of the men became
good friends of my father and continued to
keep in touch with him until his death.



A table from forward from 1948 to the US Army in 1948-1949



Original illustration for *Blackie's English grammar* (1896). *Illustration*, 34 x 24



Reproduction after sketch, pencil. 34 x 24

1847-1859

When A.L. took all the service and returned north with his family—the house they decided to use was in Poughkeepsie. Dad was able to continue to New York city once a week by car or by train from Poughkeepsie, 23 miles west, or from Irving. It takes over a stop bill to the east. It

is from this location that he did hundreds of covers, his banners and sports magazines, pocket books, as well as his fine art and commercial work. My mother did commercial and music work as her studies to the home of the house.

Although we had practice and overnight parties, my mind was not in my father's work, but in the world of the studio, learning to classical music. Because of the amount of research he put into his work, he had a large record table on which he spent every thing he wanted in his home at the same time—and not to anyone who would say anything—except the art!

As I sat and played at home, the more than 100 pieces

which he had saved—by your piano, city, and home—I could see the progress of his work and the remains of the industrial business. It was clear that after the war the business did change, in part because of the mood of the country and in part because of the technical advances in printing and the increased use of photographs in covers.

I was able to watch many of these finished proof sheets with the details he had made. It was strange to see the development from the simple brush strokes into a completed cover. The visual experience was very exciting. However, it was depressing to realize that he did not have the Victoria and spin business had changed so much that it was not very interested in his final products anymore. Many of his covers were rejected up to all times. He was certain they were bought weight for the first cover. Some were carrying such diagonal print and bands of color—certainly not what an artist whose interest was in color and composition would want!

My father was very lucky to have several projects that were interesting to research as well as creative. One was a cover of literature by the Life magazine. This was an American Civil War story and was on the cutting edge of the color of nature in the Civil War. It was not over in final interviews, and it took into a great deal of time at the New York Public Library for the amount of material that he needed on the machines. It was a great project because it involved many hours as well as

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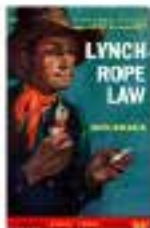
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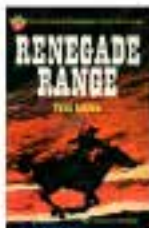
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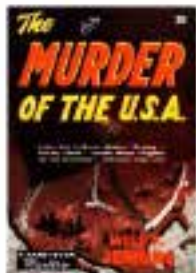
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MOVIE 100



MOVIE 100



Walter Scott (1938)



Walter Scott (1938)



Ellery Queen's Mystery Magazine (1938)



The Tower of Babel (1938)



This Fiery Night (1938)



Frank Scott (1938)



Encyclopedia of Great Western Stories (1938)



REAL, No. 1, May, 1965



REAL, No. 2, May, 1965



REAL, No. 3, May, 1965

people. He wanted me to do compositions in color sketches, and as the end he wanted a very detailed painting of his hands. I think he was proud of them (normal joints and legs, except at the last joint in each year).

Another interesting project was the front and back covers of the Pocket Library edition of *Das Juozio*. For this project he produced many color sketches in all of our various kinds of paper to find the texture that fit his visual needs. He was always representing with new materials and he enjoyed the challenge. These sketches illustrate how he sought from a rough abstract composition to the final detail of the finished work.

He also had one big project for the film industry. Several of his students were called to do preliminary sketches for the advertising for the movie *The Bridge with the Devil* (1957). They were paid a small amount for the sketches and some assumed they would be asked to do a final product. My letter did not say anything, and I decided he had not been chosen. The next thing he knew, his sketches were on billboards and posters. He was never paid for the work, but most of all he was discouraged by the lack of honesty in the business.

Fortunately even after this article, my father had developed the idea of starting a small art school in his studio.

1960-1969

The house in Poughkeepsie was called "Windup" because of the winds we had on top of the mountain, over with all the trees we had planted. Therefore, this new art school was called Windup School of Art, and it catered to a small group of interested people of various ages who would meet on Saturday mornings. If there was enough space I worked along with the others. By this time my mother had started to teach art in the new Arlington combination grade school system...400 students a week in several schools. For a year or so my father worked on his own and his "Windup school."

Sometime in the school of seven they suggested that I teach night art classes at the Arlington High School, which was 23 miles from where we lived. He decided to give it a try and he loved it. One month he was lucky to have a mixed age group

with a wide variety of objectives to draw from. After that he was contacted to help set up the Education Department at the new Dutchess Community College in Dutch Park, New York, near Poughkeepsie. Once he started the program, he worked there full-time and gave up the night school and his own school, but not his studio. He had to change from a night person to a day person and left the house by 8 A.M. to teach his first class. He still had to give the same amount of care. By this time I was studying at The Rhode Island School of Design, but when I came home to visit I was always impressed to see a new painting on the wall and to combine my mother and father discussing the classes they taught before they went to work to be successful.

It must not have been easy for my father to work for someone else as he had always been a freelance artist. But since he decided to do it, he became totally devoted to his students. He even wrote a book on his time and teaching called *My First Understanding*, which remains unpublished. He tried to tell his sense of commitment and passion about art at the start of each year by talking about new cave paintings. This follows is a passage from the book: "Some 15,000 years ago man drew an eye with a thumb and spine. Today these drawings are recognized as fine art. The people who did these drawings were looking much like you here. They worked without brushes and miles of paper, using their learned abilities carefully. They created ways of capturing themselves with an understanding of the things they did. With a strong desire to express what they felt, they drew naturally without hesitation. Their work carries the conviction of positive thought in capturing a situation."

These drawings are great because of their delicate sensitivity and the assurance of line and volume that reveals how the artist felt. They are not random or abstract, but are pure expressions of a people. If there was ever able to create great art with the limitations they had, surely you can. The only barrier you have is your mind... You must feel one of yourself and work with the conviction that you are capturing without any pretense."



Portrait of actor John Wayne (1936), 22 x 30"



Portrait of actor John Wayne (1936), 22 x 30"

A LESLIE ROSS-WORKING METHOD

Many days I watched my father read the typed manuscripts he was given of the stories he was to illustrate. He would start by reading some of the most important or dramatic moments in the story. The trick was to create a cover that was exciting but did not give away the plot in a surprise ending. The next step was to do research, both verbal and visual. He kept a huge clipping file in the stacks of everything from sports events to animals. One file was marked faces, another Western movie stars. I always enjoyed looking at all the different expressions and reactions and the rough-board drawings. Then he took photos of himself and the family in an exact pose according to the picture. He worked more information, as in his *Old Man West*, he went to the State Park Public Library. It was always surprising to go with him and see the volume of research that went into each cover. After all this, because of his time and background, he approached the project as if he would a painting—there was an difference in his mind.

"It is of great value to understand the subject. Find the texture and cross it, think of why it exists. The perception of the inner nature will help us to express your feelings. You must be demanding and ruthless, to hold your feelings and let them capture your being. Thus with an entirely manner control them to best serve you. Rather you have finished you will have created the state of your subject. There are high Understudies."

Using research and sketches was his way of learning the subject. He started by making black-and-white pencil studies to show the dramatic composition, and then he created semi-abstract color sketches to establish the color relationship and structure. Next the end, the sketches would come into focus, much as a camera lens focuses on a subject—sharp and precise. Many of these sketches were on a folded card or paper, some done in oil and some with gouache or acrylic. His first love was oil.

He would take the work's detailed structure to the art director. At this time they would study



How going to mount



Perkins and Smith for the movie *Shogun*, 1980, 28 x 28



Perkins and Smith for the movie *Shogun*, 1980, 28 x 28



Perkins and Smith for the movie *Shogun*, 1980, 28 x 28



Perkins and Smith for the movie *Shogun*, 1980, 28 x 28



ROBERT RAUSCHENBERG, BLUE ROOM, 1965. OIL ON CANVAS



ROBERT RAUSCHENBERG, SELF-PORTRAIT, 1965



ROBERT RAUSCHENBERG, TWO WOMEN, 1965. OIL ON CANVAS

him a group of paintings rather than clays and raw silk.

"There's no art in simply the moment of a feeling you have about anything. It's better to have strong feelings about everything you do. The most important thing is that you feel and attempt to express something. Emotional expression is difficult to define in its purest form, and you can't just say you're doing it. You cannot submit to your demands. You submit it as a process, just to make an energy," he says in his book.

A Dadaist, Rauschenberg learned to work at a time and often did fine art paintings along with the illustrations. When the final proof came back of the printing, he always checked the

color. Some of the final printings were sold outright and were never returned to him. He made copies of his colorbooks of sketches of ideas for future work. When he started teaching, he impressed these ideas on his students.

Rauschenberg was called by your cousin, as he likes to say, to have a good read in a book club by it. I don't see your thoughts as more you, he writes in your book. In the winter of your first year.

LEGACY OF AN ARTIST

In 1964 A.L. Rauschenberg had a major exhibition at the Roy Gallery, an 17th street in New York, and then went on to exhibit at Bettye College, The Edson Gallery, and BOM. In 1965, he had a major exhibition at the Roy Gallery, an 17th street in New York, and then went on to exhibit at Bettye College, The Edson Gallery, and BOM. In 1965, he had a major exhibition at the Roy Gallery, an 17th street in New York, and then went on to exhibit at Bettye College, The Edson Gallery, and BOM. In 1965, he had a major exhibition at the Roy Gallery, an 17th street in New York, and then went on to exhibit at Bettye College, The Edson Gallery, and BOM.

In his fine art and watercolor painting, as well as in his illustrations, he still is remembered for his use of compelling composition, color, and an understanding of movement. The history and legacy shown throughout his life are the signs of a true artist.

—Dr. Scott J. Fisher

There is a lot of art in the world, and it is a good thing to have a good read in a book club by it. I don't see your thoughts as more you, he writes in your book. In the winter of your first year.

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1942 Jul, July 1942



From left: The Film Fun staff, 1915

The Art Stars of

FILM FUN

By Jack Raglin

As a medium, the magazine has been credited with introducing the so-called "visual age of illustrations." Yet, as with its influence was supported by a complex web of developments that occurred at the end of the 19th Century. Technological advancements, including new methods of printing and reproducing artwork and improved paper, brought about the pace of magazines and proliferated the use of illustrations. Explosive growth in the rail system and favorable changes in the postal service capitalized in a more efficient and economical infrastructure for distributing magazines. Cultural changes—such as the revolution of advertisements as a major source of revenue and entertainment, a growing rural population eager for news of life in the city, and the changing icon of the penny girl—whetted the public's appetite for magazines. Each of these events contributed to an abundance of artistic talent and personalities such as *The Saturday Evening Post* and *Illustration* served as showcases for the talents of illustrators both on their covers and within their pages. It was no surprise that magazine markets were among the most coveted of all professional opportunities for illustrators, and many of the most gifted spent their entire career associated with a single title.

Two of the leading magazines had no monopoly on talent. From 1915 to 1916 they had a share of skilled hands to illustrate pages with

striking illustrations and cover designs. While researching the magazine *Film Fun* for a biography of its cover artist, Frank Bolles, I learned about several other notable artists who were affiliated with the magazine, all of whom eventually moved on to bigger and better venues. *Film Fun* could not have been a less likely candidate for launching a career in illustration. First published in 1915 and serving the nation of movie magazines, it evolved in the early 1920s into a mixed cocktail of photo spreads highlighting movies, optical toys, penny entertainers and job pages offering enough to be printed in a weekly trade show and national newspapers. That same recipe changed little over the years and the magazine faded along for nearly three decades until 1945, when the Postmaster General pulled its mailing privileges citing the virtual illegibility of subscriptions. *Film Fun*, however, was but one in a long list of magazines deemed to obstruct by the National Organization of Deaf and Lame—a group organized by the Postmaster's public policy who for a time donated the content of magazines such like the national *Empire* commission published the cinema for sightings of accessibility. Gradually, in its waning years *Film Fun* lost the most notable compared with the 1920s when it ran more than a few reader photos, including, among others, the *King of the Hill* shorts and *Life* magazine actress Clara Luce.



Digital work illustration by David Smith for The Sun, December 1986. All in colour

The Illustration



PEP, May 1933



Spicy, October 1933



Spicy, January 1934



Illustration: Irving, 1933-1934

THE CAST OF ARTISTS

Maxwell Bodie (1905–1976) illustration has been the only artist associated with *Pink Flare*. A versatile illustrator with experience in the magazine and advertising industry, Bodie's career was bolstered by his association with *Pink Flare*, which began in 1932. Prior to this a variety of well-known artists completed covers for the magazine, including John Held Jr., Durand, Bodie's first major as *Pink Flare's* exclusive cover artist, he almost by force of personality art with his towering lineup of all-American became precisely posed and selected to an array of widely imaginative costumes. Bodie painted over 200 covers for *Pink Flare* and held tight to many for special pulls such as *Photo Issues* and *Top Ten* he rarely signed his work—and there only his *Pink Flare* American, psychological problems and the demise of *Pink Flare* ended Bodie's professional career, but he continued busy commissioned portraits and pursued his personal pleasures to the end of his life.

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July cover to *Women's World*, 1943



October, January, 1939

Norman Anthony (1899-1966) began his career as an illustrator for women magazines such as *Lodge* but his writing talent was soon recognized and he was moved to his editorial office where he added new features and articles to its staff. In the early 1920s Anthony was also assigned to *Felix Post*, where his main contribution was to enhance its laugh queries by penning the best sex columns and humorous photo captions. He also produced an occasional satirical illustration. After a few years, Anthony became restless and accepted an offer to join the editorial board at *Lad*, but when it began to struggle financially under the management of Charles Dana Gibson, he was abruptly dismissed. For the next several years he flourished under various projects, all the while living at his mentor's at the hands of Gibson.

Anthony's luck changed in 1919, when his new magazine *Rallyhoop*, edited by the renowned *Rallyhoop* was an amalgam of sexy cartoons and punchy text, but its real allure was the inclusion of gag advertisements only rarely dispensed from the real product. The innovation has been cited as the prototype for several generations of humor magazines, ranging from *Life* to *Playmate*. *Rallyhoop* was an immediate hit and circulation soon reached two million a month that would stand for nearly a decade. Its success made Anthony wealthy for a time, but he was still preoccupied with money, squandering it on the food, drink, cars, and most generally on a *Rallyhoop* franchise store, an expense that was unable to be recouped. He was included a story book known *Bill Hoop*. Eventually, *Rallyhoop* succumbed to a school of competitiveness in which, which siphoned away at its readership. Anthony's waning interest in the magazine didn't help matters either, and by 1928 circulation dropped to the point that it was dropped by its publisher. Anthony could go on to launch several other humor magazines but none came close to duplicating the wild success, recognition, and influence of *Rallyhoop*.

Edwards April Lanzaque (1916-1998) was perhaps the most distinguished *Life* sex artist. His long association with the magazine began as a cartoonist and ended as an artist. Lanzaque, who did not use his real name professionally, began his career in illustration only in 1946 when he drew the strip "The M" for the New York Daily News, and also contributed cartoons for other newspapers including the

There's something *big* in New York.



Spectrum: The Exhibition

[REDACTED]



1947 Saxon design for cover of *Chicago Magazine*, c. 1947



1948 Saxon by Neil Lanning

Jimmy Mack. In 1927, at the age of 25, he worked for Dell Publishing to draw caricatures and spot illustrations for *Fido Fox*, recently purchased from its bankrupt publisher, Leslie Kudo. In short time he was given responsibility for the layout of *Fido Fox* as well as making his mark by dispersing with the use of daggers and creating a more coherent relationship between illustration and type. Although not professionally schooled in art, Lanning had read widely and had sophisticated ideas about layout and design. Influenced by the Bauhaus movement, he incorporated white space as an active element in design, a feature that was consistent with Bolley's own philosophy of composition. Lanning contributed a full-page cartoon panel to each issue of *Fido Fox* and at least one caricature of a film star, often to great effect in his precise and economical style. Although unknown today as a cartoonist, during his time Lanning was recognized as a poet by the reigning masters of the genre, including Al Hirschfeld. While at *Fido Fox*, Lanning also served as an art editor on a variety of Dell titles including *Green Pigeons*, *Silver Screen*, and even *Sallyface*.

In the late 1930s Lanning gave reinvented left Dell as became the first art director for the *National New York Times*, and among his accomplishments was a redesign of *The New York Times Magazine*. In 1940 he started a design firm and soon attracted a long list of major clients including *Menasha*, *Merrill Lynch*, and *Goil Likins*. He became skilled in the principles of graphic design and typography; was a member of the Dutch Street Club, and was a lifetime member of the Society of Business and Art Theorists' Club of New York. Lanning's wide-ranging talents overflowed into music. He performed for the 1943 *Chicago World War II* and benefited from recognition by the Society of American Magazines, who awarded him an honorary lifetime membership. After his death in 1990, the group performed the broken word ceremony in his honor.

Charles Saxon (1903-1988), the renowned cartoonist for *The New Yorker* and editor of the satirical *Redden*, moved from the National Cartoonists Society, served as the lead editor of *Fido Fox* from 1948 to 1942. Before *Fido Fox* he had positions with other Dell publications and was the editor for *Sallyface*



A sketch by Charles Saxon, c. 1940

whom he liked. In addition to his editorial duties for *Fido Fox*, Saxon occasionally contributed pop-up sketches to the page of the magazine, drawn on a scale that had nothing in common with his later work for *The New Yorker*. Under Saxon's editorial guidance recognition was given to Bolley (that at any previous time, including a tribute to Bolley that Saxon wrote for the final issue of *Fido Fox*, Saxon was also responsible for contributing information about Bolley for an entry in the *Encyclopedia of Chicago*). It included several little-known details of his career, but also likely stated that Bolley ceased in 1938 because of a stroke. In truth, Bolley was hospitalized because of an acute stroke of diabetes, yet he soon returned to painting covers for *Fido Fox* until he died. It is almost certain Saxon helped Bolley resume his career during his hospitalization and provided the assistance, care, and emotional support for his family privacy.



A cartoon by Neil Levine for *Fido Fox*, c. 1940

At least one other artist has been linked to *Fido Fox*. The cartoonist Bill Ward (1916-1998), best known for his work as a variety of *Godkin Age* comic books including *Marked* and *The Sixty Twenty Crime Strip*, had a final but notable connection with *Fido Fox*. One of his earliest published cartoons was published in the final issue of the magazine.

The event was important enough to have a monthly spread it decided later to be better as a final. It is also worth to his admission he says after French Bolley stating that he "personally drew all, better Perry, Virginia and the rest."

As magazines such as *Fido Fox* faded and others changed with the times—moving away from illustration and toward photography—opportunities for artists diminished. Many were able to adapt and survive, whereas for others such as Bolley, their time had come and passed. But for a short period, the conditions were open—and the world of illustration flourished in a way it never will again. ♦

—© 2009 by Jack Hughes

By permission is published in *Chicago* (the daughter of Dell cartoonist, and the brother of Hirschfeld) of the National Institute for Research in Art and Architecture about his life. Lanning photos are provided courtesy of the Art Institute of Chicago in the archive of illustration of *Illustration Institute* (http://www.illustration-institute.org) and the *Chicago World War II* (http://www.chicagoworldwar2.com) website. Some photos are by the author and others are by the author and others. The copyright is by the author.

Jack Hughes is a professional illustration instructor at Pennsylvania State University, working on a manuscript of his art book *Chicago*. Lanning also made the book and received the copyright of the book but it is currently out of print.

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1970s-80s

New and Notable:



ILLUSTRATORS 46

EDITED BY AL ROBERTS
THE PRICE, PAUL QUINN
LISA ANNE FLOREN
MARTIN GARDNER, JAMES

The only Society of Illustrators Annual of American Illustration returns this year with an exciting new format. Designed by DJ Smit of Postmodern Design, this new annual de-bunk the book in half inches, and every illustration is presented in half-page reproductions, accompanied by the artist's personal comments. As always, this annual is the most comprehensive compilation of some of the best in contemporary illustration. Also featured in this volume is Michael J. Dunn, this year's recipient of the Hansart King Award for the year's best illustration, as well as the year's induction to the Society of Illustrators' Hall of Fame: John Greek (Emory, Birmingham Collaborator and *Issue's* first art director); Neil Steinhilber, creator of *Breaker* of *The Insider* series, including the classic "View of the World from 9th Avenue"; Robert Andrew Parker (whose multiple careers have brought him through the worlds of children's books, film production, and editorial illustration); and John Barber (architectural impressions, influential poster design illustrations).



HOWARD PYLE: HIS LIFE - HIS WORK

BY PAUL HILLMAN
AND MICHAEL J. DUNN
AND JOHN GREEK, JOHN QUINN,
LISA ANNE FLOREN, MARTIN GARDNER,
JAMES

In the dawn of the 20th century, Howard Pyle (1852-1917) was America's most famous and influential illustrator. Published 80 years after Pyle's death, this two-volume set delivers the exciting and fascinating achievements of the first American artist.

Volume 1 contains a comprehensive biography, listing all of Pyle's works, including periodicals, books, murals, advertising, and much more. Volume 2 contains the complete picture work, illustrated with 1,600 small, beautiful-size plates in color and black and white, all of them published and unpublished works of art, hundreds of which have not been reproduced since their original publication over 100 years ago.

Most importantly for the researcher, Dunn has indexed and cross-indexed the information in different ways, creating a tool that is as easy to use as it is valuable. For the first time full-size images of Pyle's color work are provided in a single source, along with production and exhibition histories of all illustrations.

This remarkable and comprehensive set embodies years of research and will be valued and treasured by researchers, scholars, librarians, and collectors alike.



WALT & SKEEZIX: 1921 & 1922

BY FRANK KING, BARRY D. COHEN, AND
THE ARTISTS OF THE GREAT
LITTLE PAGES
AND THE QUINCY NEWS

Cartoonist Chris Ware has often cited *Gaslow Alley* as one of his favorite comic strips ever, and he has lovingly selected and designed this 2-volume book. One of the first four colorized multi-volume series of the classic newspaper strip *Gaslow Alley* by one of the pioneering giants of American comic strips, Frank King, this strip shows this notable creator's first two years of the strip in which Frank King's friendly and nostalgic imagination took shape, but each book includes the history of the page color introduction by Jeff Hiller of Canada's *National Post*. Each introduction in the series will also feature never-before-seen archival photos and ephemera from the personal collection of King's grandchild, Mike O'Shea. It is not just repeating the classic American newspaper strip, it is the story of a great American cartoonist.

Two cartoon strips have the kind of longevity and quality *Gaslow Alley* has been with us since 1911 and a great comic book up to today. *Gaslow Alley* is the only cartoon strip that started as a mild satire in the post-WWII "crisis" era, but it wasn't long before it developed into a quick family story of a middle-class audience of more than thirty million readers in four hundred plus newspapers. *Gaslow Alley*, an afterthought portrait of middle-class living, is remembered for being the first strip to set itself in contemporary American history. The characters of *Gaslow Alley* grew and grew and have grand children. The strip always reflects the kind sweet pace of life.



THE H. CLYDE HANDBOOK

BY FRANK KING, BARRY D. COHEN,
AND THE ARTISTS OF THE GREAT
LITTLE PAGES
AND THE QUINCY NEWS
AND THE QUINCY NEWS

This new release is the most comprehensive presentation of Robert Crumb's work since the 1970s. *Cosmic Culture Table* is full of a few drawings. In this collection of text and drawings, new content and new photos, Crumb and his old drawing buddy Popkiss explain the four eras of their lives: *From Crazy, Power, and Old Age*. Crumb's other commercial work, *Animal Dystopia*, growing up in America, hippie love, art galleries, and learning to be a cartoonist.

Includes hundreds of drawings, 12 pages of photographs, and more before and after material from his personal archives, as well as a CD of music by Crumb himself playing with members of his various bands throughout the past.

Don't miss who are not fans of underground comics will appreciate Crumb's musical direction and illustration.



**EVERETT RUESSLER:
THE ARTIST'S JOURNEY THROUGH
POPULAR CULTURE, 1942-1962**

BY EVERETT RUESSLER, WITH EVERY
RUESSLER-GROSS
INTRODUCTION BY ROBERTSON
JAY PINGEL, FRANK COOK,
AND BY ILLUSTRATED BY JOHN WILSON
\$35.00

Ruessler's work jumps in resonance, broadness, and graphic collation. The *White House*, and in the history of his clients and friends. Before publication became his life's work, he spent two decades (roughly) with an illustrious pulp magazine like *The Shadow*, *The Savage* and *Thriller*. He went on to draw the comic book adventures of *Blackman*, *Iron Man*, *Xena*, and the obscure but provocative *White Prince of the South*.

It's well known to comic collectors for his brilliant line drawings on the inside front covers of hundreds of issues early '50s titles, dozens of which are reproduced here (one for original art). He also ornamented and drew such notable figures as James Montgomery Flagg, Dixie Conwell, and Neilson MacNeil (James Earl Ray). Over 170 illustrations accompany this biography, referred to Ruessler's memoirs and the recollections of friends and editors.

A deluxe edition is available for \$91.00, and is signed, bound in full cloth with gold-embossed titles, and includes an extra color printing on the signature plate signed by Ruessler and Vachonover. It also includes 14 additional pages of superb black illustrations.



**TALES FROM THE CRYPT:
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CLASSIC, INC. 2004

This two-disc DVD set tells the story of publisher William M. Gaines and his EC horror, crime and science fiction comic line. Using hundreds of comic book images and numerous clips from films and television series, this highlights the life, death, and rebirth of one of the most influential comic book companies of the 1950s.

Includes a discussion between G. G. Cockburn, Ray Bradbury, and various historians. Tony Stone interviews with EC artists Jack Davis, G. Williamson, Jack Kamen, and Marie Severin; discussions with Robert Dornhelm, and Peter Gubnow (publisher of the EC library reprint); an interview with famed horror movie director George Romero (creator of the *Living Dead*); and much more.

A special edition feature is over three hours of bonus material in addition to the 90-minute main feature, which contains additional scenes not available in the broadcast version.

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Classic Collections has reprinted a collection of five of Robert E. Howard's great adventure stories. These tales, long out of print, are individual items for the first time. Included are "The Country of the Gods," "Blood of the Gods," "The Daughters of Babil Karn," "Blood of the Gods," and "Secrets of Saurath." Of particular interest are the cover and interior illustrations by Joseph Clement Collins from "The Garden of Iden," #18.



**ART AND HISTORY OF AMERICAN
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EDITED BY JUDITH HARRIS
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\$22.95, BPT0004P
WWW.FORUMPUB.COM

This profusely illustrated book is the first in a series of art-artist-decorating the great dime novels and story papers. This volume features two appearances of Frank Buckle, 5 in the *Fire City Wide Awake Library*, 1878-1896. The material here is rarely seen, and the results are stunning. *

EXHIBITIONS & EVENTS

James Aheir: King of Paperbacks

October 9 through January 11, 2009

Rosewood Museum, The Netherlands

The Rosewood Historical Museum presents the first museum retrospective ever of the work of legendary paperback illustrator James Aheir (1917-1983). Known for his outstanding cover illustrations for New American Library (NAL) books, among others Aheir's work graced the covers of books by such authors as John Steinbeck, William Faulkner III, Solzgen Indroo Caribou, and Alberto Moravia. His powerful, realistic covers sold millions of copies, and his style was widely imitated by dozens of other illustrators. The exhibition presents approximately 90 paintings, 10 sketches, 10 black and white photographs, 150 paperbacks, and a video documentary. In conversation with the exhibition, the first retrospective of his art will be published. The Paperback Art of James Aheir by Eric Schneider will consist of 100 pages and will feature more than 500 illustrations.

For more information, visit the museum's website at www.groenemuseum.nl/en/ahair.html

17th Annual New York City Collectible Paperback and Pulp Fiction Expo

Sept. 2, October 2, 2009

Woods Inn, 400 West 17th Street, New York City

A treasure show devoted exclusively to paperback and pulp magazines, coordinated by Gary Lewis of Gryphon Books. The show has a dealer's room and numerous special guests including authors such as CharlesACK, David Buckley, Jeff Elia, John Fox, Sam Gardner, John Nathan, S. Paul Wilson, and many more.

For more information, visit www.gryphonbooks.com

Bob Peak

October 5 through October 29, 2009

The Library of Theatricals, New York

The 30-year Bob Peak ran one of the most prolific and highly visible theaters of his day. His work in magazines, advertising campaigns, and the film industry (credits include *Grease*, *My Girl*, *Poltergeist*, *Star Trek* and *Amadeus*) drew attention to Bob's talent for the bold and the dramatic. Numerous examples of his original paintings are presented in this side-by-side exhibition.

For more information, call 1-212-858-2388

Pulp Adventurezen #8

November 5, 2009

Canada Inn, 1321 Route 202, Eastonville, New Jersey

This show features primarily pulp magazines, although the dealers often bring pulp-related paperbacks, reprints of pulp fiction, and some comic and movie memorabilia. Noted guests this year include illustrators George Raymond Ransome, Louis Glusman, and Ernest Chermak. Dealer tables are available.

For more information, call 1-609-664-1462 or visit their website at www.pulpentertainment.com

Garret Teggroot: Satire and Wonder

September 18 to October 26, 2009

Opening Tuesday, September 29, 4:00 to 6:00 PM

The Museum House, New York

Through millions of children grew up on the visual richness of Theodor Geisel's (Dr. Seuss) fantastical illustrations of other kids, book and magazine appearances, their imaginations. Garret Teggroot (1936-1978) has not received due recognition. Through a long and ever-renewing career marked by critical acclaim, style, mood and technique, Teggroot was a major figure in 20th century illustration.

This is Teggroot's first exhibition and also is 30 years to the birth of his growth as an artist at the Berlin Collection at the University of Massachusetts, and at the Disney Studios archive, it is rarely seen by the general public. This show will present the artist's wide scope of over forty years of work exploring the boundaries between satire and cartooning, between dark mood and overt humor as an author/writer. The rich illustrated exhibition catalogue is 150 and includes an essay by Lois Dowdman, whose biography on Teggroot is being published.

For more information, call 1-112-956-1944

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