

Illustration



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Illustration

VOLUME FOUR, ISSUE NUMBER SIXTEEN — SPRING

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The Making of James Bama: American Realist

by Brian M. Kane

What is it that draws us to certain artists and art objects? The question is not as simple as it sounds. There is little more to it, and I believe the answer lies in not just how well the art is done but also how readily available an artist's work is to public viewing. Many magazines proudly quoted artists and cartoons by artists such as Lovis Corinth, Gilbert and Sullivan show artists became household names. However, so the reason for original distinction faded, so too did public awareness and support. One would think that in this New York in the Guggenheim era of artists, enlightenment other. However, it would be given their dual role, the artists would no longer be considered solely as art. Why can we still today



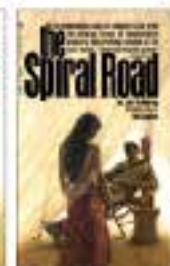
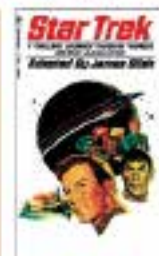
PHOTOGRAPH BY [unreadable]

deeper of different van Gogh and Monet books on the shelves but the illustration success of Harvey Dunn, Justin Briggs, Robert Swartz, Noel Holroyd, J. Parker Moss, Schaller, Frank Schreiner, Fish Peak, Berne-Rubin, Brad Holland, Lee and Diane Dillon, James Bama, and many others means nothing. Most of The Society of Illustrators Hall of Fame Honorees do not have a book dedicated specifically to them and without their books to provide the art audience with the public forum, Bama's name is a disposable commodity. People cannot remember what they do not know, and they certainly cannot expect what they have not examined.

In the case of James Bama, most people only recall his *The Snake* paperback book covers, where not the *Autumn* magazine model kits, and will never truly know him through his more magazine art—but what Bama's name is mentioned from many first hand of his *Blue Jack* portrait for the Baseball Hall of Fame, or *The Dick* or *Portrait*, or *Henry Bond*, or *Shelby* *Carney*, or *Girl* *Good* *Life*, or *John* *Frank*, or *The* *Man* *Experience*, or *Robert* *Kennedy*. How many could the very 1950 paperback covers that were not done for the *The* *Snake* cover the award-winning artist Mr. William Goldstein, Alan Tyko, Thomas Pochan, Frank Linton, William Churchill, Louis Linton, Tyler Caldwell, and James

J. Michener to name only a few? How many remember James Bama as a pop culture icon?

In the early 1970s, Ian Ballantine, the founder and publisher of Ballantine Books, told Bama that a collection of his art was unobtainable because it was not illustrative, not specific enough to see any area of interest. Today however, those painting have taken on a new meaning and presence in our society. Bama's great-artist art has become a cultural portfolio visually preserving much of the



A selection of movie posters from the 1950s



31 John H. Johnson, *Avon Books*



32 John H. Johnson, *Avon Books*



33 John H. Johnson, *Avon Books*

the art and literature of the 1960s Pop-Culture generation. We know where he came when we read those books, when we were with, when we sat in the same seat, the feelings they stirred within us, and, if we try really hard, we can still imagine the smell of that pulp as we cracked those covers open for the first time. *Random* did in an album of experiences, finally integrated into one work—*Male*—a true capsule of his own era.

From *John H. Johnson, American Icon: A Life*, Pantheon, Summer 2016

The challenge is writing and designing a book of Barnet's diverse career was not just finding the art, but also living up to the expectations of all of his genre-specific audiences, while at the same time delivering something Barnet himself would approve. To simply publish a Doc Savage book would have been disrespectful because just that group of paperbackists alone did not speak to the whole body of readable work Barnet pursued and may be held in high regard by such people as Ray Bradbury, Frank Sinatra, Oliver McGinnis, Harlan Ellison, Vladimir Putin, Vincent D'Onofrio and many others. Such a book, like this cannot be the only those who already respect Barnet's work, but also for those who never had a chance to know his distinctive style and for those who have forgotten just how much readable he'd do.

Three years ago, while talking with Henry, I asked him if he would be willing to work on a book about his literature career with me. While some business-minded artists despise their roots, Barnet was just the opposite. To him his time at Cooper Studio in New York was the most exciting period of his life and he loved the energy of studio work and the camaraderie among the other artists. The project was underway and with a track record of three highly popular *Random* art books in his portfolio the list of which a hardcover that sold over 40,000 copies in 1987, I thought finding a publisher would be easy.

Then came that dire word.

Random has:

Random House (and Del Rey), the parent company of *Random House* who published his first two books and for whom he did most of his work, passed. Greenwood Publishing, Barnet's Western Art print publisher and the co-publisher of his best-selling paperback, passed. Underwood—passed. Collector's Press—passed. Panagraphics—passed. Chronicle Books—passed. Paper Tiger was announced but not without an American publisher to split the risk which, unfortunately, meant that publisher is only North American sales. After a year of searching, I only had a single and all because of one dire word. During that time I traveled to Princeton and had a short stay with Henry and his wife, Lynn. We talked about the book, went through what he had, and I conducted an informal preview just letting him remember. Then I had a conversation with John Ralston whose books on Franklin Booth and Joseph Cornell [Gill] had reported so much. John was looking to diversify beyond *Print*. Publications and he was interested in publishing the *Random* book. Shortly after that Paper Tiger had cut out, leaving John as the sole publisher, but I had a publisher—a publisher who had discussed.

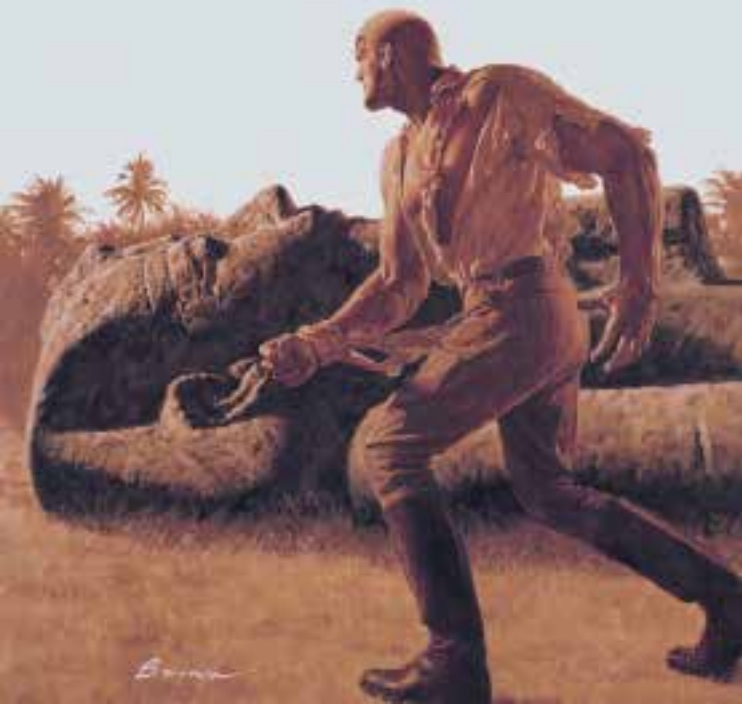
What Henry could not supply, collector Robert Strauss' work available to me. Robert had a large collection of Barnet's paperbacks and most magazines that he graciously let me scan. I contacted Paul Kober gave me a copy of the documentary he had made on Barnet for PBS. Neil Szymanski and a copy of his library of Art books on the Charles E. Cooper Studio, and Bob Chomay supplied me with some photographs he had shot for *Graphic's The Savage* print series. Finally, Harlan Ellison, a long-time friend, was agreed to write what would become one of the best introductions I have ever read to design, design, and writing for *Avon*. *Random*, American Icon began its career—following two more years of my life.

...continued on page 12









Bontje



Number 87: The Museum of Modern Art, 1964

DIGITAL CHROMOGENESIS IN DIGITAL REPRODUCTION

Current attitudes for replicating art for books fall into two categories. The first, digital conservation, consists of finding the best possible example of the work, scanning it, and reproducing it as that exact file.

The second, digital preservation, takes the scanned image and inserts it back into its original condition: all of the clips, scratches, torn corners, and scuffs are dusted and the colors are adjusted for fading or yellowing. Special care is taken not to stretch the low-color process pattern by inadvertently clipping the data out, thus creating like artifacts or moiré effects. Transparencies are chromo-separated and all the scratches and artifacts embedded in the process are removed. The paperback covers, all of the text is lifted off exactly one layer and digitally re-cut. After the text is cleaned the pages are slightly bleached and the background color is replicated to level under the text to give the title and make a crisp appearance. The chromo-separated each color of text are kept on separate layers and to those with semi covers, monochromatic backgrounds and highly more dramatic backgrounds are placed on separate layers and color-corrected independent from one another. After the reproduction is completed, the file is converted to a CMYK format for printing and the individual layers are color-corrected and laid flat. Then the layers are merged and the final image is saved and ready to be placed in the book.

In some cases I spend more time cleaning a paperback cover than it took time to print the art. Digital preserva-



Number 88: The Museum of Modern Art, 1971



Bob Rauschenberg, 'The Motion Menage', 1971



Number 89: The Museum of Modern Art, 1969

ture requires a great deal of time to do it right. It is a slow, tedious, tedious process with many results but little financial recovery in the end, which is why the only people doing it are those who truly love and respect illustration.

ELECTRONIC DISPLAY AND THE REPRODUCTION OF ART

There's an art and to a unique analysis of different schools of thought. His artistic influences were Norman Rockwell and Andrew Wyeth, yet there is a third component that kept in acknowledgment. While at The Art Students League, Frank, fully taught how to paint along with the traditions of the Seascapes Gallery, David Mizruchi, Rosenblum and various other digital steps. Rauschenberg's art—his primary work. 'The nature of movement, however, being the to the center of painting, the pastiche represents everything is changing, and unless nothing is truly lost, it can live and surface.' 'Creative (the Rauschenberg) cover for The Image II: The Rise of the Rauschenberg from the Rauschenberg and Cawright from Rauschenberg and Mizruchi. Rauschenberg's illustration is not a possible, deliberate looking down of the reality that is realistic, an external objective goes beyond the illustration of his composition. It follows a fine art tradition.

Frank Rauschenberg, American Studies, Book, Rauschenberg, Summer 2008

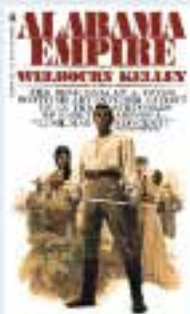


Steve Holland poses for *The Man of Steel* (1978)

STEVE HOLLAND

"I can't say enough about Steve Holland. He posed for me for my first and only last paperback cover. There was always a grin and a dreamy delirium. He was so versatile that I used him for all sorts of illustrations. I used him for *Phantom*, for *Manhattan* covers, *Marvel* and *Warner* book of covers, for *Devil* things. He was like perfect model! He had the type of body where every muscle stood out, and it looked like he worked outters hours a day, but all he did was play baseball. I painted Steve over a hundred times and even his children posed for me when I painted an *James Bond* kit box featuring secrets. Steve was terrific. He was a real guy and probably the most popular model in the biz!"

— KENNETH COLE





Movie for cover of *The Month*, 1932

One cannot question Hartz's fine art tradition and his warts when his body of work, but why was it as hard to find a publisher for a book on his illustration career? Part of the reason lies in the "Out of sight, out of mind" cliché, but a large part of it deals with the division between fine art and illustration. We simply cannot see that the disparity lies in the fact that illustrators are sometimes for to do so or so would be definition. Here is include the reason Chaplin and the Luciani are paintings on the side of illustration. Whether can we define the art is purely historical terms for I mean of



H. G. GENERAL, PUBLISHER

KING KONG

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Movie cover art for *The King Kong*, 1932

no artist personally—the illustration, or otherwise—who do not want to make a living from selling what they create. The late 19th century painter John Laux Gosline attained his wealth and worldwide acclaim only after publishing *Adolph Goupil's* old prints of his paintings. Goupil produced multiple editions of the same painting in various shapes and sizes for every wall and pocketbook. The prints were so prolific that even Thomas Kinkaid would be curious. However, reputation and money are only parts of the equation, and to understand the dichotomy between fine art and illustration, one must



Movie poster for Godzilla, 1954

understand a lot of philosophy.

As an illustrative example, it is impossible for me to approach Lucas Katan's illustration art with total passionate detachment of an art historian. Also, as an illustrator, my philosophical feelings diverge from the classic norm. To the classic philosopher, illustration is a dishonest because it does not read from the unreplicated, like pure geometry. I agree that nothing can ever replace an original painting and a lack of passion is not a requisite quality to see an original Van Gogh as it is on an original drawing. However, illustrations are created for the



Movie poster for Dracula, 1931

specific purpose of making as many people as possible by being reproduced—that is their imperative. Should they fail in fulfilling this obligation, they fail in fulfilling their purpose for being. Add to this the aesthetic dilemma of the ephemeral nature of digitally preserving an art that starts rotting in the grave. Digital preservation of illustration is a cultural necessity that simply exceeds the life of an artist's illustrations, without allowing the purpose for which they were created (i.e. to be reproduced). In the art critic raved on him, Strangest, High, Knowledge, and many others we became trapped in a

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diabetic, wheat, because of stomach malnutrition, wheat to accept ironstone as an evident synthesis. A cylinder of Moore's Wave Zebra is an abstractly philosophical, as a cylinder of Joe Struggles, but what I have also not here that Moore does is a wall in a major instance declared in his "Illustration Art" from a portrait of Robert Kennedy is coming and, even though it was commissioned for use as a paperback book cover and is considered an illustration, drawn to be displayed in a museum with the paintings of other 20th Century Realists. They featured show in the Guggenheim is a start, but it is not enough. Until mass museums, other than Rembrandt and the Delaware Art Museum, decide to collect and permanently display original paintings by illustrators (upon permission) they will always remain thought of as lesser artists.

Until that happens we must remember that illustration is the art of the people and by protecting it we preserve our cultural heritage for future generations. Without books on illustration the art these great men and women produced will be forgotten as it slowly fades to dust in the magazines in which they appeared—then leaving us as a people by diminishing our collective cultural experiences. As with all the visual arts, people cannot embrace what they do not know and they certainly cannot respect what they have not created. It seems ironic an illustration named, then perhaps (perhaps would be longer in a story word and their art in its would finally get the respect they truly deserve—where all most arts simply referred to as Art.

So the book of an old-fashioned (The Age of Mechanical Reproduction) can now be seen even like in The Age of Digital Reproduction. With definitions in Kant, Nietzsche, Adorno, Nietzsche and all the rest, the fabric of something was not not merely sharing the making of the book, however, in each of books of this nature, the benefits to the world of its many more than hundreds of years of outdated, physically-based traditional perceptions. Digital Perception, Digital Consciousness, Digital Illustration, and Digital Art are only products of a different type of tool. Their value exists as a hyperdimension of silicon but their source, their aesthetics, will always remain in the past only eye at the artist.

In his book, *Pixel Art: The Game*, Paul Aronson Wilroy made an observation that is just as applicable today as it was over 100 years ago:

"The few who were developed, their eyes and nose were established, in times very different from the present, by men whose power of observation things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the innermost soul of the humanist. In all the arts there is a physical component, which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power.



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—James Braxton Avey

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6. Stay calm and focused. This is the only way
to make the best decision and act on it quickly.



—James Braxton Avey

—James Braxton Avey

—James Braxton Avey

—James Braxton Avey

—James Braxton Avey

James Spader's first performance as a villain (Avey) appeared in *2001* magazine, March 14, 2011



Illustration of a man in a suit lying on the floor, looking up at a woman in an orange dress who is leaning over him. A hat is on the floor nearby.



Photo of artist John Steiner by Robert Langford, 1984



Illustration for "Miss Roe" by John Steiner, West Virginia, 1989



Sammy Kelly, Academic Illustration from the 1930s

By the last twenty years neither student nor agent nor time has been what it was. Even time immemorial. No need expect your innovations to transform the static technology of the art, thereby affecting artistic invention itself and perhaps even bringing about its salutary change in our very notion of art. *

*Sammy Kelly, *Academic Illustration from the 1930s*, (New York, 1935), page 15.

*John Steiner, *Miss Roe*, (New York, 1989), page 17.

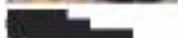
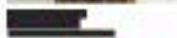
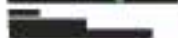
*John Steiner, *Miss Roe*, (New York, 1989), page 17.

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James Bama in his studio, 2011

James Bama: On Painting Edges

by James Bama

*The following text was written by James Bama in preparation for a gallery show in New York in 2011. It has since been published in *Light on Art*.*

THE ILLUSION OF RANDOM

Having been a realistic painter for thirty years, including an exhibit that has been a national tour (artists and students to represent three dimensions when you only have two to work with). Additionally, your range of colors and values are but a small percentage of what nature has to offer. Yet, within these limitations, art has produced an amazing variety of paintings, and the pleasure and comprehension are infinite.

I feel that in order to obtain something "realistic," knowledge of edges gives the artist a better ability to create the illusion of three dimensions in two. Many people, artists, and critics feel that photography has made representational art obsolete. I challenge that opinion from through I have a healthy respect for photography, which serves an important function in our lives and is an art form in itself. Photography is limited by what can be seen and simply cannot be as subjective as a created art.

I will now try to explain my thoughts, and knowledge concerning edges, which I learned on an island and have related and "passed" to their maximum limits within the confines of how I work.

BASIC EDGES

The First Element of Edges applies to objects in art; the edges of cubes are basically hard, which on a cylinder the edges are painted white. They don't appear this way in photography as to the untrained eye. This application is a device to give the "illusion" of the missing dimensions called "space." Applied to anatomy, and in a realistic way, we would make the edge of the stomach place harder when the face and side appear, to show the bone closer to the surface (Figure 1). Another word we can control how round or square an object is to appear from the hard or soft square to soft or shaded or harder. This would appear to solve the problem, simply, but we still have two more factors to consider.

COMPLEX EDGES

The Second Element of Edges is the illusion of showing one edge going behind or in front of another. The main focus of the face is a hard edge that the sides of the crown and the head has harder edges than the nose of the face, which goes behind it (Figure 2). Again this would seem to cover the basic problems, but so have art museums. What do we do when a rounded edge, which should be soft, goes in front of a hard edge, which should be sharp? How do we then give the illusion of going behind the other? The rim of the hat in this angle (Figure 3) is hard and yet it goes behind a rounded crown.



John Singer Sargent, *Portrait of a Man in a Hat*, 1885.

John Singer Sargent, *Portrait of a Man in a Hat*, 1885.

DESIGNING EDGES

That brings up the Third Dimension of Edges, the "skipping" of edges. Just as we design colors and shapes in art, there is an art solution to the aforementioned problem, other than to make all edges hard as steel or just be arbitrary. No, all we can do is substitute the problem with good design or good art. Using very simple terms, such as a hat again (Figure 4), one can see how I try and design my edges. Another example (Figure 5), shows how I might design the edges on legs. These are but two of their possible solutions to designing edges.

Now, we are concerned with good art I would always give good design the priority over the principles, but if one can't understand the subtle process I use there and it becomes a good idea. You originate and create first, just never to look where you want them to. Of course this can be done with line (think or thin), color and value. The edges merely give an additional dimension (space) to the illusion of life on a flat surface. Walter Dill Takey (1897-1987), in my opinion, has pushed the theory of edges to their limits in modern times, but only his tremendous skill and knowledge as a draftsman enabled him to do it, a good tool is a structured hand is of little avail.

There is no end to the variations on the theme, in most paintings I do of a single figure I use and love the hardest edges near the head and face there as we leave the center of interest. This range of sensitivity academic and artistic, but nevertheless, can allow you to paint with means feeling as intricate as a very sophisticated tool, such as a trained musician or dancer. Some people get by on skill or feelings alone, but preferred they can produce high art. 🍷



Below: Figure 10 illustrates the two types of cowboy hats.

To Right: Figure 11 shows the two types of cowboy hats.

Right: Figure 12 illustrates the two types of cowboy hats.

Below: Figure 13 illustrates the two types of cowboy hats.





The Rediscovery of Charles R. Showalter

by Robert E. Olsen

The Virginia issue of *A Showalter* contrary to prevailing trend. Showalter is not a traditional Sanatillon non-alyptic, pre-colonial, dias, post-terrace, or dandy class for a marker of artist in the Sanatillon studio. Showalter is a real person. He is Charles Russell Showalter. He was a member of the Sanatillon studio, and painted paintings that have since been attributed to Sanatillon in other articles in the Sanatillon studio. He is 80 years old and lives in retirement in St. Charles, Illinois. He paints only occasionally, and exhibits the results that determined his career as an illustrative artist.

An article published in *A Showalter* Showalter's death in 1995. I started a hobby research project about a collection of paintings in Santa Clara for Haddock Sanatillon's Coca-Cola Santa paintings of the 1930s and 1940s. This led to collecting Santa Clara images in various traditional and paper forms. Among the Santa images was an eight-inch oil painting. The caption, "361/3A copies from Showalter's Santa oil painting" was handwritten in pencil on the back of this small Santa. I had to wonder who "Showalter" was, or to what Santa painting the caption referred. I liked the little Santa in my collection.

Behind photographer Kenneth Koenig, of Tucson, Arizona, who had photographed Santa Clara pieces of my collection the Sanatillon, worked with me on the research project in 2004. He saw a newspaper article about Howard Terpning, prominent member of the Cowboy Artists of America, and obtained painter of Plains Indians. The article said the Ter-



Robert E. Olsen, 2004

ping had written in Sanatillon's studio. Koenig had photographed paintings for Terpning over many years, and knew him. Two Coca-Cola Santa used in past articles in the mid-1970s were not painted by Sanatillon, but were based on poses of my subjects. The poses were photographed by Koenig for Sanatillon. He wondered who painted these Santa. Koenig asked Terpning if he knew who painted them. Terpning told Koenig that he did not know, but that Chuck Showalter, an artist in Sanatillon's studio at the time, had the skill to paint them.

I sought information on "Showalter," and encountered the reality that none the Showalter existed only as a Sanatillon Santa oil painting. I came that Sanatillon said on some paintings are and on

discussions that create. Rights of the Sanatillon studio could view as competing with those interests. I helped this information to Koenig. Early in 2002, he provided me Terpning. Terpning declared to someone present that Showalter had checked with Sanatillon as to be paid, and that he had seen Showalter and talked with him in Phoenix a year or so ago. He thought that Showalter might live in Arizona. He said that Showalter painted just like Sanatillon—same style, same method.

I continued to search for information on Showalter, and continued to encounter the same story: there was no such person "Showalter" was only a Sanatillon, "just more." In 2010 I posted about how was genealogy website asking for information about Charles Showalter, an artist who worked in Haddock Sanatillon's studio, and with the painting) attributed



Fig. 3 Advertising Illustration, c. 1946. Courtesy of The Coca-Cola Company Inc.

As I searched for information about Showalter, I continued to believe that he was a real person, and that he had been involved in Sandblom's studio.

On December 20, 2004, glancing through the day's e-mail, I noted a message from a Dan Showalter, replying, "Charles Sandblom—Artist." Dan Showalter had found my old letter to



Fig. 4 Advertising Illustration, c. 1946. Courtesy of The Coca-Cola Company Inc.

posting. He said that he thought I was looking for his uncle, an artist who had worked with Haddon Sandblom and had painted Santa Claus paintings. I told Dan Showalter that it was generally considered that Showalter related only as a family member's pseudonym. He said that he would pass my inquiry to his mother. Later that day I received an e-mail from John Showalter. He said, "In Charles Showalter's second book, I am sure you may be a student of a real person and still going along at it." John forwarded my e-mail to his dad, saying, "The way he will get a check-out of the general impression that he is a pen-name."

I e-mailed e-mail to John Showalter, explaining my interest and asking to meet with his dad. John said that he was unsure where his Dad's studios in the story about his uncles, and that he would like to place more books with his dad, but that he would like to respect his Dad's wishes should he prefer to remain as obscure as

he had been. In e-mail January, 2005, John Showalter told me that his dad would meet with me, and give me his phone number. I worked up my courage and placed the call, not certain what to say. Charles Showalter answered. I identified myself, and said that I had been looking for him for several years. "I have been here all the time," he said. I told him about the names in the Sandblom Studio, mentioning the studio name, "Sandblom, Johnson, and White." He said that when he started with Sandblom in 1946, the studio name was "Sandblom and Johnson," located at 440 North Michigan Avenue in Chicago, and that it later moved to 310 North Dearborn. Subsequently, the studio name became "Sandblom, Johnson, and White," located on Dearborn Street. Showalter said that it took about four years for a studio to find open.

He barely discussed the other things, including how much time Sandblom had spent in Tucson from about 1948 until

Pause for Coke





Fig. 5 Advertising Illustration, c. 1948. Courtesy of The Coca-Cola Company Inc.

about 1936, I mentioned that I suspected he had pretty much yielded to Tucson during those years. Shewalter said that "hazy" may have spanned up to two months per year in Tucson, all and all, during those years, but not more. He mentioned that paintings that he'd been painted to Arizona were sent back to the studio and that the color of those paintings was "off." He said they had "too much yellow" and that he'd been had trouble with the lighter Arizona. The studio arrangements to meet at Shewalter's home in St. Charles for the following Saturday.

A Midwest provincial travel on historic, so meeting Shewalter was postponed until Sunday. At nine o'clock on Sunday morning, my wife, Carol, and I arrived at Shewalter's home, only 125 miles West via horse in Madison, Wisconsin. Shewalter warmly greeted us, and we consumed boxes of two dozen of 24-ounce, Coca-Cola with, Serrano, and a few more aged "Shewalter" was attributed to Southern. Shewalter appeared to be 40 years younger than his age and a picture of excellent health. He had made coffee for us, and while he was pouring it



Fig. 6 Advertising Illustration, c. 1948. Courtesy of The Coca-Cola Company Inc.

I found myself gazing at a pile of materials he had assembled, consisting of black-and-white transparencies and black-and-white photos of some of his paintings, various color photographs, original sketches, and one sheet of advertising art. Among the pile, I realized that most of the material that I brought to Tucson was largely hazy, a compilation.

Shewalter went through the pile, identifying items for us. He mentioned that the black-and-white transparencies were "Solomon's samples," made in the 1948-1950 period when he had access to studio photographic services. He said that what he went out on his own in 1959 he did not have a photographer, and that consequently he had limited examples of his work from 1959 through his retirement in 2002. I said that I would like to focus on the paintings that he did for Coca-Cola, and on the Shewalter-signed paintings that have been attributed to Hamilton. The following exchange is based on meetings that I had and I had with Shewalter on January 22, February 1, and July 8, 2003, as well as correspondence with the author.

...continued on page 60

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Old-Fashioned Lard—Sustaining Power, December, 1902. (Art from left prepared by Benjamin C. Fox, Milwaukee, Wis.; Schoonover, Milwaukee.)

Old-Fashioned Lard—Sustaining Power, January, 1903. (Art from left prepared by Benjamin C. Fox, Milwaukee, Wis.; Schoonover, Milwaukee.)

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Old-Fashioned Lard—Sustaining Power, December, 1903. (Art from left prepared by Benjamin C. Fox, Milwaukee, Wis.; Schoonover, Milwaukee.)

FRANK EARLE SCHOONOVER (1863 - 1935)

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RETURN OF ANCIENT OTTER

Oil on Canvas, 30 x 40, Signed and Dated 1911

Published American Art magazine, July 1911 "The Wild West Part 1" by John M. H. Smith

Published Encyclopedia Americana and New Edition Pearson

Published Scribner's Magazine and Scribner's Magazine

Published Scribner's Magazine, "The Wild West" by John M. H. Smith

Published Scribner's Magazine, "The Wild West" by John M. H. Smith



JESUS CARRIES JEAN MARCEL TO THE MISSION

Oil on Canvas, 30 x 37, Signed and Dated 1911

Published Young's Book Magazine in The Wild West by John M. H. Smith

Published Scribner's Magazine and Scribner's Magazine

Published Scribner's Magazine, "The Wild West" by John M. H. Smith

Published Scribner's Magazine, "The Wild West" by John M. H. Smith



DRIFTED A SMALL RAFT

Oil on Canvas, 30 x 40, Signed and Dated 1911

Published "The Wanderer" The Century Magazine, May 1 1911 page 11

Caption: "The Wanderer" The Century Magazine, May 1 1911 page 11

Published Scribner's Magazine, "The Wild West" by John M. H. Smith



FIGHT!

Oil on Canvas, 30 x 40, Signed and Dated 1911

Published Scribner's Magazine, "The Wild West" by John M. H. Smith

Published Scribner's Magazine, "The Wild West" by John M. H. Smith

Published Scribner's Magazine, "The Wild West" by John M. H. Smith

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Attribution: A Provenance Affidavit, "Mr. Howard Christy, No. 1444, 14th St., New York, N.Y., 1910," has established the artist's identity. (Reprinted by permission of the artist's estate, Howard Chandler Christy, New York, N.Y., 1910; also published in *Howard Chandler Christy: The Artist and His Work*, by Howard C. Christy, New York, N.Y., 1910.)



MAGGIE LINDOME (1871-1910) BIKER'S INDIAN GIRL, TOMMY & COUNTRY MAGGIE COVER PORTRAIT PAINTING

Oil on Canvas, 30 x 40, Signed/inscribed verso, 1910

Attribution: Christy, verso of the painting, February 1, 1910

Attribution: Provenance Affidavit of art. 1873-1952, February 6, 1910, "Christy, N.Y. City, N.Y., 1873-1952, 1444 14th Street, New York, N.Y., 1910"

All figures in this painting are based on the artist's own sketches of Native Americans in the region of the Hudson River, especially around the Hudson River, including the Indian and the Biker's Indian, including the

Attribution: Christy, verso of the painting, signed by Christy, N.Y. City, N.Y., 1873-1952, 1444 14th Street, New York, N.Y., 1910



NEW YORK CITY CAFE (1871-1910) THE ART MUSEUM PAINTING

Oil on Canvas, 30 x 40, Signed/inscribed

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Acquired: From the collection of Mrs. M. G. West (Boston) by artist's son, page 170

Exhibitions: "In the early twenties the artist was well represented by"

Artists' 1912

Acquired: From the collection of Mrs. M. G. West (Boston) by artist's son, page 170

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A MERRY DAY IN THE MOUNTAINS

Monochrome & Seawater on Board (oil on canvas) 1914, signed lower left & dated 1914

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A MID OCEAN ANGEL BY THE SEA

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MAST 027 14340

US on Canvas, 22 x 14, Signed lower right, Circa 1900, 1900

Published: *Illustration of a Woman's Beauty for Carter's Best Soap*
Chicago (Chicago) by The Commercial Artwork Company
Provenance: The Private Collection of Stanley H. Goldstein

WALTER BRADY HUNFORD (1870 - 1946)



YOUR SOAP - 488 10077 00000 0 0007 1900

US on Canvas, 8 1/2 x 10, Signed lower right, Circa 1900, 1900

Published: *Cart for your Soap for the Commercial Artwork Company*
Chicago, Chicago, Chicago (Chicago) by The Commercial Artwork Company
Provenance: The Private Collection of Stanley H. Goldstein
DOI: 10.1007/978-1-4020-1434-0

CARDWELL S. WOODS (1902 - 1982)



WOODS 040 000 0000 00 000 00000000000 4

DOLORIS DAL 400

US on Canvas, 11 x 11, Signed lower right, Circa 1917

Published: *Illustration of a Woman's Beauty for Carter's Best Soap*
Chicago (Chicago) by The Commercial Artwork Company
Provenance: The Private Collection of Stanley H. Goldstein

WALTER BRADY HUNFORD (1870 - 1946)



THE GIRL'S BEAUTY - 000 000000 0000000 000

THE GIRL'S BEAUTY

US on Canvas, 8 1/2 x 10, Signed lower right, Circa 1917, 1917

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1895-1917 (1895-1916)
Charles Fremont Webb (in front) in Oil, circa 1895-1916
Published: *The Magazine*, New York
Reprinted: *American Magazine* (with permission) 1995, *American*
Magazine, New York
Provenance: The Estate of the Artist, Goodenough, New York

1895-1917 (1895-1916)



1895-1917 (1895-1916) (1895-1916)
Charles Fremont Webb (in front) in Oil, Goodenough, New York
Published: *American Magazine* (with permission) 1995, *American*
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NORMAN ROCKWELL SUBJECTS PAINTED BY HIS ARTIST FRIENDS AND FELLOW PEERS

RALPH PALMER COLEMAN (1870-1948)



THE SEQUOIA TREE (1928)
Oil on Canvas, 28 x 40, Signed lower left
Published: *Harvardiana* (New York, 1928), *Wing Print Co.*

ROBERT BOGARDON (1896-1932)



A GLOBE GAME (1929-1930)
Oil on Canvas, 28 x 32, Signed lower left, 1929-1930
Reprinted: *Wing Magazine* (New York)

SEMMI S. WINKELBAUM (1900-1971)



TRAMPOLINE - THE WAGON RIDE (1927)
Oil on Canvas, 28 x 40, Signed lower left, 1927
Reprinted: *Wing Magazine* (New York), probably starting in 1928-9

BART CLARK (1871-1940)



WINDY (1929-1930) (1929-1930)
Oil on Canvas, 28 x 32, Signed lower right, 1929-1930
Published: *Wing* (New York), *The Saturday Evening Post*, *Book 11*, 1930
Reprinted: *Covers of The Saturday Evening Post by Joe Clark* (New York, 1974), p. 10

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AMERICAN HIGH SOCIETY EPITOMIZED IN THE GLAMOUR OF THE DECADE

JOHN LE GAFFA (1894-1977)



THE GREAT AMERICAN COURT AND HEAVEN by THE GREAT COURT AND HEAVEN
 Illustrated in *Harper's* 30 & 31 September 1929, 1930
 Published: The Century Company, The American Book

H. WILSON TAYLOR (1885-1970)



THE GREAT AMERICAN COURT AND HEAVEN by H. WILSON TAYLOR
 Illustrated in *Harper's* 30 & 31 September 1929, 1930
 Published: The Century Company, The American Book

HENRY ALBERT SAUNDERS

(1890-1948)

THE GREAT AMERICAN COURT AND HEAVEN
 Illustrated in *Harper's* 30 & 31 September 1929, 1930
 Published: The Century Company, The American Book



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GREAT AMERICAN AUTOMOTIVE ADVERTISING ART PAINTINGS (1910-1926)

C. COLAS PHILIPPI (1880-1927)



CAPTURING THE 20000 MILE RACE

Country: Italy, Medium: Oil on Canvas, Size: 36" x 48" (approx), Date: Circa 1919
Published: 1919, Published in: *Autos*, Volume: 1, Issue: 1, Page: 10
Author: C. Colas Philippi, Editor: Charles F. Johnson, Publisher: The Automobile Magazine Company, Chicago, Illinois
Note: This is a full-page advertisement for the 20000 Mile Race, featuring a photograph of the race car and driver.

MC COLLIGO BARKER (1891-1962)



A 20000 MILE RACE (1919)
Country: USA, Medium: Oil on Canvas, Size: 18" x 24" (approx)
Published: 1919, Published in: *Autos*, Volume: 1, Issue: 1, Page: 10

Author: Mc Colligo Barker, Editor: Charles F. Johnson, Publisher: The Automobile Magazine Company, Chicago, Illinois

WAL STERN



20000 MILE RACE

Country: USA, Medium: Oil on Canvas, Size: 18" x 24" (approx)
Published: 1919, Published in: *Autos*, Volume: 1, Issue: 1, Page: 10
Author: Wal Stern, Editor: Charles F. Johnson, Publisher: The Automobile Magazine Company, Chicago, Illinois

FREDERIC KNABE (1874-1962)



20000 MILE RACE (1919)
Country: USA, Medium: Oil on Canvas, Size: 18" x 24" (approx)

Published: 1919, Published in: *Autos*, Volume: 1, Issue: 1, Page: 10
Author: Frederic Knabe, Editor: Charles F. Johnson, Publisher: The Automobile Magazine Company, Chicago, Illinois

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FEATURING SIGNATURE QUALITY MASTERWORK IMAGES & PRIME SUBJECTS

GREAT AMERICAN AVIATION ADVERTISING ART PAINTINGS (1920-1950)

SKEL TEPFER (1899-1947)



THE AIR SHOW (1924)
Oil on Canvas, 20 x 30, Signed and Dated at Base (1924)
Published in Air Transport News
Attributed to the Air Transport News Advertising Staff

THEODORE G. WEBBORN (1886-1971)



THE AIR SHOW (1924)
Oil on Canvas, 22 x 28, Signed and Dated at Base (1924-1925)
Published in Air Transport News

WILL COMWELL (1895-1946)



THE AIR SHOW (1924)
Oil on Canvas, 20 x 30, Signed and Dated at Base (1924)
Published in Air Transport News
Attributed to the Air Transport News Advertising Staff
Signed, Dated, and Inscribed at Base (1924)
Signed, Dated, and Inscribed at Base (1924)

JOHN PAUL HILFE (1910-1982)



THE AIR SHOW (1924)
Oil on Canvas, 22 x 28, Signed and Dated at Base (1924-1925)
Published in Air Transport News

CHARLES G. MARTIGNETTE

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THE WORLD'S LARGEST COLLECTION OF AMERICAN ILLUSTRATION ART
ORIGINAL PAINTINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
FEATURING SIGNATURE QUALITY MASTERWORK IMAGES & PRIME SUBJECTS

GREAT AMERICAN PULP MAGAZINE COVER ART PAINTINGS [1920-1940]

HEROES & COWBOYS—DETECTIVES & GANGSTERS—PSYCHEDELIC & DREAM—HORROR & SCIENCE FICTION—ALBINO & MONSTERS

Based from Original Paintings for Print & Exhibition of more than 100 important Pulp Art Subjects. Subjectively arranged for visual flow. Titles from the Herkimer, Albion, Many are Now For Sale. Terms: Inquiries for Specific Items. Subject and Sale are Subjective. Titles Known & Guaranteed.

JOHN SOVELL (1907-1997)



JOHN SOVELL (1907-1997)
Oil on Canvas, 40 x 28, Signed, Inscribed, Dated & Init.

Artists' Conception Magazine, under any Variation.

RODRIAN SUNDERS (1907-1989)



RODRIAN SUNDERS
Oil on Canvas, 36 x 28, Signed, Inscribed, Dated

Editorial Black Book Detective April, 1938, Volume 1, No. 1, First Cover
Illustration: The House of Mystery, Detective, Crime Novel, New York, 1938, 1 x 1 1/2



RODRIAN SUNDERS
Oil on Canvas, 28 x 28, Signed, Inscribed, Dated

Artists' Conception Magazine, under any Variation
Illustration: The House of Mystery, Detective, Crime Novel, New York, 1938, 1 x 1 1/2

Art This is a great find from our collection of pulp art. It is a painting by Rodrian Sanders, a member of the pulp art scene. The painting is a dynamic and colorful illustration of a woman in a white dress being held by a man in a yellow jacket. The scene is set against a dark, swirling background, suggesting a dramatic or action-packed moment. The painting is signed, inscribed, and dated. It is a great find from our collection of pulp art. It is a painting by Rodrian Sanders, a member of the pulp art scene. The painting is a dynamic and colorful illustration of a woman in a white dress being held by a man in a yellow jacket. The scene is set against a dark, swirling background, suggesting a dramatic or action-packed moment. The painting is signed, inscribed, and dated. It is a great find from our collection of pulp art.

FRANK B. AYENBERGER (1877-1934)



FRANK B. AYENBERGER
Oil on Canvas, 36 x 28, Signed, Inscribed, Dated

Illustration: Pulp Magazine, Crime, probably Albion

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WASHINGTON, D.C., AUGUST 6, 1984—SEPTEMBER 10, 1987

EXHIBITED: 3123 - SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE AUGUST 9, 1984-1986

THE MACHINE AGE IN AMERICA 1918-1941

HUGH FERRISS'S METROPOLIS OF TOMORROW—RENDERED BY JOSE ARENTZ, 1935
FUTURISTIC ART DECO SCIENCE FICTION ADVERTISING ART FOR B. F. GOODRICH COMPANY 1935



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Published: *Pittsburgh Courier*, October 17, 1935 - Number 13, 1937

Published: *The Saturday Evening Post*, December 1935, *Illustration*, August 1, 1937 - Issue 22, 1937

Published: *The Saturday Evening Post*, August 19, 1935 - Issue 11, 1935

Published: *The Saturday Evening Post*, August 19, 1935 - Issue 11, 1935

Published: *The Saturday Evening Post*, August 19, 1935 - Issue 11, 1935

Published: *The Saturday Evening Post*, August 19, 1935 - Issue 11, 1935

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Editor of *The Saturday Evening Post* - 1935 - Issue 11, 1935

Author of *The Saturday Evening Post* - 1935 - Issue 11, 1935

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GIL ELVGRÉN—ALL HIS GLAMOROUS AMERICAN PIN-UPS—ORIGINAL PAINTINGS
ARE EXAMPLES OF ELVGRÉN'S MAGAZINE ADVERTISING ART & STORY ILLUSTRATIONS
PLUS TWO FAMOUS BROWN & BIGELOW CALENDAR PINUPS



WOMEN & SMOKE, ORIGINAL PIN-UP
Illustration, 1941, 14 1/2" x 10 1/2" (36.8 x 26.7 cm)
Published: *Illustration* magazine, 1941, 4th Double
Cover
Note: Never sold at any auction or dealer.
Overseas shipping available.



LOVE IN THE BATHROOM
Illustration, 1941, 14 1/2" x 10 1/2" (36.8 x 26.7 cm)
Published: *For Your Amusement* boys magazine, 1941, 100th Anniversary
Exhibits: "Smoking Women" exhibition, 1941, The Pinup of the Week, "Smoking Women"
Registered: Copyright © 1941 by Gil Elvgrén, 1040 14th Street, Eugene, OR, U.S.A. (Never from
dealer or artist)
Note: Never sold at any auction or dealer. Original requires very delicate handling (never to sell)



IN SWIMSUIT
Illustration, 1941, 14 1/2" x 10 1/2" (36.8 x 26.7 cm)
Published: 1941, 1st Double Cover, *For Your Amusement* boys
magazine, 1941, 100th Anniversary, 100th Anniversary
Registered: Copyright © 1941 by Gil Elvgrén, 1040 14th Street,
Eugene, OR, U.S.A. (Never from dealer or artist)
Exhibits: "Smoking Women" exhibition, 1941, The Pinup of the Week, "Smoking Women"
Note: Never sold at any auction or dealer. Original requires very delicate handling (never to sell)



DRIVING THE COOL
Illustration, 1941, 14 1/2" x 10 1/2" (36.8 x 26.7 cm)
Published: 1941, 1st Double Cover, *For Your Amusement* boys
magazine, 1941, 100th Anniversary, 100th Anniversary
Registered: Copyright © 1941 by Gil Elvgrén, 1040 14th Street,
Eugene, OR, U.S.A. (Never from dealer or artist)
Exhibits: "Smoking Women" exhibition, 1941, The Pinup of the Week, "Smoking Women"
Note: Never sold at any auction or dealer. Original requires very delicate handling (never to sell)

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GREAT AMERICAN DIGEST MAGAZINE COVER ART PAINTINGS (1950s)

RUDI NAPP (7)



GIG HUNTER'S WIFE (1950)
Oil on Canvas, 24 x 34, Signed lower right
Published from Cover, *Good Housekeeping* #113, 1950

BYRONIC PULSE (1958-1959)



BYRONIC DIGEST (1958-1959)
Oil on Canvas, 24 x 36, Signed lower right
Published from Cover, *Original Good Housekeeping*, 1958

RUDOLPH BELARSKI (1960 - 1962)



FRANK FLORIS
Oil on Canvas, 24 x 36, Signed lower left
Published from Cover, *Good Housekeeping*, 1962

DWIGHT KAMPH (7/7)



LEAF (1958) & GIRL (1959)
Acrylic on Paper, 20 x 14 1/2
Signed from Cover, *Good Housekeeping*, 1958

CHARLES G. MARTIGNETTE

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Member of the Society of Illustrators America's top professional illustrators society, founded 1906, 300 W. 42nd St. N.Y.C.
Author of the book: *The Golden Age of American Illustration* by Charles G. Martignette, published by: Abrams, Chicago, January 2007, ISBN 0-8108-5444-2



Fig. 3 Coca-Cola advertising, 1948. Courtesy of The Coca-Cola Company, Inc.

COCA-COLA PAINTING

ROD: I have most of the Coca-Cola magazine ads from the 30s to the mid-50s. It is my collection. I recognize two of these advertisements as magazine ads: the cafeteria line from 1948 (Fig. 7) and the railway woman from 1951 (Fig. 1). I am not familiar with the other three, although I have a 1946 magazine ad that is similar to the “family-at-soda fountain” painting.

CHR: I spotted most of those in 1948: women talking in train, ball player (Fig. 4), and family-at-soda fountain (Fig. 5). The woman talking in the baseball player was done for Atlanta by agency; the family at the soda fountain was done for D’Arcy, but magazine too.

ROD: In Atlanta, do you mean directly the Coca-Cola? I thought that all Coca-Cola work went through D’Arcy, at least until 1956.

CHR: No, display piece were handled directly with Atlanta. The D’Arcy Agency handled the magazine advertising and outdoor posters (billboards).

ROD: Here a man wearing a cap talks with Coca-Cola painting. It shows a young woman talking on the phone, and another young woman writing on a tablet (Fig. 2).

CHR: I painted it for Atlanta in 1948. This was for a poster. The model was Helen Brown, my friend’s cousin. She was the ideal girl type. She had good features, good complexion, and I could paint her as a blonde, brunette, or redhead.

ROD: You painted some of those in your second year in the



Fig. 4 Coca-Cola advertising, 1948. Courtesy of The Coca-Cola Company, Inc.

studio. That’s impressive. Tell me about that ad, the tennis player painting in the 1953 magazine ad (Fig. 23).

CHR: Yes, I painted the tennis player Walter Hart painted for tennis balls and the rest of the background.

ROD: I love it, my collection is all from about the same time that was a similar approach, but with a woman’s hand, with a college campus theme as background. Did you paint that one too?

CHR: No, Agency painted the one with the woman Walter Hart probably painted the background of that one, too.

ROD: What about those two teen Coca-Cola paintings?

CHR: I painted the young man talking to young woman on soda fountain in 1949 (Fig. 6). I painted further Chickadee in 1953 (Fig. 2). Both were for Atlanta, by poster. In the Club of Coca-Cola booklet you that says I painted the three character posters. Agency didn’t print it. I did.

Clare put out the Club of Coca-Cola book. A plate of the three character posters painting appears at the top of page 211. The caption reads, “Walter Hartman provided the artwork for this early 1950s poster which features three well-known characters.”

ROD: Well, it says, “provided.” Maybe they were buying. It is difficult to identify the artist in some instances because the paintings usually were not signed.

CHR: The advertisers didn’t want the paintings signed. They were selling products, not promoting artists.



Fig. 8. Illustration transparency of the original painting, which is accompanied by text.

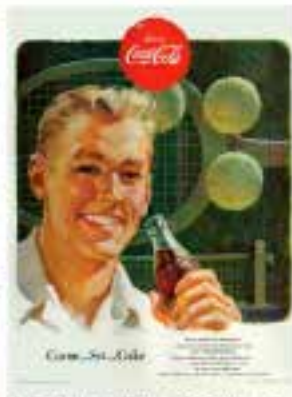


Fig. 9B. Coca-Cola advertising, 1933. Copying of The Coca-Cola Company Inc.

ROD: Have we covered all of the transparencies and photos of paintings that you painted for Coca-Cola?

ERS: Yes, but there are some more paintings I did that I have marked as a Coca-Cola work.

(Check through Prof. Perrot's Coca-Cola Collectible Price Guide, 8th Edition, and turned to the pages where he had the paintings marked. These included two additional posters that he did, one in the form of transparencies or black-and-white photos of 1945 posters of three young men and a young woman gathered around a Coca-Cola table, and a 1952 poster of a blonde woman at the window.)

ROD: I think there is one more Coca-Cola item you showed me a photo of yourself standing next to the train class painting that Sandblow painted for Coca-Cola for magazine use in 1945. The photo was taken at the 1998 exhibition of Sandblow Coca-Cola Santa paintings at the Museum of Science and Industry in Chicago. You mentioned that you painted the Sprite at that painting. You also mentioned that they brought Jerry Sandblow up from Wyoming, Elston, is a fine name for him now. Sandblow painted three Santa for Coca-Cola in 1945, one each for billboards, point-of-purchase, and magazine use. Did you paint the Sprite in Sandblow's other two 1945 Coca-Cola Santa paintings?

ERS: I painted the Sprite at the Sprite in the Santa painting that was used for magazine ads in 1945, and possibly on another, but only with the child on it.

ROD: Did you do other than Sandblow point Santa for the San-

blow Coca-Cola Santa point sign?

ERS: Not to my knowledge. I don't think so. He kept the Coca-Cola Santa to himself. I painted Santa for many other clients for many years. Everyone wanted a Coca-Cola sign.

ROD: I have heard that a "brushman" painted the Coca-Cola bottle in Sandblow's paintings. Is that true?

ERS: Walter Olson was a dear old friend of Jerry. Some called him in to do the bottles on his paintings. I painted my own.

However, let me take photos of the items we discussed. First a photo of the transparency of his 1945 "family at table Coca-Cola" painting (Phil Moseley, director of the archives department of the Coca-Cola Company, asked if its authenticity a violation of the painting. Labeling out my copy of the October 1945 Coca-Cola magazine ad (Fig. 9) that is similar to the transparency of the Snowier painting. Phil Moseley did not find a violation identical to the transparency of Snowier's painting, and sent a picture of the October 1945 ad that I had. I see the inscription to Snowier. He replied: "The resemblance of the scene was because I painted Christmas there was a complete replica. That was early in my career and the paint looks like it was done by Jerry. This replica has not surprised me. Perhaps Jerry did it in his home studio. He was known to do some work there when he wanted privacy. The replica has Jerry's prints all over it." Moseley also commented that the replica used for the final ad "shows more product."



Fig. 25. Bare Feet shoes, a vintage illustration provided by Bare Company, 1952.



FIG. 10. "She's Beautiful, a Fashion Illustration by Louis (The Designer, 1952)



FIG. 11. "My Beach, a Fashion Illustration by Louis (The Designer, 1952)

THE P50-UPS

I placed on the coffee table my 1951 "Secret Beauty" calendar (Fig. 10), my calendar prints of "Miss Surprise" (Fig. 11) and "The Goddess" (Fig. 12), and a photograph of "Why Not? Moschier showed me a page from *L'Esprit* magazine (L'Esprit Company) publication that included the comment, "Perhaps the most popular of all single girl calendars is by Sheverson, a Louis F. Day Company artist. It features a woman reclining and slipping into a transparent negligé. The caption is 'Secret Beauty' (and I think she painted 'Secret Beauty' and 'Why Not?') in which he replied, 'I did.' Then, I thought up 'Secret Surprise'."

Q00: I suddenly recalled that "Secret Beauty" was painted by Sheverson, another major "designer-artist, illustrator" on it. I have seen the Sheverson signature that appears on the print described as a "big" signature. Maybe that is a Sheverson printing error. The printing staff is supposed the "signature" appears only on the prints. It has been variously reported that the pen-up was painted in 1947, and circa 1951-1952. I have seen it on several 1951 calendars, but I don't have the whole calendar; I just have the print of the art.

Q05: I painted it in 1951. I painted the same sexy look as on the other, "Secret Beauty," but then got the Louis F. Day Company's stamp the "Good" expression and read reviews and advice in charge of it. I liked the "Good" expression. I made the repeated changes but the result was not what I set

I found appealing, so I didn't sign it and the artist society to work stop. It barely was used in its times, but got carried away. It changed the whole look. The calendar company put me away on the prints. I didn't get much pen-up work, perhaps because I didn't want to paint the expression on "Secret Surprise" (he was the client wanted).

Q00: I guess why people could think that is sufficient painted a Sheverson illustration like the French work variety.

Q05: Surely did a lot of work for Catherine Bouquet. There are the "Goddess Moschier" figures. All the artists had to learn how to paint them.

I showed Chuck, "The Goddess," a pin-up of a nude girl sitting down next to a pond, with a canoe partly submerged in the pond. The duck has an "Ouch" expression similar to the expression in "Secret Surprise." "Sheverson" appears in red capital letters at the bottom, far-right margin of the print. Chuck seemed perplexed about the presence of his name on the print. He studied it for quite a while. I asked if it was done to sell. He said that it was, and that you could tell by the handwriting in the hair. Referring to the print, he said that the colors were not like, that he would not have signed the back, not to light or painted the left or in straight. He said that he usually would create the sitting poses. After examining it at length he shook his head and said, "This isn't mine. I cannot claim this." It was my impression that he had not previously seen the pen-up.

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Continental of Saint Louis

Fig. 10. Santa Claus figurines for Continental Engraving, 1948

THE CARROLL SANTA CLAUS

1950: The Santa Claus figurines were later a small die cast based on an old painting, signed "Shewalter" (Fig. 11). The painting was recently sold at auction. The lot description of the painting included quite a discussion about the identity of Shewalter. It ranged from concluding that Shewalter was a Swedish elf to re-asserting that Shewalter was indeed also used by a number of artists from Sandholm's studio. The possibility that Shewalter was a real artist was considered, but was pretty much discarded. The focus was Shewalter could have been selected and adapted from what I had found to be the generally held view that Shewalter was simply a pseudonym used by Sandholm.

In a matter of the reaction for description cited, "Shewalter," it said—for the record—"all he can say with certainty is that it is a wonderful Santa painting, done by an artist from the Sandholm Studio," so that's where the "Shewalter" Santa exists. Who painted it?



Fig. 11. Sandholm figurine Santa from 1948

1955: This is the first Santa that I ever painted. It was in my first year at the studio (Sandholm's). I started in the spring of 1946. This was painted in the fall of 1946. It was painted for Continental Engraving. I found an illustration of my original painting in an old box in my garage etc. The page from *Answering Age* shows the Santa as I originally painted it, with the right hand holding letters and with two fingers of the left hand pointing up, and this page (Fig. 12) shows the different sizes of Santa that Continental made based on the painting. Your little die-cast is created from the painting, and it doesn't include the fingers and so on. The reproduction in issue number 12 of *Shewalter* (Fig. 13) shows my painting as modified, with Santa holding a glass of milk and a cookie. I also found an illustration of the upper half of the Santa as I originally painted it, with the glass of milk and cookies in the box in my garage etc. The repainting was done a long time ago. I did work for Continental from 1946 up to 1987.

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FAMOUS ORIGINAL PAINTINGS OF GREAT AMERICAN ADVERTISING ART CAMPAIGNS (1930-1950)
COCA-COLA BILLBOARD ART—WURTLER'S FAMOUS 1911 JEROME & LUCY STROKE'S MISS AMERICA 1935

MICHAEL BARCLAY (1891-1942)



MISS AMERICA 1935
 Oil on board, 24 1/2" x 30" (1935)
Published: *Smith-Corona Corp.* (Chicago, Ill.) *The Advertising Campaigns* (Chicago, Ill.) *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)

HARRY ANDERSON (1906-1996)



SMITH AND NORTH BROS.
 Oil on board, 24 1/2" x 30" (1941-1942)
Published: *Smith-Corona Corp.* (Chicago, Ill.)

BOB HAZARDUS SPINER (1909-1980)



COKE WITH CHOW
 Oil on board, 24 1/2" x 30" (1941-1942)
Published: *Smith-Corona Corp.* (Chicago, Ill.)

AL SWAN (1904-1962)



MISS AMERICA 1935
 Oil on board, 24 1/2" x 30" (1935)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)
Published: *Smith-Corona Corp.* (Chicago, Ill.)

JOSEPH C. EYENBROUWER (1914-1982)



A REAL HAPPY NEW YEAR
 Oil on board, 24 1/2" x 30" (1941-1942)
Published: *Smith-Corona Corp.* (Chicago, Ill.)

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On the page below previous drawings by Andrew L. Baskin from the collection of Theda Skocpol



INSPIRING ALISON W. SUNDHEIM

I asked Showalter for advice on creating Hadden's condition. He recalled playing arithmorgue with friends as a child, when an agency director who was in contact with a clerk called about a sign that one of a hospital workers had better look. The art director said, "The clerk thinks that the smile is essential for the eyes, don't you think so?" Hadden replied, "Yes," and hung up. Showalter thought it would have been difficult for the art director to find something face-saving to say to the clerk.

I asked about Sundheim's up-and-coming. Showalter said that Sundheim didn't drink when he was working, but after completing, speaking to would go on a two-day bender, then come into the studio in a wrinkled suit coat, wash up, and get to work.

Showalter said that Sundheim painted fast and that it was amazing how he could put so much paint on or in, with "all the colors, values, lighting, and everything in there." He said that when artists are working but they paint a "right" picture and Sundheim instructed them to "loosen up." He wanted us to make something look like it was done fast, not done a very careful look. Loos—that's what he was trying to do. That's what you wanted so hard by trying to create something and make it look like it was done fast, even though you looked over it. His complexion really was, I wish I could have thought of that, and as everybody was more concerned about the face because they knew that he could paint things around anybody. There was a myth with all the artists that went through there. He gave everybody a red boot! *

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Charles R. Showalter, c. 1970s

The Life and Art of Charles R. Showalter

by Dr. John F. Showalter

Charles Russell (Chuck) Showalter was born Christmas Day 1957, the second of three children born to Thomas T. and Hazel Showalter of Mishawak, Indiana. Delirious as that time occurred at home, and to be on a holiday, the doctor forgot to register the date of his birth but the irony of it (he can't be ignored when contacting the State) of the man who now at age 80 has the sparkling eyes, ping-pong ball, ray shades, and well-worn smile that bear an uncanny resemblance to the famous figure he has realized for so many years (and search) Chuck lived in continued obscurity in the suburbs of Chicago, completely unaware of the excitement regarding his existence, and enjoyed a social life centered around family, friends, church, and exercise (his kids said he was "it" going to L.C.).

While still very young (he is 80 now), he enjoyed watching his father, a physician and over-the-top scientist, speak before the most all of his correspondents, whether personal or professional, and it wasn't long before he was doing the same. He had a particular attraction to the colorful discussions of the 20s and early '30s, especially the beautiful Coca-Cola posters found in the grocery stores and soda fountains (The "purple girl" was especially attractive). It was there that he decided he wanted to be "one of those lucky ones" and began to pursue art with a greater passion. He really admired the magazine covers of *Newsweek* and an artist named Sandblom, where he later discovered was the artist behind the Coca-Cola posters that had so delighted his interest. Marking dreams, but without much in the way of art supplies in Mishawak, he bought a box of paints at a local store and began sketching, usually anything and everything.

In high school he was called on for every project he requested: school annuals, newspapers, and special events, but his official experience of high school academic art was less than rewarding. As he stated in "So I also was a student. I wanted to do portraits with students, or live models, but the teacher just assigned copy work from her files. At the end of the semester I told her she was good for kindergarten students, but wasn't much help for me. So... I received my worst grade of high school in art."

The occasion of Showalter's association with Eddison H. "Norm" Sandblom is a series of coincidental "connections" involving such military associations of *The Blues of the Blues* and Johnson's weekly team of the "Blues and '30s. While on vacation in the family cottage in Silver Lake, Indiana, he kindly received a visit from an old high school friend of his dad. Dr. Otto was on a summer break to write and organize a new show, "Hollingsworth," scheduled to open in New York City later that year. Otto's son, L.C., was doing pretty good (3rd age) and he asked Chuck's parents if Chuck could go to New York with them. The New York museum also included trips from Long Island to Boston to Washington, D.C., visiting at many art galleries as they could see. In the process, Showalter was invited by Donald Tognoni (who is now Rockville, N.Y.) to talk about art schools. Tognoni, as it turned out, had married the daughter of Harry Tamm, the co-founder of the American Academy of Art, whose director was Frank Young. The connection would later prove advantageous as Chuck sought a position at the Academy.



Depict Illustration, c. 1930s

Returning to Yulish, Mowbray set his eyes on an advertisement for the Depression had a hand in the revival course of events. JET Agency was the advertising outlet of the local newspaper and a graduate of the University of Chicago. Entry and he could get Mowbray (a star athlete at Yulish High School) a partial football scholarship at the university, where he could also study at the art studios. Alas, it was not in the cards, as Maryland Hurdson was elected chancellor of the university on December 21, 1935, and immediately abolished athletics. Without a scholarship, the necessity and art school were out of the question, so whether accidental or planned? Mowbray to secure a job as a student at a local corporation. For two years he "worked with T-squares, triangles, and logarithms, but that wanted to be an artist, so that quietly banded his destiny."

As Chuck tells it: "They one weekend I made my move, I told my parents I was going to visit my older brother, Bob, at Purdue. There was no affordable transportation at that time, so I did what always was the trick then—Ditch School. Only I went to Indianapolis rather than Purdue, with the intent of discovering what might be available for work at an artistic venue to home. I arrived early on Saturday morning, and since most businesses worked six days a week, I went to the nearest drug store and looked up the advertising agency with the biggest ad in the phone book. . . . Jensen, Van Riper, and Korfing. When I arrived at the agency I asked the receptionist to see the art director, and told her why I needed to talk with her.

"He invited me into his office where we discussed art schools and the business. I asked about the local academies, but he said, 'You don't want to go there! You want the American Academy in Chicago.' I thanked him and went right back to the road, the train heading to Chicago.

"I had never been to the big city before, but that was no problem finding the Academy. After inspecting the artwork on the walls and in the classes, I talked with the director, Frank Young, and told him I would be there in September! Since it was late, and I wasn't expected to see a mail Monday, I worked somewhere in case, so he suggested the YMCA first. After exploring the Loop for the first time, I checked into the hotel.

"The next morning, after attending the church service at the Y, I checked back some without incident, when I arrived, my parents asked how my brother was, and I told them 'Fine'. They then asked: 'How could you know that since Bob was HOME this weekend? Where were you?' I gave them the details, which most have forgotten since of my determination, because my father decided to pursue the matter to a resolution. Convinced that I was going up with a solid job, my father scheduled a business trip to Indianapolis the next week to visit his home office and to meet the art director of the agency I had visited. After much talk, my father asked him how much they paid for "those two" (black-and-white illustrations for Hasting, Purcell Stage), which were standing against the wall. The answer: \$500. . . . EACH! Remember, it was now called the De-

previous, 1938, and the artist was Harry Anderson, who would later win Goldfishers in 1947.

Back at work in "Wahkiak" his employer, Eddie Green, made him a good offer to go to engineering school, but he was determined to be like the artists he so admired, so the next adventure began. Chick attended the Academy for two years. But instead for one year at Air Transport Service as a head-and-neck wash artist when, on June 15, 1941, he received the "Gauguin" letter from the Lucky Stars.

The job call-up sent him to Ft. Travis, Virginia for basic training in the Coast Artillery where his "art" skills were immediately in demand. The first day of camp, the Military Executive Officer asked if anyone was an artist. Showalter recommended the advertisement, "Newspapermen," and kept quiet, but a new friend showed him a copy by drawing, "Showalter's" Mike H. Hanks was a lowly sailor, eyes were closed everywhere, so Pe. Showalter was recommended to the local dining room to produce a pair of pants and a "cheap satrapos totals." The assignment to paint forbidden signs for every building and virtually dead signs for every officer; wasn't making him a child-herd from out of grand dory and SC?

Immediately after World War II, Showalter applied for transfer to the Army in Camp Green, judging that it would be better to be a soldier and realize that role than to be a head-to-head center on the ground. In the transfer was accepted, and he completed his Coast Artillery training, he was given a 30-day leave, reflected

well. He used this time to travel to Chicago to see old friends and to meet Ann Mackery, who worked at his father's studio, seeing that sign his gear was placed.

WAR TIME SURVIVAL

Chick's military basic from art was a classical war level story, including the contemporary events surrounding the engagement and marriage to Virginia Masala while in flight school. The adventure begins on the train ride from Ft. Travis to post-flight training in Santa Ana, California. On a stop at Union Station in Chicago, Chick spent a morning with a school leaver who was trying to manage four bags from the platform to his train. Chick intervened, and the young soldier soon discovered that the beautiful traveler, wearing Vera Richman, 55% to Los Angeles, was assigned to the same car as he. In the lot in front of him, encountering a child by drawing pictures, he volunteered that he was an artist and offered to help once again. Child's comment included that he had painted at the bus rapidly developed a disposing interest in each other, eventually doing down the clock for the evening. During the next three days of travel they were inseparable, and as they approached their destination, Green revealed that she was engaged to be married in New York in two months. Chick's response was to embrace during and say that she wouldn't see another child by give her own. And, in that way, that was that.



Howard Pyle

The Duke of Gloucester
sent for Edward Maudelain
Oil on canvas; 30" x 20"; 1909
The Satraps by James Branch Cabell
Harper's Monthly, April 1909



ENT 101

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Illustration: Art by John A. S. 1999

After completing pilot training, Clark was assigned to captain a crew flying B-14 Bombers in the South Pacific. He made the tactical plan and handling of Post Manley in the New Guinea theater, but allowed Ode to make the lion's share of a hard situation by training up with other capable crewmen to make a "heavy" crew in the target complex with a "second" pilot and "training" crew. He also had his crewmen work during a stage for UNO instructions, but the lack of his time was spent preparing for and executing an attack on Japanese targets in the region. As a member of the famed 14th Recon GMD Bombardment Group of the 18th Air Force, he participated in some of the most crucial air battles of the war, which eventually earned the title of the combat. One such raid was memorialized in the *Severely Injured Post and The Landing Post* radio program. On October 15, 1943, Clark piloted one of several bombers in a land on Rabaul, a heavily garrisoned Japanese port and air field. Bombers were so bad that they lost their fighter support, and had to make the raid a surprise, except for their own onboard gunners. In the attack Clark's plane was badly damaged, and nearly unable to stay aloft. With the protection of cloud formation from his flight leader and others, he was able to run to the coast to an emergency landing on an island from which the war was broadcast. In the words of one of those official accounts:

"Before the bombs were dropped, seven fighters accompanied their mission on the airplane, severely damaging it... although the nose gunner scored numerous hits on his face and hands when the heavy armor glass shattered, he continued to run his gun until they finally succumbed. With one engine functioning correctly, two winging tanks, one engine inoperative, and the circular matrix hanging by a single strand, a safe landing was made. Throughout this mission extraordinary courage, ability and devotion to duty were displayed."

THE WAR HERO

While Clark flew through flight training, his previous military unit prepared for the congress mission of guarding the beaches of Long Beach, California, where "land-to-land" had a completely different connotation. Clark was assigned to the South Pacific where he worked basically with the July Rogers out of New Guinea until 1944, when he returned to the U.S. to finish his assignment as a pilot. Near the end of his service, Clark was the CEC of Navigation School at Colorado Springs, and so on. He could schedule himself for flight anywhere in the United States. As the end of the war approached, he felt he should fight in Chicago, and used the ground crew to do it, even if he wanted to be an active pilot. He had an offer from United Airlines which also offered early discharge from the service at an award. In the process, he met again with Tom Moders, who introduced him to Spaulding. The arrangement he received was all in work, so upon discharge from the military, Clark returned to the American Academy of Art with the intent of joining Spaulding's studio.

After "joining Spaulding" simply several years, Spaulding called Clark "come to work." It appears, however, that Spaulding, who had been his drawing teacher for the previous several days, upon walking into his room to which Clark was working, an astonished Spaulding exclaimed, "How did you get here—who hired you?" Clark's response: "You did! And that was that..." Clark was "formally" invited into the Spaulding Circle. The salary for an apprentice was 110 per week, but in Clark says with still visible enthusiasm, "I was doing what I wanted and had dreamed of for so many years."

During his years in the Spaulding Studio he collaborated with several of the stars of the art world: Howard Chaykin; Paul Frank; Walter Pater; Chuck Allin; Don Beltram; Irving Kane; and Chik Thompson; in name just a few. Spaulding served for a time to make under the studio, either because part of the framework of the team, collaborating to various degrees on projects of the myriad clients attracted to the studio. The careers of the studio during these years may be the source of confusion regarding authorship of individual pieces done by clients, therefore explain. Whereas one artist may have been the principal on any one work, others would add direction, or some details to suit the client's desire. In fact the Coca-Cola bottle images of all of the team's work were added after the fact by Mike Olson, who served even a member of the studio.

THE BAKER SURPRISE CONTROVERSY

Corrosion, an initial piece, would be modified by others, or by Spaulding himself to reach the exact effect required by the client, and resulting in a product with mixed techniques. This could explain the attribution of various works primarily to Spaulding, depending on the degree to which his talent was required. Additionally, some artists were so adept at reproducing the Spaulding technique (e.g., the Catherine Squigun flower motif), that original pieces later became known as probable Spaulding originals, such as the one with "Shore Lagoon," which was originally painted by Spaulding, including the floral arrangement, but with the tall reeds, rather than

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DUNELM STUDIO PARTY 1946

Chuck and Don Barberian shared a common military experience in the Pacific Theater: Jack Hinson was a photographer, with a Navy background, and was widely responsible for classic photography spanning apparatus, but was an enlisted man who didn't take much for others, and made his hard-earned tip to Chuck in the early days that he had to shoot his own photos. Chris Gustinback wasn't even a member of the studio... he was a book salesman who happened to be there at the time of the party! Max Hoppen found that home supplies postcard printer photo files, and left to start his brother in California, making "ed-lens" by evening and operating large home-improvement stores. Morgan Katz eventually made his mark acquiring book covers for paperback press, but a major part of one of the more unusual events of his time at the studio was a Shostakovich that Chuck Miller, who had considerable skill with violins, also had a practical joke side as well. Morgan Katz had nearly completed a project, but needed to take a break. Miller took the opportunity to position to play a trick by that was so subtle that Katz reportedly attempted to track it off.



Illustration for Kellogg's All Bran, c. 1940s

the packaged top of the final product. "When you New (the client) suggested the travel systems and about result, I agreed, but the change was not into this firm, nor I found operating, so I didn't sign it and his added Squire to teach it up. As Squire was not in do it then, he got carried over..." (in Chuck replies). "That's when I learned that, if the client wants orange yellow don't." Chuck says he never agreed the work, but it was because he disapproved of the final appearance, but it was worth the success of distribution around that time. "Chris was selling a product, not at arm's" the "Shostakovich" agreement was approved later by the client's company.

Another example of the collaboration nature of the studio is the Coca-Cola campaign of which Chuck added "Coke the Spirit" to complete the board of art. This was one of only a couple of Coke campaigns led by Chuck to Sandhill's work, and was approved when Chicago's Museum of Science and Industry hosted a special exhibit on the six Sandhill's Santa air for Christmas.

Chuck recalls the '40s and '50s very exciting time in the life of commercial art. The Sandhill studio created a broad scope of clients, and after a shorter than average apprenticeship learning the standardized \$20 per week, which was actually an advance against future commissions... Chuck began to do projects for a variety of advertising agencies representing clients such as Coca-Cola, International Business,

American Old Brand Cauders, Zurich Appliances, Kellogg's, and Continental Lingo. He set screens that he has used throughout ranges of many of his works during that time (see image gallery). The studio underwent several changes during Clark's tenure. He first joined Saul Zaentz and Anderson in 1946. But Anderson retired only eight months later, and a subsequent merger created Saul Zaentz, Janowitz, and White at DNE. The group photo pictured was taken at Christmas time during the farewell party for Harry Anderson.

When asked about the individuality of the picture, Clark recalls a few interesting anecdotes—some, unfortunately, can't be printed here (see box on opposite page).

The face of the studio changed again when Nancy left in the mid '50s to work on her own with Harry Elmslie. Clark remained with Johnson, White, and Zaentz until 1979 when the studio finally dissolved, but he never lost touch with Saul Zaentz, whom he repeatedly calls "The Greatest." At one point Clark became reflective of his artistic character and concern for others. He recalls a story that, during the Depression, Saul's son offered Clark a Coca-Cola larger than payment for work. His response was that such wouldn't provide his artistic and he wanted to keep the studio together.

The nature of advertising had made quantum changes in '50s, with the advent of infused color, photography and clip-artistic motifs in Clark's work. Most of the ad dollars were going to the more effective TV media. This new medium provided the stimulus that put artists out there who could—visual



Anderson still one of the pioneering admen (December, 1957)

and action. Now the art director could stand behind the camera and D.K. the work as progress. The field of illustration changed as few could be met the challenge by combining form of art, colors, temper and graphic, since designers were entering and old took nothing to dry. As these changes emerged, the studio members decided to go their separate ways, some to other studios, others to freelance work.

"I started working at home, and returned Nancy White as a solo rep until he retired about two years later. Making the



Illustration for Schlitz Beer, 1950

NEW FROM S
ancing fl
A Milwa



© 1933

"they LOVE this beer"



GRAND PRIZE

NEW
Pale Dry
BEER

© 1933

...MORE PEP!



PURE-PEP
Gasoline



© 1933





Wilder's poster design for *Willy Wonka & the Chocolate Factory*



© Hendel, Santa Claus 1982

move was no problem. I was often mistaken for established client relationships, and developed new ones. When duty called to California, I had to assume all the top work and build new clientele, but I did enjoy the closer contacts.

Working from home meant that lunch became increasingly lavish, serving frequently as models for such products as McDonald's, Helman, Bread, Dairy Air-Rite, Wilson, Sperry, Gorkle, and Sully Mishmore. His sons especially recall the value and pleasure of holding post-the-rigorous physically responsible, good-for-what-accrued-like-an-increase-into-the-lighting-and-pottery-never-papers. The result, however, was both an increase that his boys now love to brag about. They especially delight in pointing out that the display cabinets on the study side that accommodate computer is that of their mother.

As Chuck recalls: "For the next 30 years I was able to schedule my time and enjoy a closer relationship with my family and old help in touch with old friends from the studio. Final of purchase becomes a leading source of work. I also found myself doing more non-creative and procreative compositions. I see me in the electronic media where I see art directors could count behind the camera and appear the image before shooting the picture. My clients were new to Chicago, St. Louis, Milwaukee, Fort Wayne (Indiana), and Buffalo. Lots of work and travel. It was great, but I finally ran out of gas after nearly 20 years. My chest hit during those years was expanded to include such states as Wilson, Sperry, Gorkle, David A. Fisher, Terry, and all branches of the U.S. Military, as well as several foreign, local, and nationwide companies, one client chair. Indeed, the display might work long hours, being desperately to meet increasingly diverse deadlines took their toll, as Chuck recalled: "Between 1983, including to spend Wisconsin art."

Once in Arizona, Chuck realized that the less he traveled, the less of gold, and the social life of the momentary consultancy was for too restrictive, as he took a back seat. There was a couple of clients persuaded him to paint for about five more years.

"They said they didn't care where I lived, and asked me to continue work with them for another five years I obliged them." He also did paint a limited number of Western themes, but only at the insistence of, and specifically for, his family. And to this day he was an hourly fee to produce more western art for their collection.

In 1989 he was his wife of 37 years, and eventually returned to the Chicago suburbs to be closer to his boys. After returning to St. Charles in 1997, he has enjoyed a very active social life with his special friends, Mrs. has lived as the guest chef, and his getting together, and he was his wife, pastels, and great grandkids regularly. He manages to get to his early class periodically, and does lectures for a select few. Chuck recalls: "There have been some commissions and portraits in the past 15 years, and I am constantly to get the urge to pick up a brush and get some color on canvas. My real success has been my four sons. I'm so proud of them and their careers."

Sadly, Charles R. Hendel did not live long enough to see the publication of this article. He passed away at the age of 87 on October 20, 2006 at Duluth Community Hospital in Duluth, Illinois. ❧

Do you? I'd love to see original images, articles, and an interview.

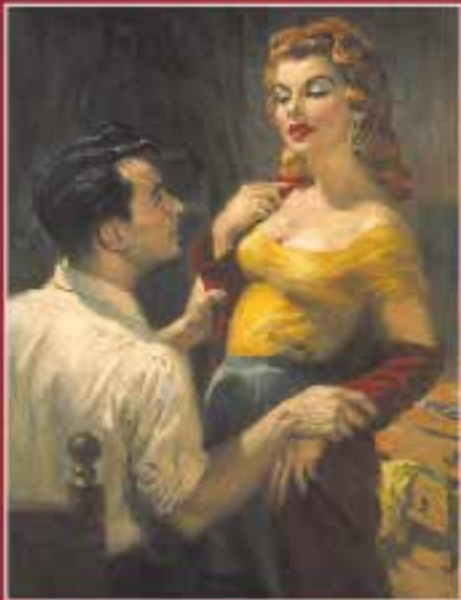
UPDATE: Here is a reader who has in Buffalo, Wisconsin. He stated to thank them anything he'd do to support in Charles Hendel and his collection of 2500 items.

Additional comment: I got to thank my wife Carol here, for her assistance in re-organizing this collection and for her guidance in arranging articles. I did visit to thank David Terry and Marlene De Wolfe for their generous donations to my collection. The Illinois State Archives will provide the writing after they.

The authors would like to thank the Illinois authors for The Cook, Oak Grove, Oak, Ill., and finally printed copies of Hendel's paintings and drawings by me in 2006.

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Illustrating An Era: The Charles E. Cooper Studio

by Neil Shapiro

In the introduction to his book on the golden age of Hollywood studio artists, *The Glories of the Screen*, Thomas Mann says:

"The quality and variety of all these films were the product not simply of individual human expression but of a sociological historical factor. It took the 'style' of a writer-director, actor—or even a cinematographer, art director, or costume designer—shared with the studio's production apparatus and management structure, its resources and talent pool, its narrative traditions (and marketing strategy)."

Compare that passage with the one, from the April 1940 issue of *American Artist Magazine*. The subject is the art studios:

"How to 'break into the game' is the question confronting all young artists entering big screen careers in illustration.

There was when the blackboard and chalk were the only answer. The method, today, begins to appear primitive if not obsolete, for it means great illustration, particularly for advertisements, has become highly organized as an art-producing business. It is getting increasingly difficult for any other than top flight artists to compete successfully with those associated with organizations known as art services studios. These are cooperatives of a sort. They assemble under one roof all the personalities, skills, business experience, equipment and services involved in the creation and marketing of art for advertisers and publishers."

The Hollywood studio system, therefore, was the classic machine we still enjoy today, and the art studio system that provided a carefully structured environment for the creation of advertising and editorial illustration—the heart of which are a standard of excellence which still holds us today—had a lot to commend.

The Charles E. Cooper Studio, from its inception in 1923, through the next three decades, consistently maintained the standard of excellence, and consequently held a prominent position in the commercial art world. The story of the Cooper Studio is really the story of the role illustration played in the culture of that time — increasing demand for more, ever-shrinking, populations, movies, and babies.

From the late 30's through the late 60's, the artists at the Cooper Studio created imagery that helped sell a myriad of products, from automobiles to jewelry, and pop to insurance. In addition, editorial illustrations by many of the artists at Cooper appeared regularly in the prominent magazines of the day: *The Saturday Evening Post*, *Coronet*, *McCall*, *Woman's Day* and *Good Housekeeping*, among others.

These illustrations, whether for advertising or editorial work, provide a fascinating historical document of the middle part of the 20th century. An increasingly commercial society limited a ready and willing audience, not only for the scores of products and services which the Cooper Studio illustrated in numerous ads, but also for the sophisticated world the studio



A Cooper sketch from a 1930s magazine.

drawn from the glass," women books," as a lot of the popular magazines of the day were called. These illustrations created an impression on the big-girl "deck," establishing what was to become known as the "Cooper Look" and as the process they helped form America's romantic idea of itself, the composite of style and sophistication that dominated America's collective imagination for 20 years, and still figures in our everyday life.

The Cooper Studio had origins as a drawing office in the back of the Paris Art Studio, owned by Richard Schroeder and Norman Thayer. In 1934, Thayer opened a branch in New York City. Within a short time, the business realized that they were simply not ready to compete in what had to be a highly politicized marketplace, and they made plans to start anew. It was at this point that one of their most talented illustrators, just then an

who had made the move to New York with the new operation, offered to buy out the partners. Irving Whitworth in this offer gave two firms as co-founders, one of whom was Charles Cooper.

Cooper, who was six years older than Whitworth, had gone to school at Carnegie-Mellon in Philadelphia, where he was also on the track team. Although his training was in art, from the beginning his skills were more on the organizational side. But it was more than mere organizational aptitude that he possessed.

Again, to quote from *The Green of the Jewels*, I Scott Fitzgerald is talking about a select few studio heads during Hollywood's golden age: "Not a half dozen men have been able to keep the whole operation of picture art their heads" (emphasis added).

Although Fitzgerald was talking about making movies, the same thing can be said about Cooper's idea of a new of making illustrations. He understood what artists needed, and make sure they had it. His answer came in 1930 put it: "To the present-day commercial artist competition is not in the domain of drawing, and the successful artist needs himself of every assistance. In the business of art there are many things to be done besides actual drawing. Models, photography, research, mechanical drafts, shipping, billing, and finally breakdown of expenses, and taxation are functions that an organization can assume for the artist. The elimination of these necessary details releases the mind and enables him to concentrate on his creative work."

As much as he could, Cooper provided a studio-like environment for his artists at his studio. Again from that same article in *Illustration*, "There is nothing very revolutionary about the Cooper Studio; its plan is functionally designed, and its business practice is geared to that of modern industry which is at all times, individual studios for creative artists have both light and sound-proof doors covering the bays. There is a complete photographic studio with darkroom, costume

room and two drawing rooms. An assembly and shipping room is centrally located. The entrance room a large salesman's room with file of trade samples, a library and general business office take up the remaining area."

As to how the art studio system came into existence on the East plain, Paul Holt of *Illustration* News in New York had these observations: "It was a natural profession that goes back to the days of the century. A lot of the catalog that published men and women's clothing and to employed staff of artists to track up various aspects of the clothing. They had an assembly line of people who were experts in changing between several pic-





WE RAPE THE ARTISTS

The pageant was a loose-knit affair, showing where artists work, c. 1930s.

was, logic, and so on, it was natural for these people to be assimilated into a studio. There would usually be one person who kept it all organized, and his practice went on forever. It continued in the Cooper Studio; his ultimate respect artists—by name artists—employed in a common purpose.”

That purpose was first and foremost to provide art for advertising. Chuck Cooper's career, from the beginning, met the needs of leading manufacturers, advertising agencies and artists in a captive audience: the American public. During the Depression the business community kept the image of The Great Depression out of commerce like a marketing device. "World War II jump-started the economy; after the war, according to Bill Bush, "it was a boom time for illustration. Illustrations on paper were liked and budgets expanded." Now, Reed said, the Cooper Studio really began to get its stride, "because of the talent that had. Everybody wanted their people."

An anecdotal and poignant bit of advertising work was what got the Cooper Studio started: after six studios of the time (like the Friedman-Chubb studios in New York or the King studios in Chicago) saw Chuck Cooper's approach in the editorial illustrations he used did, Cooper took no commission on editorial work. He figured (correctly, as it turned out) that the average his clients would gain five times having their work, giving the page of *The Saturday Evening Post*, *Good Housekeeping*, *Life*, *Life's*, *Collier's*, and other leading magazines of the day would only reflect well on his studio.

As for Becker, a top artist at the studio, put it. "That's one of the reasons why artists wanted to go to Cooper's. Chuck helped me, Joe DeBore, and a lot of the illustrators get in the magazines, because he realized that if they were in the magazines, their names became known, and they attracted more business for the studio."

That practice issue was not to be taken lightly. Illustrators in those days (indeed, through the last half of the twentieth century) occupied a glamorous niche in American society, somewhat akin to the role of a movie star. As with their peers in "They were very public figures. Without the compensation of television, magazines were the primary entertainment source along with the movies, and fashion was an integral part. The magazines had to lure the readers, and they illustrated the stars with the best people they could get. The illustrators had to draw, and the readers got to admire with them. A lot of people were led to a star because it was illustrated by a favorite artist. Often times, their face would be printed in the magazine to let the readers know just about their. Some of them appeared as subjects in advertising campaigns. The idea of distinctive campaign used several illustrators among the whole day they did."

According to Ward Beckett and Murray Tinkelman, two of Cooper's artists, movie stars and illustrators associated with increasing popularity in those days. Among other celebrities: Jan. Bracken, Harold Lloyd and Virginia Spencer Bracken



Original illustration in *Play-Whisperer for "Vintage to Love"* by Bob Mackay, May 1942

the Society of Illustrators on E. 63rd Street. That was a natural assignment, Nick Reed says, "... of the usual show-to-theory deal. They would put on one of a model girls' shows, which they would do as private clubs. They could get away with things that regular commercial houses couldn't do. They attracted some actors and actresses who played, just for fun, roles in their shows. They became patrons of the club, and the club played them up as celebrities. It was a nice symbiotic relationship." Among the celebrities who appeared at the Society, or posed as models for illustrations such as artist William Kauer, were Fredrick March and Norma Shearer.

Fred Smith, another Cooper artist, sums it up this way: "Illustrations were the rock stars of their day."

During World War II, Cooper artists distinguished themselves in various ways. Art Miksanich was commissioned as Lieutenant III in the Navy. He moved from their sweeping day off the art coast to the public relations department at

Washington, to the Pacific as a combat artist.

The Quartermaster George W. Gump, Los Angeles, made a significant contribution to the war effort: His art was responsible for sending many of the handbooks, pamphlets, and manuals needed by the armed services, and was stolen over time by a number of Cooper personnel, including Fred Bunn, West Tucker, Frank Luzzini, and Jim Shuler. Previous to his time in the navy, Fred Bunn had produced a successful Liberty Buzzer Campaign for his hometown, plus three watercolors of Post-Office managers. Bunn later attended and delivered opening presentations of the International Art Exhibition in Nuremberg, Germany.

Charles Cooper produced "CD-tone," a study revolution that kept tabs on Cooper staff sentiment toward the world. And the studio continued to turn out editorial and advertising work that reflected the mood of the nation, from can-do optimism to romantic escape.

Reverend Father was captured in the aforementioned Department Corp. in an apron, but didn't join the Corps. Healer would several years after the war was over. It really was great really. The air was so fresh and so healthy, and the people were coming back from the war, and the market of the country was rising toward a great new time, a time of fresh starts and new life. Chuck had a very successful studio because his business was doing editorial and advertising work that reflected fit.

The illustration was dealing with the lighter side of life, kind of what the masses were like at that particular time. That's why the boy-girl illustration looks really beautiful. Because in a sense we were in the entertainment business, we were creating what people were looking at in films — the American picture and comic girl, the hero, man, the singer or love, the bringing up of the family. It was an accepted value system, and the magazine was all geared toward that type of content. It was a great time, a time of immense opportunity.

However, new technological advances were making photography an increasingly attractive alternative to illustration. As James Breen, a hand-working Cooper veteran, said today, a renowned Western painter, remembered: "In 1931, 35-X film came out. This was the first film with 48 frames, and it reduced the camera cost to what the illustration could do—about \$1000 a roll."



Illustration by an artist, 1930s. Source: Unknown. © 1911, G. M.

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Alfred Hitchcock by Sir Miles for *Rollin'*, December 1955. (Image courtesy)

or about them. They would submit 25 photographs for the one which an illustrator could do in the same time. Photography really cluttered a lot of the illustrations."

At the same time, the impact of television on American culture was just beginning to be felt. Advertising dollars were being siphoned away from print media like magazines and into broadcasting. As *Walk, Don't Run*'s "Managers couldn't afford to use full-page ads in the magazines and pay the huge television fees. Naturally they went where they got the most

for their buck... that's what killed the magazine. Publishers were using money not even from the fold. They couldn't get very long doing that."

Illustrators were seeing their world changing as well. Good art, "It was double hard on them, because they didn't know what the problem was. They thought it was their fault, that they weren't good enough." It's a quote from *The Illustrators of America*. Arthur Briggs comes up with the characterization of illustrators during that era: "It was during the 1950s that a

healthy rivalry against the slick, photographic-illustrated literature that in 1926 really began to push pulp magazines. This revolution was accelerated by the demise of several national periodicals in a losing competition with television for possession of its broad audience. Other flourishing publications sought solutions in acquiring a new image — something different and credible enough to retain the attention of a waning public.”

In Cooper's, the sci-fi tradition that had been a signature of the studio was still evident in the work being turned out by Gary Whitmore, Tom Reinken, and Joe DeBris, among others but there were new additions. Murray Tinkelman joined the studio as a freelancer in 1955. Tinkelman's style was a marked contrast to the typical Cooper output. As he remembers it, "My articles were given to the salesman, who looked at me like I was from outer space. Even Lawrence Fox looked at me, in the beginning, like the really didn't understand what I was doing, or my background as a painter."



Digital Illustration by Lawrence Fox

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Thelma introduced some of the Cooper illustrations as an exercise at the Brooklyn Museum called "Booker Time." As he recalls, "When I brought Bob Leving and Gil Whittington down, they were absolutely outlandish. In fact, they actually took classes for several years." Eventually, says Thelma, "somebody started saying...I was kind of the boss, the post paper if you will, in the museum."

David Carney was Thelma's influence on the Cooper staff from his own perspective. "I'd long ago (somewhat) to check, he says, "I kind of credit Martin with raising Cooper Thelma because he got these guys down and with what they were doing... they just weren't happy doing illustrations any more. They all wanted to be illustrators."

Cooper's unique policy of taking commissions away on

advertising work, and being his estate kept 100% of their effort to work, began to happen, as rates and rates of his illustrations went on level and lower advertising assignments.

Charles Cooper's son, Pat, remembers his time there as a salesman. "Advertising had changed tremendously because of television. I used to have these talks with my father, and it got pretty uncomfortable, because he was used to selling his illustrations the way that had been very successful. But when I needed these things were going the other way of an accelerating pace. I wasn't based by the second hand level, though before, when I was just a kid. I'd see, 'Dad, you've got to do something here. We're getting killed.' He'd say, 'No, but go out and sell some more that damn. You, nobody was buying illustrations.'



Original illustration by the artist. Source: [www](#)

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Illustration by Charles E. Cooper, 1976. Studio of Art, St. Louis

By the early 1970s, an era was closing to a close. "Basically," says Murray Teichgraber, "I think the big-guy business that was the heart and soul of the studio, the working-class, that the nature of the studio business was becoming obsolete. The idea of these fellows is one of the most expensive real estate in the world was just too much."

The studio closed its doors in the mid-1970s, after which Cooper started a consulting operation. He made attempts at using his former artists, such as Bob Kline and Sheila Becker, but to no avail. "Nothing ever came out of it!" Murray Teichgraber's late recovery of Charles Cooper's was "writing files in a two-room office, stacking boxes and it was that such an immense and personal story in the business ended up that way."

Charles E. Cooper died in 1974, at the age of 75, but James says, "I think Chuck died from having nothing to do."

According to Joe Kessler, "The most important thing you could write about Chuck Cooper is what I heard when I first started out. Someone asked Chuck what he did, and he said 'I work for a group of artists.' At that time, many other studios, here, when they were asked what they did, said 'I have a bunch of artists working for me.' Chuck always had the idea that the artist was number one. It was what made him unique in the business." ■

But the story of Charles E. Cooper Studio may well continue in the next issue of Illustration, number 17.

Illustration magazine is seeking illustrations and drawings for its general theme, "Illustration and the American West." We are looking for the "Spirit of Illustration," the spirit, as well as the illustrations, such as the Chicago Tribune's "The Spirit of Illustration" that it's all in the "Spirit" page 40. We are looking for the "Spirit of Illustration" that it's all in the "Spirit" page 40. We are looking for the "Spirit of Illustration" that it's all in the "Spirit" page 40. We are looking for the "Spirit of Illustration" that it's all in the "Spirit" page 40.



'The Great Orator' by Philip James de Loutherbourg, 1784. Reproduced by permission of the artist's estate.

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An Iconic Norman Rockwell Painting—Not Known to Have Been Missing—Is Found Again



A side-by-side comparison reveals the subtle differences between Norman Rockwell's original painting (left) and a 2013 copy (right).

Through an improbable convergence of circumstances, an iconic Norman Rockwell painting, and known to have been missing, has been found.

Breaking News: The one painted by Rockwell in the September 22, 1953 issue of *The Saturday Evening Post*. It is one of Rockwell's most popular and most often reproduced images and is considered by Rockwell experts to be one of his masterpieces.

In 1965 *Breaking News* was purchased by MOM from Rockwell by his friend and fellow artist Tom Trachte Sr., at an exhibition of Rockwell's work at the Gardner Museum in a *Comic-Booking Afternoon*. The son (one of Trachte's most prized possessions) and continued on to his death in 2005. Both Rockwell and Trachte were part of a rural, remote, nationally famous, scenic, living and working in Belgium, Vermont. The tightly knit group of Arlington artists included Grandma Moses, Tom Clavin, Gene Phillips, John Hubert, George Higgins and Heidi Schaefer. Trachte, a cartoonist for the well-known comic *Henry* was a talented and versatile artist who spent years in Rockwell's studio observing his technique and painting methods.

The painting was included in an exhibition at the Norman Rockwell Museum in 2011. The first time it had been on public view for nearly 25 years. At that time museum and other experts noted the reproduction of the painting and the Tom Trachte family (not his sons), but the responsible preservation of the work as well as a long-held understanding among Rockwell experts that the work had been damaged outweighed those concerns. So, a series of circumstantial clues only this year revealed the existence of a hidden original and a convincing replica.

DISCOVERING HOW THE PIECE WAS FOUND

In 1975, Tom Trachte Sr. and his wife became interested in a discovery through the Rockwell's collection of eight original paintings in their collection, of them, the painting of greatest interest was to Trachte was *Family Reunion*. Over the years of the collection, the paintings were given to the children, however the parents could keep the paintings in their respective homes. Trachte kept the Rockwell painting and his wife kept the additional seven paintings that included works by Mark Gershwin, George Hightower, several other Belgian artists. Over the years, the family's interest in preserving the Rockwell was primarily reported requests from Tom Trachte.

When Trachte agreed to donate the collection in 1982 the children approached the Norman Rockwell Museum to loan the painting for only keeping. The painting was returned from Tom Trachte Sr.'s home when it had been for decades on a wall above his grand piano. The museum provided the family with a full-sized photographic print of the painting to replace it and the Trachte children hung it in his home.

Breaking News (the well-known) has been included in a number of national and international exhibitions, beginning in 1957 at the Corcoran Gallery of Art in Washington, D.C. Following Trachte's acquisition of the painting, it continued to be publicly exhibited throughout the 1960s and 70s, most notably in Museum and Galleries in 1964. For the first time in decades the painting and print were in 1985 at an exhibition about Rockwell's Vermont years at the Norman Rockwell Museum.

THE PAINTING

Previous references and with the family's consent, the museum took *Reading Home*. Given the Williamson and Construction Center in Massachusetts for a light cleaning and had acquired a clean antique due to its proximity to a wood store in Tuck's home. When it got back to the museum, for preservation and display requirements discrepancies to the museum from the original magazine cover had disappeared. The fact that we met quite the time, for example, and the subsequent flight follows.

The museum concluded that these paintings were due to the efforts of time as well as the painting's history of care, including the fact that it had experienced severe climate changes (Moynihan in *Case*). More importantly, they held the belief that the painting had become great while providing 10 years from poorly conserved. This opinion was based on reports, including an antique account received in 1871 by David Wood, former director of the Norman Rockwell Museum who had been what he believed to be the last owner of the painting in Huntington, Vermont, in 1978, that suggested the painting had been fully cleaned and freshly covered in 1960s.

While *Reading Home* was on exhibit at the museum (June 2001 - February 2006), it was viewed by thousands of thousands of people, including a number of art experts. What accepted it as an authentic Rockwell had never had not including one who contained the museum with his observations calling the painting a "fake case replica."

In May 2005 when Don Tuck, Jr. died, receiving and acting in their father's studio and home moved to the studio of his first child, David A. Tuck, David C. Tuck, Historic Knowledge and Art in Tuck, Jr. In the 2000s, the collection of another painting owned by the Tuck family, a third Rockwell, was purchased by the Museum (more in New York, which had concluded it the museum as an exhibition).

ROCKWELL MUSEUM

With the change of ownership of the museum, Don Tuck, Jr. began, early in the day, to question what he believed to be the father's collection of original paintings by Rockwell in action. At first he thought nothing had been done to the paintings, then, after their very extensive problems, that they had taken over Don's (and his son's) own possessions, and then, the unthinkable, that his father had been made aware of the painting. It was possible, if conceivable, that his father had made a copy of the original in 1960.

In February 1968, Don and Don Tuck began a concerted effort to search for their, about the painting in their father's home, which had remained untouched since the death about a year earlier. They found one painting by name *Reading Home* in their father's studio that was almost exactly the same one, done by his father's secretary, who called Don. The brother then found, after the copies, the painting revealed that this father had painted two, nearly identical versions of *Reading Home*. Two differences in the paintings were clearly discernible. They had not the production and maintenance of the painting done by the Williamson and Construction Center to us, if any, maintenance work, other than the cleaning of the left hand side, in 1961, had been performed on the painting. The father's studio, as shown that the painting had never had any maintenance.

THE MUSEUM

The brother, now certain that their painting was a copy, went determined to search every inch of the house for copies that were any real had to be the original Rockwell. On Thursday night in Huntington looking for a place in the studio and living room where a painting could be hidden. On a dark, crowded wall, where the painting



Norman's original painting was hidden behind a sliding screen door

and that the piece being sent to at least look like the period 1940s in the painting. When he pushed the wall the panel seemed to jump back in the other part of the painting, about 20 feet, so that he had the wall and saw the edges of some other paintings and what he thought would suggest a large painting he called it in to still have the same and treated for his immediate work situation.

Don moved with a hammer and wedge and took to take the wall apart, but they noticed later that they wouldn't need them. He had figured out that the work should come apart, according to them. "We pulled the wall down and saw that I saw the two 1940s that painting being in a clean, painted wall, behind the wall, and showed in the wall that we were moving. There was an actual 1940s was being of the right painting depicted in my previous description in 1971.

"We moved the wall a little more and could see the 1940s Rockwell painting and then the walls, then a few blocks. I looked behind the wall at an angle and said, 'Don, there's a Rockwell. I looked behind the wall, the new wall. We began to move the second wall and, as we did, we saw the wall of the dog's energy... We stopped and he held it the way and knew exactly that this was the original."

There immediately contacted the Norman Rockwell Museum and by Monday everything was working with museum staff to create the publicly available information. "What has happened is that it is never for Don Tuck, Jr. to make copies of the same most important work to him or his collection and once he had the original, he had been, he had been especially careful in protecting his family's collection. The Tuck family's father, that this was the underlying motivation for their father's collection and impossible act of having copied the right work."

George, Rockwell Museum, Director, James, George, Tuck said "Both the Norman Rockwell Museum and the Tuck family believed it was important to create forward with the museum's collection. We are all so obliged that one of Rockwell's great masterpieces has been preserved and will be available again for scholarly examination as well as public enjoyment. The museum has already placed an exhibition, scheduled to open in Fall in support of the original painting behind the replica, so that everyone can appreciate this work behind it in an incredible tale that led to this discovery and we are very pleased to work with the Tuck family to ensure this amazing work is for the public." 🍷

© 2006, Elizabeth Kawan

This abstract image represents painted surface of the Norman Rockwell Museum in Huntington.

New and Notable:



FROM THE ART OF THE 1930S

BY L. JACQUES-BENOISTE AND GUYTON BLUMBERG
224 PAGES, PAPER COVER
\$24.95 (HARVARD)
\$24.95 (UNIVERSITY OF CHICAGO)

The Art of the 1930s, compiled and edited by L. David Jacques-Benoist and Barry Blumberg, reintroduces a new generation of artists to one of the missing links of 20th-century American illustration. Krutick was a unique "outsider brother" to a circle of illustrators known collectively as the Hoagies, whom many regard as major today. I firmly believe that Frank Francia would not have been "Francia," and Al Williamson would not have become "Williamson" were it not for Krutick. I'm not saying that either of these men would not have become artists, or even great artists, but it was Krutick's guidance that manifested itself as a vital catalyst in their artistic growth. Krutick was inspired by illustrators such as J. Allen St. John, Franklin Booth, and Thomas Louie, and he passed along the classic disciplines of craft and everything in those by assistance and worked with... trade art as fluid as the winds of the cinema with great illustration who came after him. Krutick carries both skill and grace.

AGL contains works by Francia and Williamson as well as William Stout, Angelo Rizzo, Thomas Yovanis, and others. Biographical material, unfortunately, is almost non-existent and the greatest oversight is that there is only one partial page of Ray at the very end of the book. Don Mingo's design to do so and contemporary making it look more like an Underwood production than one done by Neopunk. Regarding a few of the images by Murray, mainly on paper-back covers that have been changed, but the overall quality of the reproductions is good. Krutick's subtle influence on artists such as Francia and Williamson is unquestioned and his original shows a firmness where they can be preserved and studied. While there have been other books, so Krutick they are long out of print and costly. If you like the art of Francia, Williamson, Stout, Terry, Yovanis, Rizzo or Lindsay you should have this volume in your collection.



STARRING IMAGE

BY MURRAY CLOSE
224 PAGES, PAPER COVER
\$24.95 (HARVARD)
\$24.95 (UNIVERSITY OF CHICAGO)

From the 1920s to the 1970s, a small but vocal advertising proletariat spread like wildfire into the parlor, pocket, and kitchen dinette of millions of Americans. The grassroots movement was one of the more pervasive means ever found of putting promotional images into the hands of the public. Small independent matchbooks were not only a highly suc-

cessful marketing tool for a wide range of products, they were also the repository for a wealth of idiosyncratic design creativity. Favorites at events, travel, bathing, beaches, rural retreat, and tropical locales adorned the covers, as did hand-drawn topographic, avialist illustrations, and eye-catching color. The ad-for-advertising brings the ubiquitous matchbook art to life so as to truly persuade and reward any.



STORIES TO TELL: MASTERWORKS FROM THE KELLY COLLECTION OF AMERICAN ILLUSTRATION

BY FRANK, PETER COOPER
224 PAGES, PAPER COVER
\$24.95 (HARVARD)
\$24.95 (UNIVERSITY OF CHICAGO)

The Dabick Museum of Art has published a highly illustrated exhibition catalogue, *Stories to Tell: Masterworks from the Kelly Collection of American Illustration*, to accompany this current show of the same name. Available in the Dabick Museum Shop, the book contains a foreword by Dabick Museum Director Peter Cooper as introduction by the Museum's Chief Curator and exhibition organizer, Stephen A. Kistler. Richard J. Kelly's overview "The Evolution of the Collection" is a long read entitled "The Art of the Illustration" by Kelly Collection Curator Chris Farver; and "Biographies and Catalogue of Works" by Richard J. Kelly and Deborah Alford. *Collection: Masterworks from the Kelly Collection*. If you haven't had a chance to see this spectacular show, this exhibition will give you some idea of what you're missing. Piled with beautiful reproductions, this catalog belongs in the collection of anyone interested in great illustration art.



ILLUSTRATIONS 47

BY THE SOCIETY OF ILLUSTRATORS
224 PAGES, PAPER COVER
\$24.95 (HARVARD)
\$24.95 (UNIVERSITY OF CHICAGO)

This latest volume of the Society of Illustrators annual continues the lively approach of last year's volume to showcase the year's best illustration. Designed by DA Neust of the prestigious Protagonist Design firm, this master volume presents not only the year's best illustration work, but also defines the ideas behind the art as stated by those artists themselves. Each artist discusses the "how" and "why" of their art making the annual not only a showcase of impressive art, but also an instantly-readable book that the creative process of today's top working illustrators. Founded in 1946, the Society of Illustrators is the only national institution devoted solely to the art of illustration. Its over-500 members include professional artists in the fields of illustration, cartooning, animation, graphic design, publishing, and more.



AS I SEE

BY SCOTT BRIDGMAN
REPRINTED BY
KIM OF KAYO BOOKS
MAY 2006, PAPERBACK, \$10.00

If you've ever gone searching for an original copy of Scott Brindman's *As I See It* (1993) volume, you will know that the price can range anywhere from \$100 to \$600 dollars. I've wanted this book for years, but I couldn't justify paying such a high price for it. The same can be said for other art books such as Andrew Loomis' *Cartoon Illustration*, *Art Drawing the Head and Hand*, and many others. These books are quite expensive, and to one of our loyal regulars would soon get added to reprinting lists for today's marketplace. With digital technology, we finally caught up with the situation, and the solution comes with the form of "print-on-demand" technology, a high quality digital printing process enabling extremely short print runs of custom books (you can even print one copy at a time) at the *Kim & Kayo's Kim & Kayo's* recent new website, www.kimandkayobooks.com. This book, originally published by Kim & Kayo, has been reprinted in an only published the work of contemporary artists, but also featuring a number of classic old-time books like using the same technology. The book represents a step in producing shorter editions, as demonstrated by the reprint of *As I See It*. At *Kim & Kayo*, Kim has produced a superior reproduction of the original. While the small paper stocks and the physical quality of the printing is quite different from the 1994 version, the end result is impressive. This is nothing like the old "older copies" quality of previous "print-on-demand" versions. This new technology truly revolutionized after printing is quality, and I would like to say that it is something better than "the real thing."

For anyone looking for a copy of this book, or any number of other classic books on illustration from the past, I think www.kimandkayobooks.com will fill a great need in the niche market. I look forward to using their real reason.



THE EARLY WORKS OF DR. SEUSS VOLUME 1: DR. SEUSS REPRESENTS BOUNDLESS IMAGINATION

BY SEUSS (DR. SEUSS)
REPRINTED BY KIM OF KAYO BOOKS
MAY 2006, PAPERBACK, \$10.00

Dr. Seuss' children's books have sold over 400 million copies worldwide, making "Dr. Seuss" one of the most popular children's book authors of the 20th century. The work of Seuss is remarkable art style over time is a varied illustration career that produced his best children's books, 1977's *And to Think That I Saw It on Mulberry Street*. Enclosed in *Graciously* came in a political statement, an advertising illustration, and a documentary illustration. *The Early Works* series of books collects some of Seuss' exceptional work before published work is brought back to where (with one other) back to the volume. ♥



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EXHIBITIONS & EVENTS

Stories to Tell: Masterworks from the Kelly Collection of American Illustration

February 14, 2008 through May 21, 2008

Staten Island Museum of Art, New York

Dubuck Masters of Art Chief Curator Stephen Edulis will select approximately 50 masterworks from the Kelly Collection, an exceptionally important private holding of original art paintings, watercolors, and pencil drawings made in the "golden age" of American illustration (c. 1880-1930). During this period, illustrations of exceptional quality were produced by American artists familiar with the European academic tradition and are both technically and stylistically part of that tradition. Prior to 1880, books and magazines were illustrated primarily with line engravings that conveyed little of the texture and quality of the original paintings and drawings, but now advances in printing technology led to reproductions that were near-direct copies. The exhibition will explore all aspects of this publishing phenomenon, including covers, advertisements, and the technical aspects of the production process. The emphasis will fall, however, on the visual illustrations that accompanied the narratives, such as such stars as Howard Chyau, Norman Rockwell, N.C. Wyeth, Dean Cornwell, and J.C. Leyendecker. Their compelling works became highly popular—an aesthetic mainstay much like the early cinema. A broad range of film screenings will complement the exhibition, as will an illustrated catalogue containing essays by artist Chris Farver and the collector Richard J. Kelly.

For more information, visit the museum's website at www.statenislandmuseum.org/

National Geographic The Art of Exploration

Now through May 31, 2008

The National Museum of American History

For more than a century, the National Geographic Society's illustrations have taken readers to places beyond the reach of a mere television screen or with the imagination to destinations that can be seen only through the artist's eye. Vivid and compelling, their images have allowed us to witness the beauty of our planet and look forward to the colonization of space—helping us to understand our history and the wonders of the natural world. Renowned artists N.C. Wyeth, Andrew Wyeth, Charles Knight, Ivan-Louis Jatta, Jess Lewis, Robert McAll, Pierre Hahn, Thomas Chubb, Lewis Gurney and many others are represented in this exciting exhibition celebrating more than one hundred years of National Geographic art.

For more information, visit www.nghq.org.

Flora, Fauna and Fantasy: The Art of Dorothy Lathrop

March 28, 2008 through May 21, 2008

The Metropolitan Museum of Art

During the first half of the 20th century, Dorothy Lathrop was famous for her energetic and imaginative ink drawings and watercolors. An illustrator of more than 30 children's books including the 1929 *Blueberry Award* winner *Along the Five Hundred River*, she was the first recipient of the prestigious Caldecott medal in 1926. The exhibition features over 100 of her illustrations, prints, including many covers for the first time, along with related publications.

For information, visit www.metmuseum.org.

60th Anniversary Celebration

July 18 and 20, 2008

The National Museum of American Illustration

The National Museum of American Illustration announces its 60th Anniversary Celebration, July 18 and 20. During this event, the Museum will be open both days from 10:00 a.m. to 4:00 p.m. for self-guided tours. On view these two-day sets will be a special selection of portrait images from the collection archives. Works by Norman Rockwell, J.C. Leyendecker, James B. Flaxey, Howard Chandler Christy, among others, will be included. The Museum is open year-round for guided tours by reservation only. Tickets will be available at the door—\$25 adults, \$21 seniors \$15 or mandatory with ID, children 12 or under will not be admitted.

For information, visit www.namoaillustration.org.

If you are aware of any exhibitions or events in your area, please contact us so that we may announce it to the readers of the magazine. Write to: Illustration@art.com

In the Next Issue...



THE GODFATHER



THE GODFATHER PART II



THE GODFATHER PART III

THE ART OF JOHN R. HILL by Michael Patrick Smith
An Oscar from The National Academy of Arts and Letters
Remembering Jack Fisher by Mike Wolfe
THE ARTS OF THE GODFATHER TRILOGY by Paul Gruber
...and much more!