Illustration

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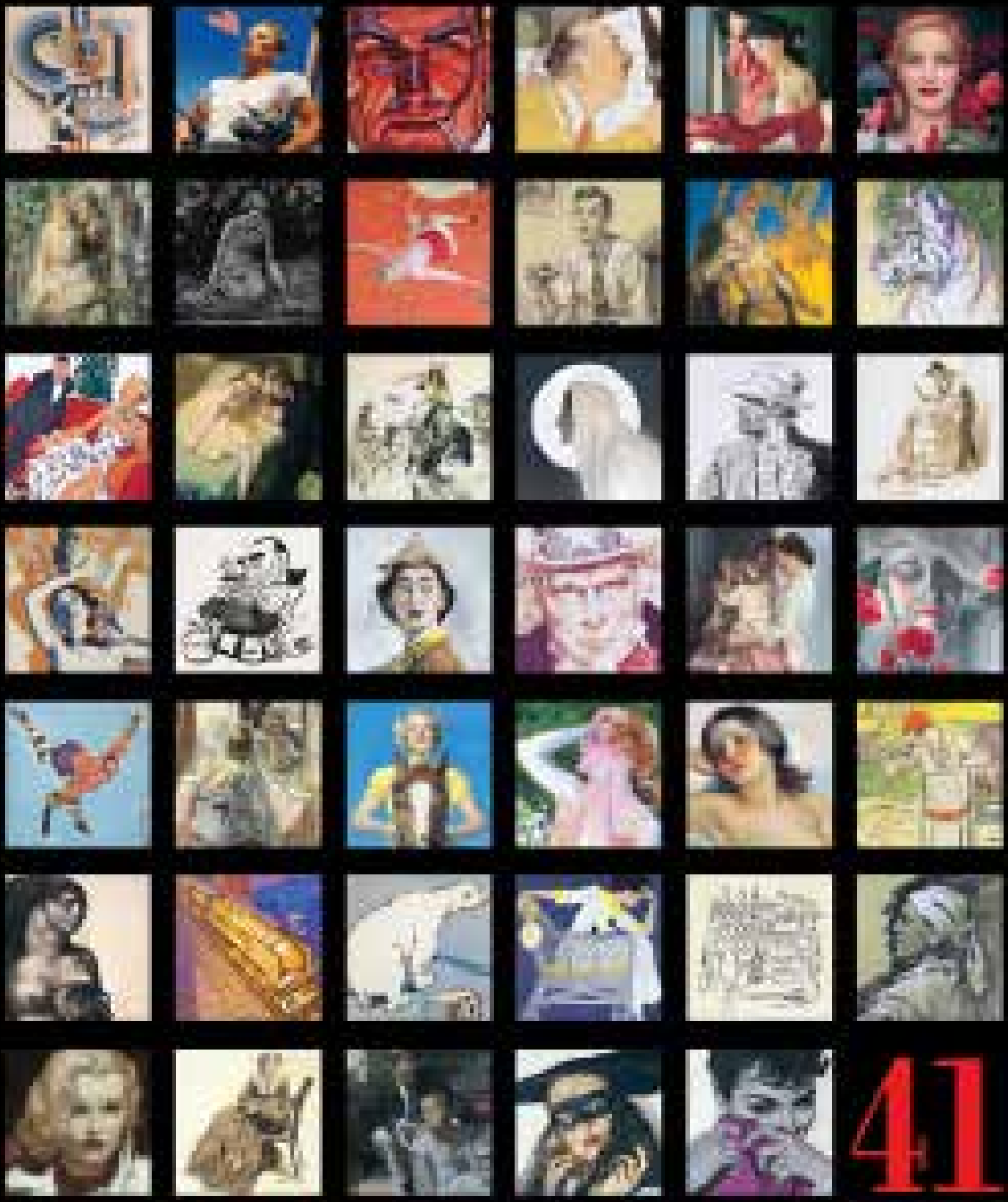

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(1877–1943)

DANIEL ZIMMER
EDITOR, PUBLISHER, DESIGNER
DAN@ILLUSTRATIONMAGAZINE.COM

MATTHEW ZIMMER
ASSOCIATE EDITOR

CONTRIBUTORS
MICHAEL PATRICK HEARN
JERRY NEILL NASON
GEORGE FERNANDEZ
CHARLES G. WARRINGTON
WYATT ZIMMER

Illustration was designed by
Edward Beierle
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Illustration

VOLUME FIVE, ISSUE NUMBER SEVENTEEN — SUMMER

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From the Editor...

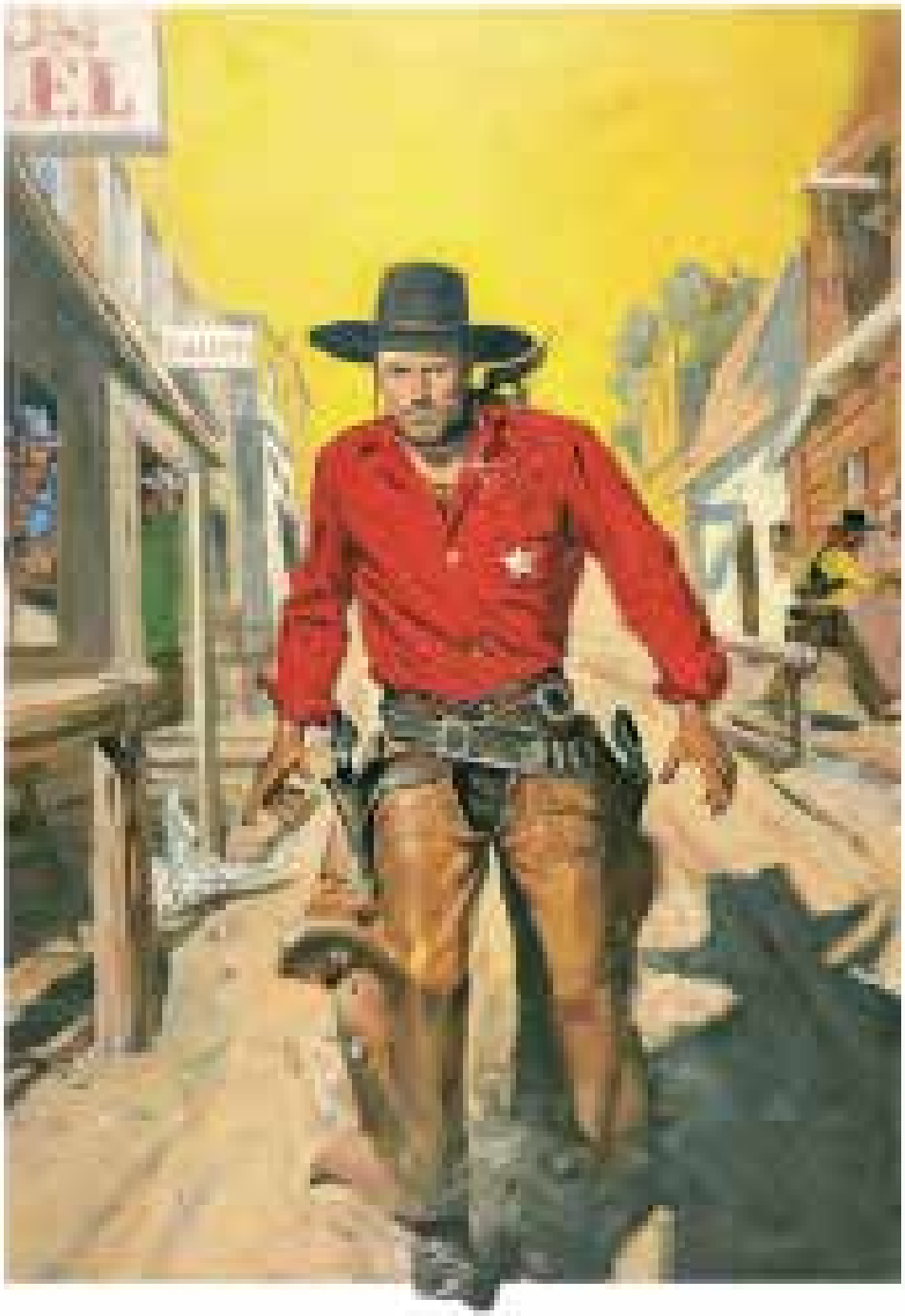
Beginning with issue number 18, the cover price of *Illustration* will increase to $18.00 per copy. Subscription prices will also increase commensurately. With the rising costs of shipping, paper, printing, and more, there is nothing I can do but to increase the price to offset expenses.

As I have said in the past, I hope that all of you will consider subscribing or ordering copies from our website. Your help in supporting this magazine and all of our efforts is by ordering directly from us.

For anyone concerned with ordering through the mail, you should know that all orders are now being shipped in sturdy new boxes designed to protect the edges of the magazine from all damage. These are the best boxes money can buy, and so far they've worked like a charm. Your copies should arrive in mint condition. They are the same boxes used to ship *Communication Arts* magazine. If you have ever subscribed to this venerable publication, you know of what I speak. Orders of back issues or multiple copies are most welcome. Send for rates, prices, etc.

On another note, I have decided to cancel *Illustration 06*, my contemporary illustration magazine. While I have had a lot of positive feedback and enthusiastic support for that title, I do not have enough time or ambition to continue producing so many magazines month after month. At some point in the future I may hope again, but for now I have to let it go. If you are a subscriber, you should expect to receive a refund check soon. Thank you for your support and for your patience.

Dan Zimmer, Publisher



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John R. Neill:
The Royal Illustrator of Oz
and more!

by Michael Patrick Hearn

The early twentieth century has been called The Golden Age of American Illustration. As reading habits and printing technology rapidly advanced, the nation's books and magazines readily embraced a vast variety of artistic styles and techniques. Howard Pyle, Charles Dana Gibson, N. C. Wyeth, Rockwell Kent, Howard Chandler Christy, Harrison Fisher, Jessie Wilcox Smith, James Montgomery Flagg, J. C. Leyendecker and Jessie Willcox Smith all became household names. Many other illustrators disappeared with the publications they appeared in. It was into the Oz books John R. Neill might have been forgotten, too, had he not been one of the most versatile designers of his day. He not only created everything from The Scrapbook Sketching Book and The Little Home Journal to Physical Culture and Photoplay. He also was a prolific contributor to one of America's most imaginative and inventive illustrators.

John R. Neill, c. 1906

Like so many artists of his generation, Neill came from Philadelphia. His family had been inspirations of him and his brother Harry and encouraged by the Hibbs to enter the garment district trade in New York City. His father came from Dublin and was a Civil War veteran. His mother was a bookseller at the local New York Dutch society. The Neills prospered during Reconstruction, but the Panic of 1873 wiped out all their businesses except the family laundry in Philadelphia. John Rea Neill was born at home on November 13, 1877. The boy was nine when his father died and the burden of raising eight remaining children fell mainly on his mother. Her parlor maid was in charge of the laundry and how-easily kept the family together.

Growing up in Germantown, a suburb of Philadelphia, Neill started drawing early. He was a natural. "Mother discovered that a supply of drawing paper and pencils diverted him from attempting his sisters and brothers and kept him content for long periods of hours," his older brother Harry recalled. When he graduated from Philadelphia Central High School in June 1895, he enrolled in the beginner's class at the Pennsylvania Academy of Fine Arts and lasted only a year. "I stayed just long enough to realize that they couldn't teach me anything," he said. Except for this brief sojourn at the academy, he remained happily self-taught. "What Neill claimed he had on his education," his brother Harry scoffed, "but this statement was to serve for he studied, scanned and took the place in one of the greatest schools in the world—our American newspapers."

Many of the young man Neill says in art school around the papers. That one where the work was in Philadelphia. Neill was not yet 20 when the Inquirer hired him as a "sub-engraver." He learned quickly on the job how to draw what he was told to do, rather on the spot or from photographs. He soon had to be fast, clear and simple. Photoengraving was still crude, so a good strong outline could always be touched up and

The accompanying Nevill drawing for illustration for The Man Who Murdered Sleep by Patricia Wentworth (1924, Pen and ink)

in printing. Like a doctor, he was constantly on call (all hours of the night or all hundred minutes) running out and sketching a story for the morning edition.

At first unaware of his future as an artist, Nell enrolled at the Jefferson Medical School to study dentistry. He had wanted to be a doctor since the time he was a little boy. His anatomical drawings so impressed his teachers that they told him they would give up medicine if they could draw like that. "The doctors and instructors at the medical school ... strongly urged me to refrain to my drawing bread," he recalled. "They gave me such encouraging pictures of a doctor's life that it made me think very hard." He said they literally "scared" him back into art.

When the big newspaper publishers in New York City raided Philadelphia for more illustrators, Nell left to work for William Randolph Hearst's yellow Evening Journal. He lasted only a few months before he was back in Philadelphia. Nell did odd jobs for paper to paper, but his longest and most fruitful period was spent on the design staff of the Philadelphia North American. Among the many illustrators who passed through the office when Nell was there was the young cartoonist Larry Semon, who later played the Scarecrow in the 1925 silent movie of The Wizard of Oz. But the North American artist who most profoundly influenced Nell was his dear friend Joseph Clement Coll. The two men worked for Hearst and shared a studio in New York until the North American hired them. "Coll was one the most creative and mixed persons I ever met," Nell said. The younger Coll was a master of pen and ink and later became famous for his pictures for Ian Hay's "Ex Mundo" in Collier's. Nell studied Coll's energetic, elegant technique with its dramatic contrasts between light and dark. Had he not died suddenly from appendicitis at 41 in 1918, Coll might be better known today.

"He showed more me [sic] how I was!" Nell recalled. "How does it what one could see." He soon graduated from the daily to the Sunday paper, illustrating everything from symbolist fantasies such as George Ade's "Fables in Slang" and Sidney Peter Rutan's "Mr. Dooley" to stories on the children's page.

From time to time he came up with a comic strip. And everything that was drawn on the premises belonged to the paper. Nell was pleased with his success by freelancing at occasional book assignments and did some advertising. He took a brief sabbatical from the North American when he married Alice G. Barrett on December 3, 1913, and they honeymooned in Europe. On their return, he rejoined a cultural Gemeinschaft at Devil's Half Acre near Carversville, Pennsylvania, for a summer house and opened a studio on fashionable Chestnut Street in Philadelphia.

Everything changed in 1914. "The stage was blazing with the success of L. Frank Baum's Wizard of Oz at this time," Nell recalled. "and the owner wanted the publishers to see me in [a theatre] a crowd." Baum and W. W. Denslow, the original illustrator of The Fantastical Wizard of Oz (1900), slanked over the production of the musical extravaganza based on their best-selling children's book at 1902 on Broadway. But neither were rewarded Denslow for the sequel. He let his publishers, The Reilly & Britton Co. of Chicago, choose the illustrator which he was interested in California. Everything was riding on this new project. The Marvelous Land of Oz was the very first title on the new company's very first list. They needed to get quickly. Baum did not turn in the manuscript until March, and Reilly & Britton wanted to issue the book as early fall as possible for the Christmas trade. They had to find someone who was not only imaginative but also fast. They knew Nell's work in the Philadelphia papers and immediately sent the story to him at Carversville, but he did not get around to reading it for a while. He was discovering a series of little pen-and-ink books for Henry Altemus of Philadelphia, in addition to his newspaper and advertising obligations. When he finally read the manuscript, he readily and enthusiastically accepted the assignment. Even Oz. He never expected that it might turn into a more profitable annual task.

Reilly & Britton thought that Nell "caught the spirit of the author's grotesque imaginings in adventurous fashion and in his humor and technique his work takes equal rank with

"Boy Sees Treasure Island" illustrated in treasure island (adventure illustrated in myths, magic and mystery: click illustration)

[illegible]

W. W. Denslow." Neill, unlike his predecessors, was less a decorative than a narrative illustrator. But as W. he was still developing as an artist and had to rely on the earlier pictures in his work for The Marvelous Land of Oz. His characters were similar to the way they were portrayed in The Wizard of Oz, and Neill resisted playing with the whimsical architecture of Oz that Denslow introduced, as the publishers observed. Neill went even "a step beyond Denslow as an illustrator of children's tales, having added here and there a sketch whose dainty charm and genius of feeling will quickly appeal to the sentiment of the young reader, as much as the other fantastic creations will arouse his sense of the humorous and grotesque." Reilly & Britton were so pleased with Neill's work that they had him illustrate Baum's most important fantasy John Dough and the Cherub (1906). The artist felt even more confident with the text Ozma of Oz (1907) and broke completely free of Denslow's influence in Dorothy and the Wizard in Oz (1908).

Neill was constantly honing his craft. He made exhaustive studies of Liv models, made sketches, to get an impression, a gesture or the look of a face just right. He became an expert at choosing the elegant lamps and the square-faced grandfather clocks of the period. He kept an eye on the changing fads for costumes and architectural details. He visited museums and libraries where he filled sketchbooks for future reference. He also learned to draw animals from the inside out. He and his fellow illustrators often posed for one another before the mirror or camera. His nieces, Sharon and Barbara, acted as Dorothy and Ozma of Oz, and his French bull terrier doubled as Toto.

1909 was Neill's busiest and best. Beginning in March, he drew for the North American Syndicate one of the most elaborate and imaginative of early comic strips, The Great Journeys of Nip and Tuck. This wild and whimsical all-in color Oz-like Sunday page was a weekly rival to Winsor McCay's more celebrated Little Nemo in Slumberland. In addition to his newspaper work, Neill began illustrating dozens of classy teenage adventure books for Henry Altemus. Neill knew this was only backwork, and most of it appeared anonymously.

As proof of the artist's growing recognition, Reilly & Britton issued their exhibition Neill's Oz Books—Denslow's Wadsworth Longfellow's Evangeline (1909) and Hiawatha (1909), John Greenleaf Whittier's Snowbound (1909), and Edgar Allan Poe's The Raven and Other Poems (1910). These tastefully decorated collections of classic American verse were designed to compete with Rolfe Merrill's more illustrated by Howard Chandler Christy, Harrison Fisher, and Arthur I. Keller. The elegant line and wash drawings as well as the plethora of decorations in these volumes demonstrated the artist's vast versatility. William Cullen Bryant's Thanatopsis and Other Poems might have been the finest edition of Neill's Oz Books had it been finished. But the covers still survive (see reproduction) and the fifth volume was never published.

[illegible]


Miss Cottingley

Portfolio advertisement for the new titles: a little Dorothy and college

Illustrated portrait of Baum in a drawing by Neill, c. 1914

Also in 1908, Neill drew perhaps his most exquisite illustrations for *The Road to Oz*. The Emerald City never looked more magnificent than in these gatefold Two Rainbows Duotone-tinted, Reilly & Britton, on much of woodcut, dropped the color plates and printed the pictures on different colored paper that matched the clothes of Neill's fairies. For the next edition, which was replaced to be the final Oz book, *The Emerald City of Oz* (1910), Neill painted a splendid suite of 16 watercolors, the most elaborate pictures he ever did for the series. Neill pressed in this book that he was so much a master of fairies, illustrators as were his George contemporaries Arthur Rackham, Edmund Dulac, and Kay Nielsen. Neill even played with collage by pasting bits of newsprint on his portrait of Miss Gumdrop. Through other books illustrated by Neill to display the same ambience and luxury of the color plates of *The Emerald City of Oz* in its watercolors was Paul. Carl B. Gardner's own forgotten fairy tale *Peter and the Princess* (1908).

Editors Daniel Jones relied on Neill's and Shute illustrations to sell their books. Neill was now wherever the work was. By 1911, he resigned from the *North American*, to dedicate as a magazine illustrator, when his editor Hayden Johnson left the paper for *The Saturday Evening Post*. Neill was a frequent contributor to the Curtis Publishing Company's other successful periodicals *Ladies' Home Journal*, *The Country Gentleman*, and *Boys' Life*. He drew for many other important national magazines, *Collier's*, *Century*, *Everybody's*, *McClure's*, and *Youth's Companion*, as well as for many obscure ones including *The Unique Monthly* and *New System Monthly's Magazine*. His work regularly appeared in popular women's periodicals, *The Delineator*, *The Designer*, *Good Housekeeping*, *McCall's*, *The Modern Priscilla*, *Vogue*, and *Woman's World*, and occasionally in the more specialized women's journals such as *Photoplay* and *Practical Cabinet*. However, Neill's longest and most profitable association with a magazine was with *Pictorial Review*. Its editor, Arthur T. Vance, became one of his best friends, and Neill sometimes went sailing on Vance's private yacht.

Neill settled in New York in 1913 in the heart of America's publishing industry. His studio on 23rd Street became a regular meeting place for artists, writers, and editors, and he eventually joined the Society of Illustrators and the Salmagundi Club. His friends included such prominent illustrators as Franklin Booth, Arthur William Brown, C. D. Falls, J. R. Cocker, Wallace Morgan, Henry Raleigh, and Everett Shinn. Cooper was a real clown. He chose to share the studio with Neill because of the "unmentionable visitors." Neill was witty and "gifted decorator and a thoroughly delightful companion. Despite her natural ambition, her unmeasured humility. He never called himself "an artist," but he was proud to be "an illustrator".

Hal Foster, Angelica Rescued, c. 1939. Pen and ink.

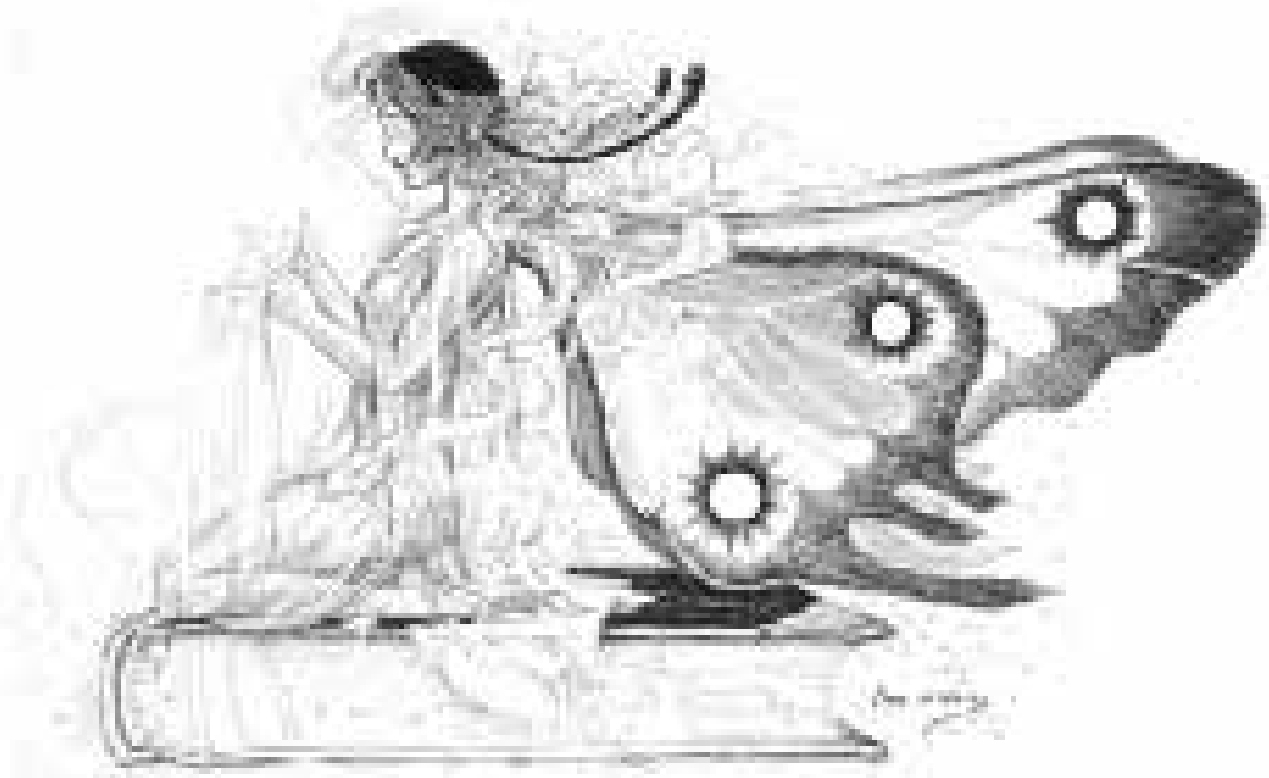

Illustration for "Her Beautiful Abdomen a Kind" by Ellis Parker Butler, published in *Pictorial Review*, April 1921. Pen and ink.

Portrait of Neill's wife, May J., 1930. Ink wash.

A reporter once described Neill as "a man of small stature, muscular and nervous." He was a typical charming, dapper black Irishman, dark, tan and wearing complacently, with dark hair and eyes. He could have stepped out of one of his drawings. Understandably his first marriage ended in 1917 when his wife was granted a divorce on the then conventional grounds of desertion. The next year he fell in love with the lovely actress Isabel Lewis (Mrs. Margaret Carroll (born Margaret Louise Gilmore), then appearing on Broadway in "Miss Petticoats" in The Silver Lining. They were married in 1919 and had three daughters, Natalie, Antonia, and Jane. He passed on to his children his rich imagination, great creativity, and delightful sense of humor.

Neill became well known among editors for his speed and dependability. He usually illustrated whatever they gave him.

Love stories or adventure tales or sentimental verse made no difference to him. He could handle anything, and did. Among the popular writers with whom he collaborated were Rachel Lyndon, John Kendrick Bangs, Henry Jones Wilson, Harold Bell Wright, Annie Hillman Johnston, Lorna Moore, and Clarence Rowden, who later worked on the screenplay of MGM's *The Wizard of Oz*. One of Neill's most prestigious magazine assignments was the serialization of Ian Hay's popular *Happy-Go-Lucky* (1912) in *The Ladies' Home Journal*. And he was also commissioned many times by Ellis P. Neill.

He worked in watercolor, gouache and color ink washes, but he was primarily a line man. Neill was a master of pen and ink. "Although this art is particularly remembered for its magazine covers," observed the art director Arthur L. Guptill, "his technique, compositions and draftsmanship were equally outstanding." He praised one of Neill's pen-and-ink drawings for "the great variety of line and tone in the light's many subtle moods." His father explained in his book *Drawing with Pen and Ink* (1930), "The use of black accentuates the effect of luminosity of the whole, yet considered as a consequence of the attempt to produce the desired impression it is a difficult subject, natural and beautifully selected." The artist spoke to Guptill about a rational example was one of much of Neill's work.

Although he made several attempts, Neill never quite broke into the more lucrative full color magazine cover trade. That was where the real money was. On average, Neill received $200 for an interior pen and ink drawing while another artist might be paid $1,000 for a cover painting. Neill was constantly prolific. He felt most of his work as an illustrator was never to be remembered. He did not always bother to sign his pictures and sometimes he referred to a pseudonym—"Jean Hay," "Ray H. Jackson," or simply "Illustrator." A relatively small percentage of his countless drawings for books and magazines survive. His publishers at the time were in the habit of returning his originals and many of them vanished along with the items that contained them.

'Woman with raven' illustration for Graham's magazine, 1845. Pen and ink

Art that is out of this world.

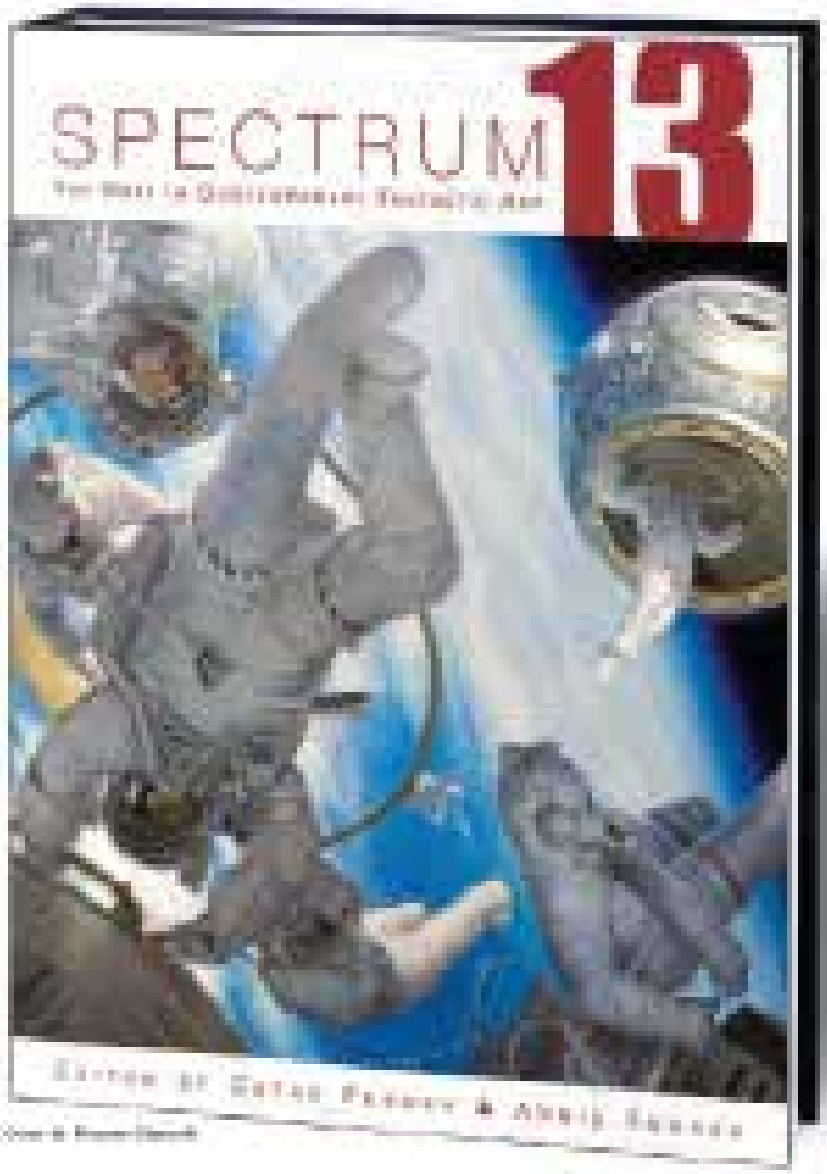





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Illustration for "Hall o' the Hill" by Robert Isaac Dinwiddie published in *The Housewife*, 1918. Pen and ink on

Although humorous work for the Saturday Evening Post made Neill's name, the juvenile magazines, perhaps because they paid less than the adult ones did, his most important recognition was Boys' Life, the official organ of the Boy Scouts of America. It provided Neill with steady income and many of his best pictures for children appeared here. Quite a few of these were later reprinted in The Boy Scouts Book Book. Neill occasionally illustrated other children's books outside the Scouts' orbit, such as Tudor Jenks' "The Magic Wand Series" in 1905 and "Mamma" Illustrated Story Tales Series" the next year. He also provided several handsome watercolors to Andrew's Fairy Tales (1913). In 1916, Neill illustrated a few stories for seven for the children's page of the short-lived monthly The Housewife. "It is fun to paint," he admitted. "I get $2.50 for the illustration and $45 for the picture, but I guess I'm not much of a painter." As for the Dr. books, he was paid $400 for each title, plus penny a copy royalty.

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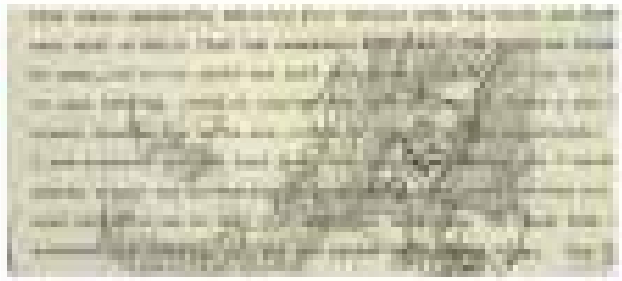

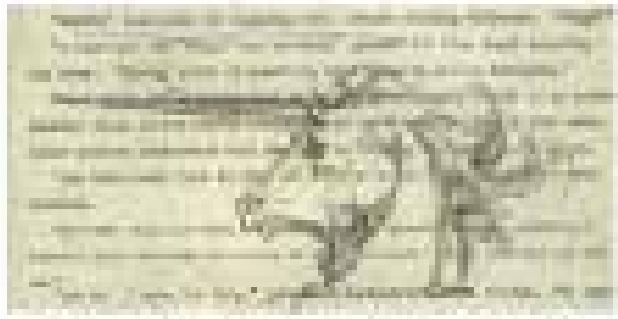

Neill's sketches made directly onto the manuscript for p. 6 (L.) and 7 (R.).

Nothing could have been more challenging for an illustrator than Bacon's saga, but Neill succeeded brilliantly. His action and humor captured young readers at once, and his superb technique held them fast. Every character in a Neill drawing is always acting or reacting. Every single line serves a purpose. He filled his pictures with all sorts of amusing little details (you always manoeuvred to the rear that fascinating children). Neill's compositions were just as lively as Bacon's descriptions. Soldiers, Greeks, kings, bowmen, Thebans, Persians, Egyptians, Hittites—a cast of thousands—Neill could illustrate anything Bacon could think up.

The author always provided the publishers with a carbon copy of his latest discovery that they then sent to the illustrator. Neill devoted a month every year to preparing the pictures. When the manuscript arrived, he usually underlined in blue the passages he thought needed illustration while he read. He then sketched on the manuscript right over the typescript. Many years later, Neill explained to Peter Jones, a collector of his work, "I used to paper all hand-lettering pencil lines, and then, using brown and white paper, I would work out the drawings. The whole business was very laborious."

He then painted a big sheet of Bristol board and began to pencil in the general compositions on the illustrations. Sometimes he quickly sketched the figures on the mount to get the body language just right, and later added the clothes. He was always right-handed, drawing in the picture progressed. Then he made the final drawing in India ink and wiped out any further erasure of pencil. He never worked to scale but rather drew several times larger than the actual size of reproduction. He chose and prized each technique that reduced to only a fraction of the original vastly increased the drawing's clarity. To save time, Neill occasionally took a classic drawing he could use for certain entirely different purposes and at the last minute cut and mounted it as a picture for the latest Bacon story.

Bridgeman Images from The Fairy Book: The Best Stories of the Best Authors for Children (1913). Print and text

Remarkably, Rackham was one author happy with Neill's work. He was especially disappointed with the pictures for his fairy tales. The Sea Maiden (1901) and The Island (1911). "Perhaps no author is ever satisfied with his illustrator," he observed to Neill in October, "and I am very characters and incidents are different to those that arose that I fell so appreciate his talent." Rackham looked almost all to read Cox the Dr Dolittle, and Evans thought the problem was Neill. He requested through their publishers that the artist never have whom Rackham was in love over the summer of 1911 so they could go over the pictures for the next year's book. The Patchwork Girl of Oz, While Evans had an opinion about the beauty of Neill's illustrations, he wanted him to put more humor in them. When Evans complained that the Patchwork Girl's mouth was "too red ... was as little as the other sketches," Neill sensed the broad and redrew it. Evans asked that he give the phenomenal Woggle "more of an animal appearance—less wooden" and Neill came up with a new concept for the peculiar character. "I like Rackham Neill, and treasured my books before I illustrated professionally," the writer reluctantly acknowledged, "perhaps I unconsciously dispose my pictures work through my eagerness to compare the books." Neill was eager to please and provided some of his most accomplished pictures for the book (in 1911, the illustrated the six "Little Wizard stories," that Baum's fantasy novel that year, in the same genre as The Patchwork Girl of Oz, and so no changes showed up in both publications.

"Rodney W. Nutt" Illustrations Pictures Inc

Illustration for The Scarecrow of Oz, 1915. Pen and ink.

To see them as one production soon, the subsequent series fell toward a formula. Each book now contained 12 color plates that Neill drew in ink. The printers later added the colors and only occasionally according to the artist's instructions. Baum suspected that Neill, so caught up with other work, was once devoting less time and care to the artwork than previously. "There is a pervasive lack of humor," he complained. The pictures in The Tale of Oz (1914) and The Scarecrow of Oz (1915) did appear a bit slapdash when compared to his earlier work. "It seems to me that Mr. Neill reached the climax of his good work in The Patchwork Girl and has fallen down in Ozma and The Scarecrow," Baum told Reilly & Britton. Perhaps the most ornate pictures Neill drew for Reilly & Britton: The Royal Book of Oz Wedding Book (1914) stemmed from time he took on The Tale of Oz. Baum was furious when he saw Neill's Wizard of Oz Toy Book (1919). This cut was back-cover text written Baum's knowledge or approval, and he thought it was a violation of his copyrights. Baum might have been more sympathetic had he known that Neill's marriage was breaking up.

At other moments, Baum's spirits improved. "Mr. Neill is good," he finally admitted, "and perhaps we could find no better." He thought Rinkitink in Oz (1916) was "an interesting book" and wrote the publishers, "Mr. Neill seems to have been at his best in the illustrations, and the book is an attractive one should be called Baum's favorite Book for 1916." By the time The Lost Princess of Oz came out in 1917, Baum harbored no more doubts about Neill's abilities as an artist. "The pictures are exceptionally clever and attractive," he wrote his collaborator, and invited him to visit him in Hollywood, where he was now living. There were no more hard feelings. "I'm so sorry you're here and we probably for several years," Baum added, "as I remember our former hobnobbings with real pleasure and think we would harmonize if we were taken together in the same cell." But Neill never made it to California.

After Baum died in 1919, his publishers, now The Reilly & Lee Co., hired an experienced Philadelphia newspaperwoman, Ruth Plumly Thompson, to continue the series that had grown up on the Oz books and proved to be a surefire success in Baum. Neill never Reilly & Lee knew much he enjoyed reading and illustrating her work. He thought Kabumpo in Oz (1921) was one of the best and said her "unique inclination on having succeeded in a subject of such superior qualifications to continue the work of supplying the Oz books." He went to extremes to let pictures "the whimsical, the bizarre, the extreme, and the sly" he found in her writing. "Every feature of the child appeal is handled with the greatest skill" he assured them.

Contemporary respect and admiration for Neill as an artist was unbounded and they became great friends. "Perhaps no ink lover was one of the real treasures that added to the pleasure of writing Oz adventures," she admitted. "And we were before we were but have been able to bring to Oz, as Baum did, the warmth and enchanted characters of Oz." Her friend's love of adventure in he "is completely unpredictable, endless discoveries, and always new delightful persons. Let us run, a few and take forever hypothesis, watch ancient in a cup of tea and start rustling." As another contemporary observed, "It is impossible for him to attain that romancing about the most casual things." Thompson was delighted that he also illustrated her Christmas book, The Curious Cruise of Captain Long (1926); When the King Became Ignatius approached her in 1926 on a new Oz series only that she would write and Neill illustrate, they produced a book a year, in most years until Neill's death. Neither Thompson nor Neill could really spoil the new in more than weekly on the Sunday funny papers.

Illustration for The Lost Princess of Oz, 1917.

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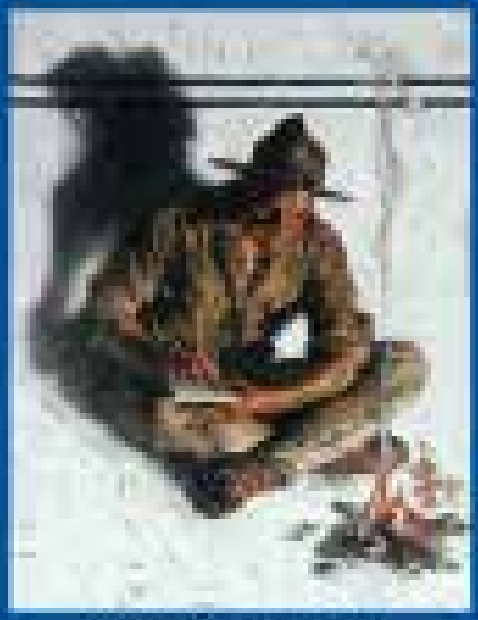

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Scratch drawing, magazine illustration, c. 1920s. Graphite and scratching tools

Magazine illustration, c. 1920s. Graphite and ruled work highlighted with white

Thompson and Neill kept On Silver Among the Bronzes. America was changing and Neill had to keep up with the times. It was the Jazz Age. The Flapper replaced the Gibson Girl, so Neill had to develop a modern style for the magazines. During the decade, he relied less on the precision of his pen-and-ink work that was a fixture of pencil crayon or charcoal for half-tone reproduction. There was a new freshness to his drawing. Thompson said that his time-limited characters "lively exploded across the pages of the books and illustrations in L. Frank Baum and [I imagine] them." Neill's portraits were always recognizable. There was always a touch of caricature even with the most loved subjects.

Illustrating was not his only interest, however. During the post-war economic boom, Neill looked into other ways to make money. He used his magazine earnings to buy apartments in New York City and rent off to Grace Monroe, to invest in a silver mine. All that he gained of the trip were colourful pictorial drawings of the people he met. In 1925, he built a house in Kensington Gardens, Great Neck, New York. This was the part of Long Island where the author's Dutch ancestors settled in the seventeenth century.

Confident he could do a better job himself, Neill designed the house as an early split-level on the old English Provincial style. His son, Peter, built a tennis bottom. He learned to adapt his original plans to problems as they arose. His studio was the centre of the household and became a haven for his three girls and the other children in the neighborhood. One of his daughters' friends described the studio as "a large quiet room on the third floor of the house with wonderful light, many pictures, colored pencils, sets of paints and glass, and marvelous scraps of very important papers all over the floor and somewhere you looked." There were pictures everywhere, too. Neill never explained his daily routine: "I get up at seven in the morning, and work sometimes as eighteen hours during working. Oh, I sometimes play a lot of cards. But, then, you know, the children upset one's plans. ... They always are trying to get pencils, crayons, and papers, and we then get down to real work." Neill called himself "the highest priced successful caricaturist in Georgetown." "Oh, yes, we work hard," he admitted, "but we have such a good time."

'Aghast to join arms into one swing' illustration for Peter and the Piskies, 1930, Illustration

'Fun & Frolic.' Preliminary color sketch for Hecht-Lafler's mural, c. 1934

Children's mural design for the Lafler's, c. 1935-1936

Neill was universally kind to his young readers. Whenever a child asked for a drawing, Neill did, but because so many asked, Mary Lafler also wrote him. Her favorite fans were Elgood and Mona Lafler, the owners of The Land of Oz Gift Shop in Bye, New York. He gave them pictures from the Oz books and designed their bookplates and a Christmas card each year. When they wanted something special for the mantel in their Land of Oz home in Massachusetts, Neill painted an elaborate mural of all the famous Oz characters on parade with Mona Lafler as Glinda the Good.

The Great Depression devastated the previously flourishing American toy manufacturing industry. Many leading periodicals including *Parents' Magazine* folded. Those that did survive commissioned fewer illustrations in favor of using stories in photographs. The real death knell for Neill's work was quickly going out of style. Frustrated with rejection, he developed insomnia. Neill's most reliable source of support now came from the "pulps," cheap monthly adventure magazines. Neill often sought handmade dress the headquarters for an entire issue of *Argosy*. He admitted that the "monetary recognition and scope" of these assignments lured women greatly expanded his focus. "The sex and love stories and all the open places give me a real kick when I'm drawing them," he said, "though sometimes the space for pictures is limited." He was also thankful for the generous rates the pulps paid. "Ten rounds ourselves for said for the drawings of Mr. John R.

John R. Neill

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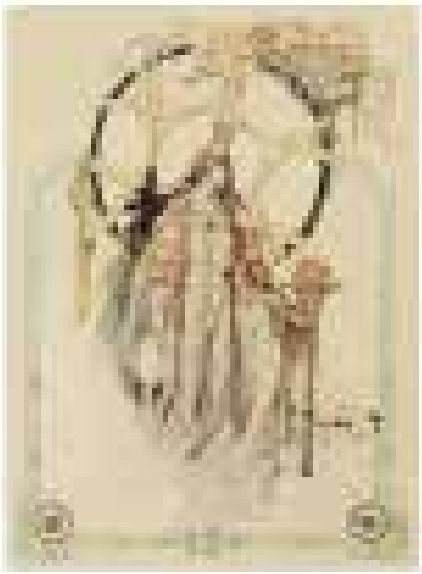
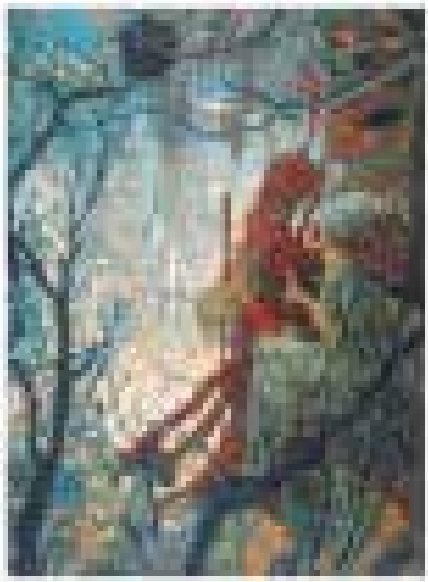


"Dorothy, Ozma and Glinda"
Published in
The Emerald City of Oz
1910

Item #7

"King Fairy and Princess"
Published in
Peter and the Princess
1920

Item #10



"Hollow Invincible"
Published unknown
circa 1918

Item #6

"Prancing Steer"
Unpublished cover design
for *Pictorial Review*,
circa 1918

Item #11

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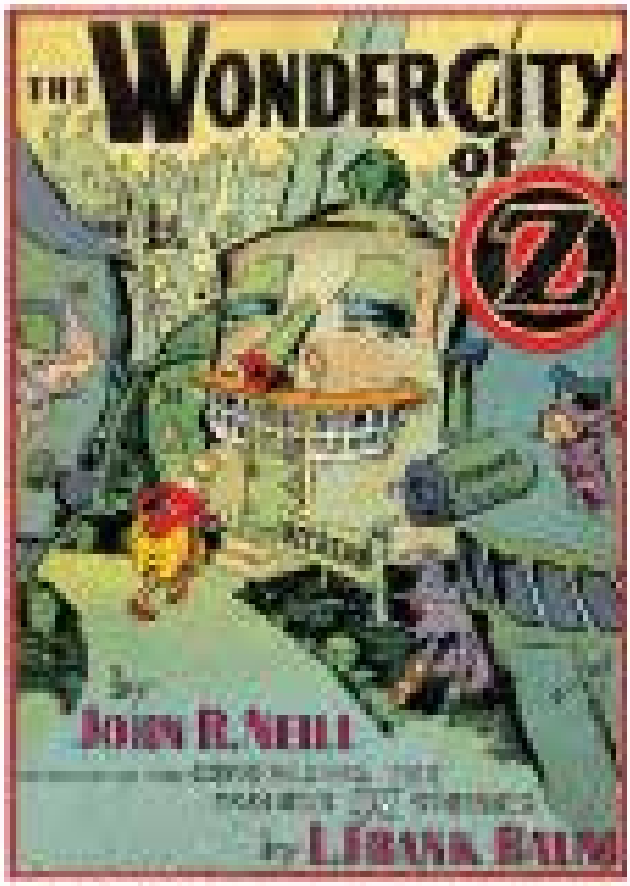
Gaun kinga-lan hão-oa ma ão Pêkuna. Ão-lanaão ra-kinkãi-kuaã

Neill," wrote James Thurber on the Oz phenomenon in 1944. "After doing more than three thousand drawings, he keeps up beautifully." Having to rely on his monthly check from Reilly & Lee, Neill once joked the publisher he'd rate at Mole for him to announce the arrival of the redcurrant blue envelope from Chicago.

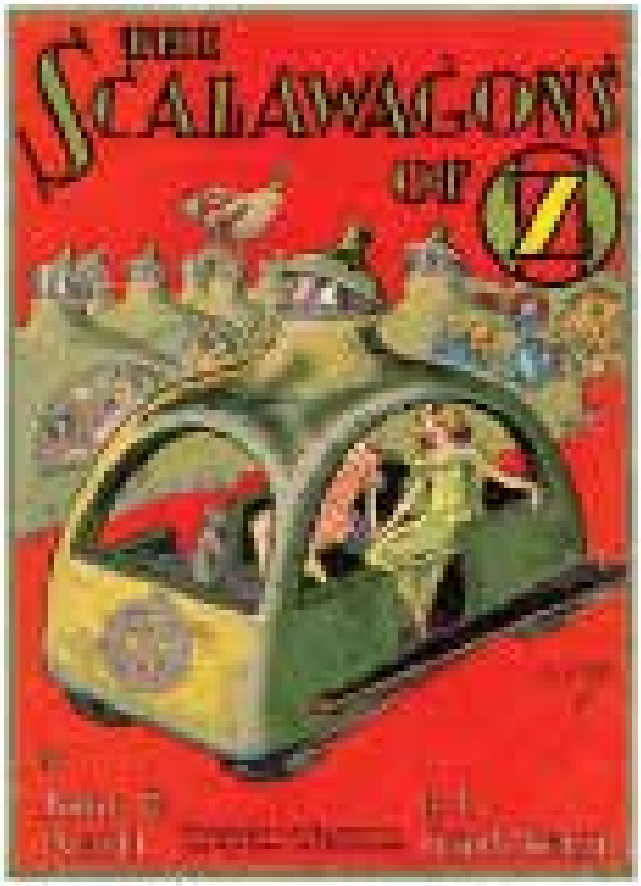
To save expenses at the height of the Depression in 1931, the Neills rented the house in Great Neck and tried to eat corncob in Florida and Vermont, then back to New York City and more Connecticut and finally Long Island. On their travels, Neill often took out his watercolors and painted quick impressionistic sea or landscapes. But no place quite suited them. They had to economize even further when nearly sold the gulps dried up. The only thing Neill could depend on was the Oz Books. Although his wife was never keen on the idea, he really wanted to move to the country where they could grow their own food. In 1936, they finally found a farm with a stone house and a barn on a mountaintop in Hamden, New Jersey, where the country work came together. They called it "Uplodura." Conditions were primitive at first with no electricity or running water. Despite failing health, Neill did much of the work around the place such as building stone walls and painting the living room.

Neill was also a wonderful storyteller and entertained his daughters with tales about Daddy and Mommy Bird, the birds they'd see, and the full fairy from Lamp of the nearby fairy lamp. Many years, Neill worked on and off on an original adult fairy tale, "The Enchantress" that he finally

Illustration for The Land Beyond the Sky, 1915



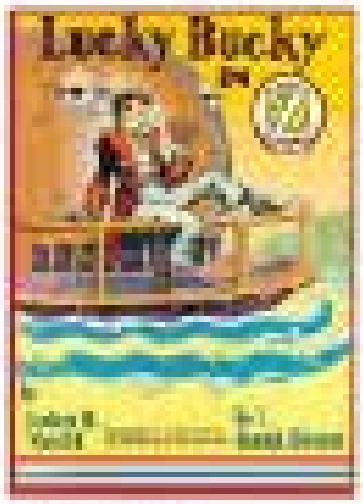
The Wonder City of Oz, 1940



The Scalawagons of Oz, 1941

wrote and illustrated. He struggled with several drafts of the story but never found a publisher to take it on. His muse for this unfinished, unrelated project many extraordinary pictures that intermixed the bizarre with the beautiful. They were some of the most accomplished drawings of his career and almost all remain unpublished.

When Thompson suddenly arrived from Oz in early 1939, Reilly & Lee hastily asked Neill to continue the series. As he was to work under and illustrate the stories written by one of the tales he had been telling his own children and dispatch only his portfolio of unused pictures to Chicago, the book, although a very little Ozzy to elevate to the first rank, is enlightened. *The Wonder City of Oz* (1940) with some of his most elaborate drawings, is Neill's shortest. Reilly & Lee turned it in so quickly it was to be a ghost writer who carelessly overlooked some of the rules. Neill felt less pressure with *The Scalawagons of Oz* (1941) and *Lucky Bucky in Oz* (1942) and they were published nearly as he wrote them. He had completed the story but none of the pictures for another six books. *The Runaway in Oz*, on his desk from a heart condition on September 19, 1943, just a few weeks short of his 66th birthday.



Lucky Bucky in Oz, 1942

"He was one of the very few who could be able to do justice to characters as perfectly as Oz deserved," said Frank Thompson. "Well at the last and not till the books where other artists took over." She believed that Neill was one of the outstanding illustrators of his generation, and on his own received the honor he so rightly deserved. In all, Neill illustrated 15 Oz books, but they were only a fraction of his extraordinary achievements as a designer. He made significant contributions to the development of commercially ornamental American newspapers, magazines, and book illustration. If he has been neglected, it may be because there were so many remarkable artists of his era. He did not seem to quite fit into his own time. Maybe his hyperobsessive, almost Victorian work ethic did nothing to encourage one's interest in his work. John R. Neill's work will live as long as people like to dream.

—R. John in Michael Patrick Hearn

The author wishes to thank Jack Neill, Reilly, who has made this article to me possible, provided his valuable assistance in researching, assembling, and editing the material in this article as a member of his family, Nancy Neill Thomas, and to the International Board of Oz Clubs and his wife Ted Sarah for the previous contributions from their collections.

Illustration for Peter and the Princess, 2021. Gouache on toned board

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SPRINKLING MOON DUST ON THE UNIVERSE

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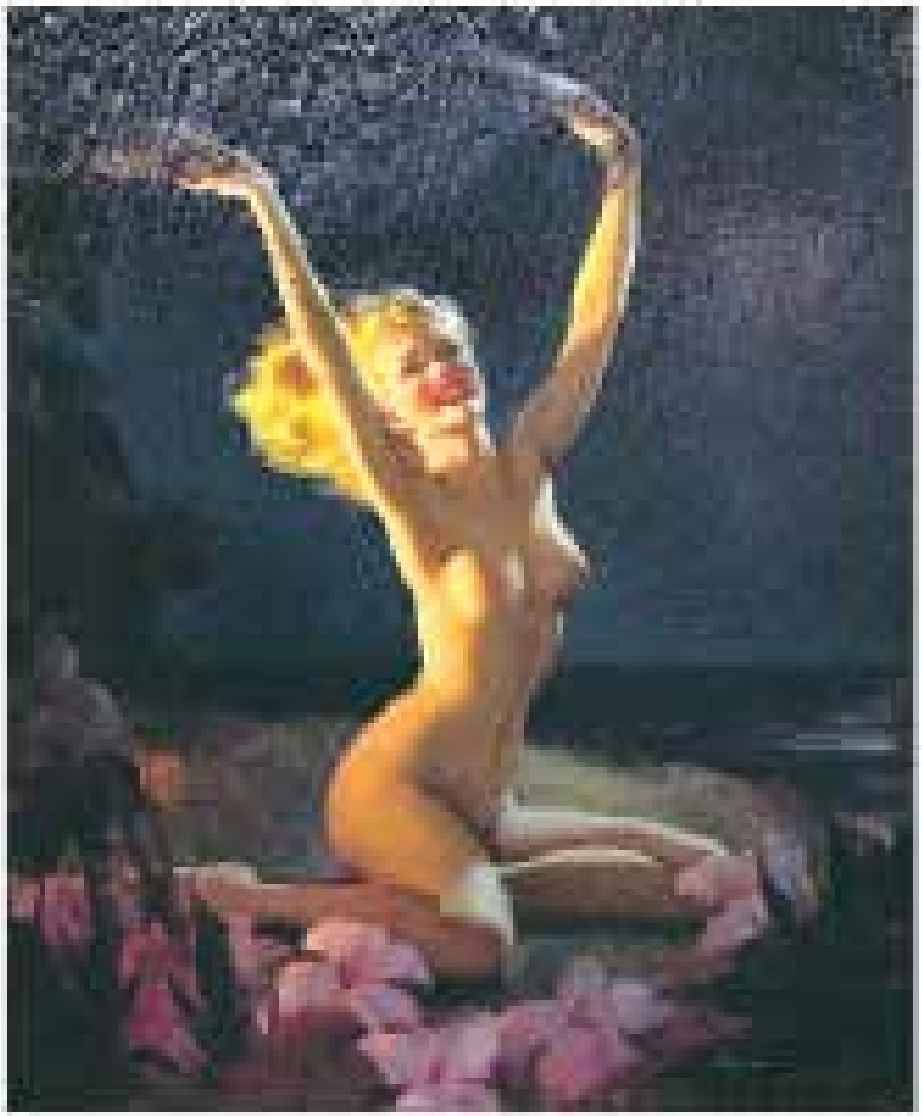

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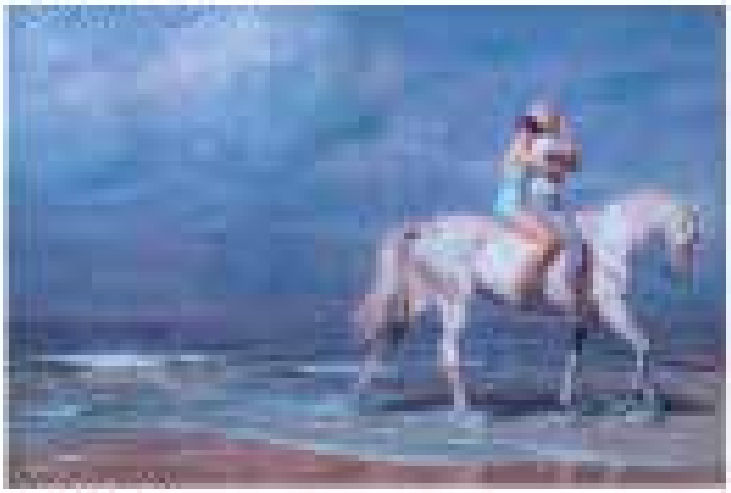

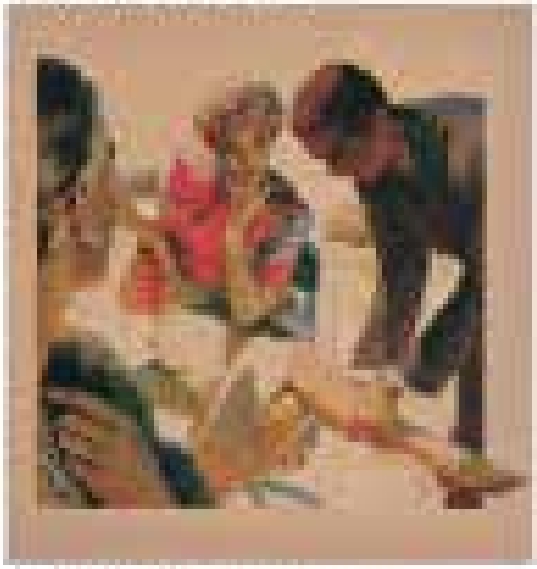

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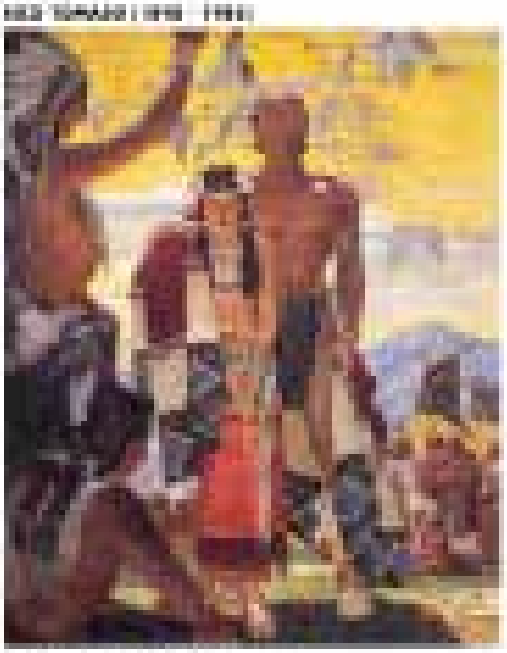

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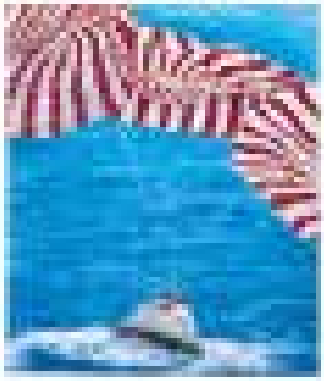

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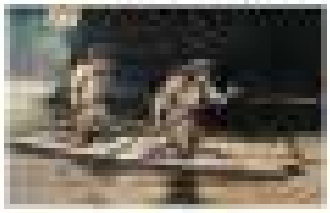

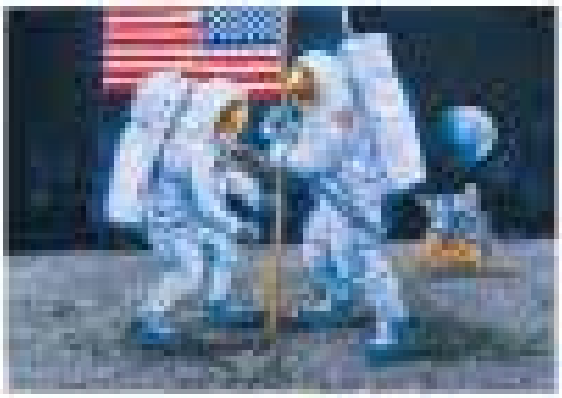

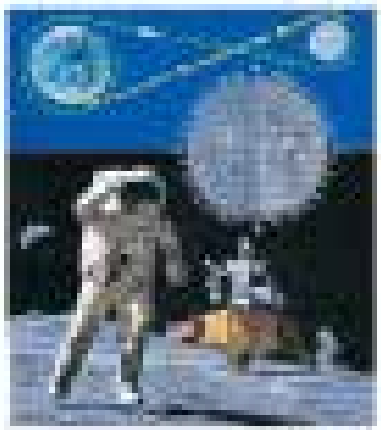

CHARLES G. MARTIGNETTE

P.O. BOX 218, Hillsborough, Florida 33559 USA Tel: (813) 645-1474 Email: CharlesMartignette@mac.com

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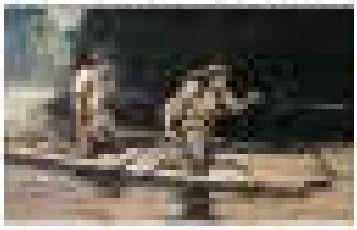






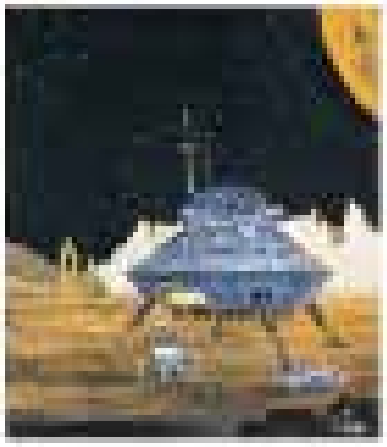


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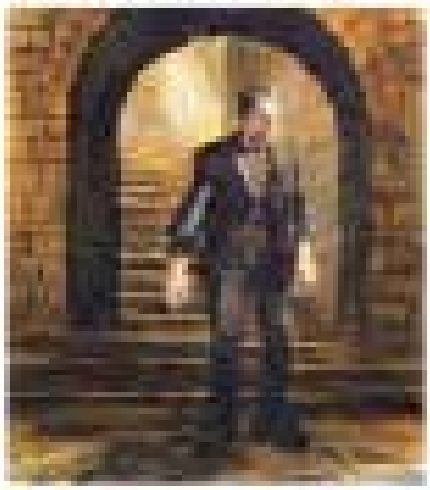

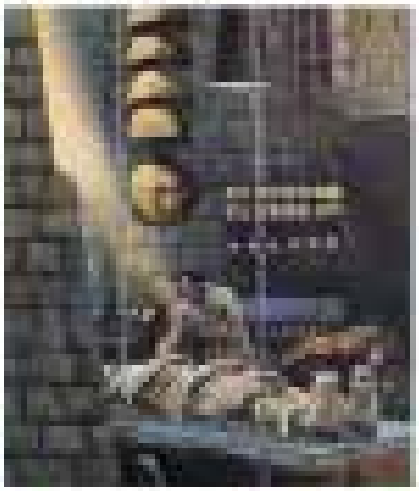

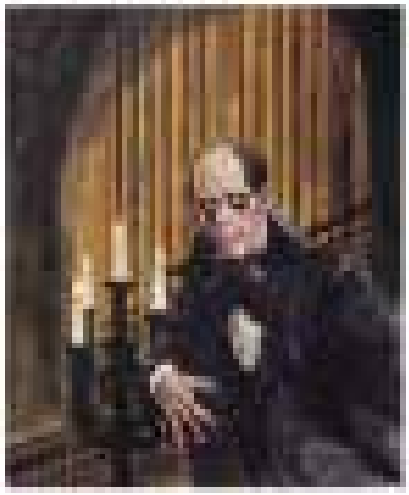

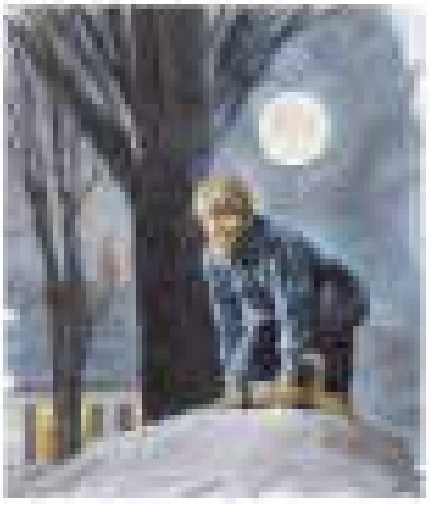

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Street Fighting, 1920. Oil on canvas. 180 x 151. Image courtesy of The South Shields Art Gallery

Harvey T. Dunn
Artist and Teacher

by George Fernandez

GLIMMERING ALONG THE HORIZON

Harvey Thomas Dunn is best remembered as a brilliant illustrator—one of America's greatest—whose career spanned four decades, beginning in 1903. Illustrators were in great demand around the time; many were celebrities, caught up in a society insatiable appetite for information and entertainment through magazines. This was illustration's Golden Age.

Over time, Dunn became a pioneer of "higher art," a National Academician, with his prairie paintings bridging the abyss that has existed among critics throughout the 20th Century between illustration and fine art. Abstract Expressionists, however, is the fact that he was also a great teacher.

Harvey Dunn in his studio, in pastel, c. 1920s (Image courtesy of The South Dakota Art Museum)

Harvey Dunn was born into a sod hut on a claim in 1884 to Thomas and Bertha Dunn, homesteaders on the South Dakota prairie. The life of homestead settlers was harsh; they existed only through backbreaking toil. Raging blizzards, sweltering summers, and insect attacks were everpresent threats to a harvest. Families were isolated and struggled to survive, but there was great beauty in the land among the rolling tall grass and beneath the sky that seemed to go on forever. This is where Harvey spent the early years of his life—immersed in the sights and sounds around him.

Thomas Gilcrease, a Dunn student and friend, observed: "It was hardly the environment that would nurture sensitivity and creativity in a man. Unlikely that the calloused hand on the handle of the plow could ever deftly touch an artist's brush or that the plowman would ever have reason to do so. Harvey Dunn would be the exception."

Dunn, along with his older sister Caroline and younger brother Roy, attended the Lismore rural school. He would ordinarily be at the blackboard drawing cows, horses, locomotives and pointed caricatures—that is, when he wasn't bored to concentrate on reading, writing and arithmetic. In fact, the teacher had to fetch the chalk boxes from home. His enthusiasm was unstoppable, but he often chose to stay on the periphery of the school building with his portable kit. After school, he would work the family fields until sunset, while his evenings were spent endlessly sketching by the light of a kerosene lamp alongside his mother.

Dunn grew into an energetic giant. By the age of 14 he was doing a man's work around the farm: plowing, planting and cultivating. Supposedly, whenever his father implemented a land mine, the latter was given the task of how well he could keep up with his six-foot-six-inch son.

By 17, Harvey could no longer quench his artistic yearnings, so he set his heart on going to a preparatory school at South Dakota Agricultural College (now South Dakota State University) in Brookings. A visit to one of his uncle homesteads in 1901 [illegible] didn't want the boy to leave home, failing to see the value in such educational institutions, but Harvey managed to persuade his parents to allow him to go. With his father's permission, Harvey found work during the summer and early autumn to earn enough money to finance his education.

The Spring Ploughing, 1926. Oil on canvas, 48 x 60. Gross Gallery on Canvas Commission, January 26, 1926. Collection of Frederick Huntington

"That fall a neighbor offered a dollar and a quarter for an acre of all the land I could plow between there and the Central trip," he said.

"The rains were starting when I started out to plow those autumn mornings. Farmers will tell you that a man who plows two and a half or three acres has done a good day's work. I plowed eight a day—180 in all—walking four miles in the year. I worked steadily until darkness drove me in, then I studied the stars, headed through my other chores, and headed to my room. Use the kerosene lamp, sit down on a straight and began to draw. I usually worked until 11 or even 12 o'clock and was up again at five."

Harvey Dunn arrived on the grounds of State College that fall on Halloween. At that time, the College was not nearly as lovely as it is today, there were few buildings. The art department occupied three rooms on the second floor of North Hall, a spacious, well-lit drawing room, furnished with tables, chairs, a few stools and a large collection of plaster casts and two smaller rooms, one of which was used for wood carving and clay modeling, and the other as the office of Ada B. Caldwell, a talented young teacher who had arrived at the college in 1906.

Harvey Dunn met Miss Caldwell soon after his arrival on campus. Caldwell understood Dunn's yearnings and inspired him to develop what he most thought was mostly the ability to draw better than the other students. She was the ideal person to help him find his way. Harvey said of her:

"She opposed new vistas for me. For the first time I had found a sensitive listener, and intelligent interest in what I was vaguely attempting to do. She seemed to dig out talent where none had been and she praised the genius."

Ada Caldwell taught Dunn all that she could and suggested that he continue his art education at the Art Institute of

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Chicago, where she herself had studied."

Harvey took her advice:

> "For years I had longed to paint a subject of my own and that I was going to Chicago even if I had to borrow my way on the boiler deck of the first conveyance that left town."

On November 11, 1893, the unpublicized 19-year-old arrived before the opening semester of the Art Institute of Chicago. Dazed, appalled by awkward at the school that after three months he was visited by several students who urged him to come to his country and go back to the farm. In their words Harvey looked the audacious and gullish that was to make a point of "being" an artist. It was a theatrical show but could not save "boy-ing ends; it would have that he'll just keep plugging along."

Harvey recalled one of his first classroom experiences at the Art Institute:

> "Wandering through the halls I came to Room 10. It was a great, dark, gloomy room. Under a single electric light was a professor with eyeglasses attached to a cord spiraled black until I came to."
>
> "The instructor was teaching composition. Three finished studies had been drawn on a piece of paper and he was suggesting how to improve the compositions by moving the relative positions of these circles. Those who brought in good suggestions of circles in motion would be advanced to the privilege of making studies of circles from black to white, in their compositions."
>
> "That night in my room I filled several sheets of paper with circles drawn with the aid of a coffee can. Every one looked the same until I gave up."

"But I couldn't get up the idea of being an artist is one not for me. I wanted to make pictures. And that night I made to make a picture that I can very clearly in my mind's eye. It came out of my South Dakota memories. A covered wagon – one of a wagon train – had just hugged down to the river of the muddy trail. It was a rollicking and boisterous night that there in the wagon and for the men on horseback who came to the foreground. Overhanged from above hung only the kind of moon that exists in the West and saturates your clothing, overcoat with myriads of little silver rods."

"Well, I made the picture as well I could, and the next morning I walked in up and took it to school. I awaited Rosen till next decided on my the senior composition class. And Richardson was the instructor. Sure. My drawing was tacked up with the others and Richardson was pleased as it was. He approved of it, calling attention to its compositional virtues – contrasts, balances, oppositions, lines, etc. I listened but I didn't know what he was talking about, and said [illegible]."

Harvey later observed, "Ever since, I have supposed to know a great deal about composition. I never did know anything about it and as for it's all a matter of feeling – you either have it or you don't."

For two years Harvey would draw and paint constantly; however, over time he grew to dislike the traditional academic atmosphere of the Art Institute." The defining moment of Harvey's life came in the spring of 1894, when Howard Pyle, then America's foremost illustrator, appeared at the school to lecture."

Aquaman with the Octopus, 1908. Oil on canvas, 28¼ × 36. Image courtesy of the Delaware Art Museum.

THE FLOWERING OF KNOWLEDGE

For four years Howard Pyle had been conducting small classes for a select group of gifted art students in Wilmington, Delaware.[1] He believed in freeing young artists from the stifling influence of methods taught in academies and schools.

Pyle himself had received a traditional academic art education. He knew from classic texts and his own observations that accuracy in rendering, and close juxtaposition to the natural world, figure, finally, into his painting from the eye. Once this was mastered, the education of young artists was complete. This type of training may have proved relevant for most painters, but was of little use for aspiring illustrators.

Moving was time to place a figure in a landscape or manipulate a group of figures. Similarly, dramatic lighting and memorable facial expressions were approved. Howard Pyle founded and began teaching a course emphasizing such things at Philadelphia's Drexel Institute in 1894. His class sessions were similar to his students' previous private study, albeit time-consuming and visualizing them in full detail, as though they were actually being.

The class was a considerable success and attracted such talents as Maxfield Parrish, Stanley Arthurs, Jessie Willcox Smith, Frank Schoonover, Elizabeth Shippen Green, Violet Oakley and Clyde de Land, all of whom went on to become important illustrators. However, Pyle felt he was wasting his time with most of the students he taught and welcomed the opportunity in 1900. Back home in Wilmington he had three students by the autumn of his visit and opened the Howard Pyle School of Art.[2]

Once Harvey Dunn had met Pyle, he immediately applied for admission to the classes in Wilmington, and was among the few chosen to join his elite ranks of young artists in the winter of 1901. Those already studying at the school included such great illustrators to be as Frank E. Schoonover, N.C. Wyeth, Thornton Oakley, William Everson and William Sykes.

Howard Pyle spoke with the authority of being arguably the greatest illustrator of his day. His students were always surrounded by his work; every month there were new Pyle illustrations in the magazines, and his books were as many likely to be read by students as by anyone else.

For Dunn, his two years with Pyle proved quickly. The young painter steadily grew more confident, gaining a clear knowledge of skills Howard Pyle had to offer. In 1902 young Dunn first had working sense of composition to compose. Pyle advised Harvey that it was time for him to begin his career as an illustrator.[3]

That same year the Howard Pyle School of Art officially closed its doors, marking the end of one of the most significant incidents in the history of American art education. Pyle, however, remained in demand there and abroad, internationally until his departure to Italy on November 22, 1910. Harvey was the only Pyle student in the class of 1902 to journey that day

Collection of the artist. Photo credit: Image courtesy of The Scott Antonia Art Museum

Howard Pyle revealed that in Florence the following year from a kidney infection.

In 1914, Harvey Dunn recalled letters he had received from Howard Pyle, writing:

> "What I can say of the inspiration of sincerity he exhorted by my love for him, my association with him, and with the ideals and ideals that he placed over my consciousness by his words and his example.
>
> 'Good fortune has come, already have many, but I count the greatest piece of it that opportunity that placed me under the instruction of Howard Pyle.
>
> "In looking back I remember that he was never cheerful, never dainty, with a clear bosom, curled close my ears I never knew. How well I remember his far-reaching voice and deep laughter that stirred his powerfully made physique! How tender he was and how I long and many times, loving and always kind.
>
> "... And how his voice would ring at times when he pressed forth from the depth of his thoughts and experiences the ideas that thrilled and filled us all with visions and high courage."

THE TEACHER AND HIS TEACHINGS

Wyeth soon quickly to Harvey Dunn and went to the work-ing the Gentlemen's Harper's Monthly. The Saturday Evening Post, and many others. His practicality and sincere made him a favorite among magazine editors.

In 1908, Dunn married Johanna Louise Boyle, whom he met while studying with Howard Pyle. Talla, as Dunn always called her, was the daughter of a wealthy Danish immigrant who founded the Kable Printing and Chemical Company, which was eventually sold to Dupont. Dunn continued to live in Wilmington, sharing a studio with Frank Schoonover, N.C. Wyeth, Henry Peck, and Clifford Ashley.

During the 10 years beginning in 1909, the artist painted prolifically as more pieces during a 10-month period he produced 50 illustrations for various clients. Robert Lawrence, a Dunn biographer, quotes a contemporary as saying, "He literally assaulted a canvas. Sometimes I thought he would topple the painting with his brush." He applied oils boldly, often using his palette knife more than his brushes, creating a powerful dramatic effect that characterized his life's work.

Because of the growing demand for Harvey Dunn's services as an illustrator, he decided to leave Wilmington and establish his home and studio closer to the art centers of New York City.

Hunting with Bow (1917). Oil on canvas, 30 x 50. Image courtesy of the Frank Melville Art Museum

In 1914, he and his young family moved to Lawton, New Jersey, an upper middle class suburb across the Hudson from Columbia University.

There's precious little personal archive of all ages to work from as to his books and student days. In short, he began to relate the story of his life and his dreams during his knowledge with editors and then began, along with fellow artist Charles Chapman, working on plans to establish the Lawton School of Illustration in the summer of 1913.[1]

Dean Cornwell was an ambitious young illustrator when, as he tells it, had a chance meeting with Harvey Dunn at the Art Students League in New York. Dunn took a look at several of Cornwell's work and was so impressed that he invited him to participate in the then-unnamed summer school course that he and Charles Chapman were to conduct in Lawton. In what many consider a landmark in illustration history, Cornwell went to Lawton that summer.[2]

The Lawton School of Illustration was located in a large, old, Civil War-era mansion, surrounded by trees and lawns on the edge of Lawton. The students lived on the premises, cooking their own meals and buying their art supplies at cost from Dunn and Chapman. "Indoors and out, were lots of models. Girls models because Dunn refused to have any talented students who could not afford to study with him. It was a hard life, for my own financial struggles a few years before and the memories of Brainard Pyle. Among the first group of 14 to enroll there were future illustrators Frank Street, Harry Beckhoff, William Cameron Menzies, Clark Fay, Maud Stanley, Arthur Fuller, arthur B. Mitchell, and Dean Cornwell. These classically trained artists found the teaching of Pyle's disciple Dunn to be somewhat unconventional, yet his enthusiasm and criticism were inspiring. "Art schools teach the complexities," he told them. "I teach the simplicities."[3]

Dunn delivered himself with a straightforward honesty and exuberance for painting, along with a physical presence that was overwhelming. And Grant Reynard, a Dunn student and close friend, "He was a whale of a man, a veritable personification of a man, with a head resembling one of a cross between an Indian chief and a Viking. He looked as though he could easily lead a tribe or even sit on the council of the blood jews."[4]

Dunn's goal was to instill in his pupils the standards and basic principles of the Pyle tradition, often repeating many of Pyle's phrases, such as, "You will never paint a picture until you realize you have a soul."[5] Dunn had also been blessed with Pyle's gift of instant transference. Henry Pitz, author of *The Brandywine Tradition*, characterized Dunn as, "... one of the few men who knew how to draw, speaking of America and common things, when all eyes that were looking elsewhere. Finding words to describe the indescribable."[6]

The Lawton School functioned as a community much like Pyle's Wilmington group. Students were expected to do at least six hours work at their easels each day. Once they were over the

Daybed Illustration for Harper's Bride's Archive, 1933. Oil on canvas, 30 x 24. Collection of Frederic D. Northgrenville

At the Open Air, 1908. Oil on canvas, 30 x 25. Image courtesy of the Santa Barbara Art Museum

punishment was that they would receive no criticism for the day. In the evening, everyone met at the studio to continue the composition pastels. Each student would make a fast drawing of what he or she considered the most interesting possible. This was handed to the first person to the right, who used it as a starting point for making a more finished picture by adding a sense of light and filling in the light and dark masses – without altering any of the original lines.

Dunn always stressed dramatic compositions based on the study of human emotions. He preached from a book of lessons a day. Students learned to relate the human figure to realistic surroundings. A great part of the students' training involved painting still lifes on some days, and landscapes part of every other day. These landscapes were an attempt to understand what takes place in nature at all times and under all conditions. They learned to see the more complicated relationships of colour values among local pencil notations which they saw on their canvases on very small sketchpads. Lord Kenneth Clark said, "I would say it was the most valuable training of my art career."

Much like Pyle, Dunn was more concerned with the emotional aspect of the work than the technical procedures, never focusing on what kind of brushes or what kind of paint to use. What mattered was whether the result had anything to communicate with the excitement of human existence.[7]

There were three members of this unit by summer's end it had become apparent that there was a dramatic difference in Chapman's and Dunn's approaches to teaching art, making them incompatible as partners. Chapman emphasized technique and experimentation with different media, while Dunn was simply interested in the spirit of the picture.[8] This resulted in the Dunn School closing after just one summer. Dunn, being quite unaware with the experiment, decided to continue and build upon what was already being called the Dunn School of Illustration by enlarging young artists' lives his Carmel studio and the Art Students League. He did this until entering the military in 1917.

Dunn gave his time freely to women aspiring artists. Violet Arthur Hitchcock, a Dunn student confirmed:

> "I recall no women there were more strong with him as his student when there would come a day on the dune and when he opened it, there stood seven strong fellow Harvey didn't care boys, who said that somebody or another had suggested that he come out there and that he wanted to have what he thought he got more. Harvey would ask him in all the very nicest kind of appointment, make introductions and talk, in fact, for a while to put him at ease. Pretty soon he would suggest that they ought to look at his pictures, and he would take his time till the end, and give the kid whatever help he could."[9]

Long after he became a successful illustrator Dunn Cornwell remembered:

> "I gratefully look back on those days when I was privileged to sit at Harvey Dunn's feet... He taught art and discussions as well. He taught it as a religion – or actually close to such. Perhaps the most valuable thing that Dunn taught us was honest dealing with our fellow

men, and everyone grateful to the maker above for the privilege of seeing the sun rise [today]."[9]

When the United States declared war on Germany in 1917, Harvey Dunn was 53 years old. Before that, period Harvey Dunn and Edla had lived quite comfortably. In 1900 they were joined by a son, Robert, and a daughter, Louise. It was a simple, prosperous life, and the busy artist, just above middle age, could well have continued in his safe, secure existence. But the historical upwelling of patriotism finally reached him. Charles Dana Gibson, one of the nation's foremost illustrators, was given the responsibility of selecting eight volunteers by officials at the American Expeditionary Force. Harvey E. Dunn was one of those chosen.[10]

Dunn went to France eager to picture the realities of war—"the short and brutal bitterness and blood of it." Wielding charcoal pencils dulled by sharpening on all his work and rolls of paper, he depicted the devastation, unwilling from images to image as he worked.[11]

These pictures, which can be viewed at the Northwestern Museum, vividly project the awful sacrifice of this war. The weight of death, misery, and despair is overwhelming. Such pictures like the principles of Howard Pyle's teachings and further exposure what would continue to be the foundation of Dunn's own teachings.[12]

Dunn returned to the United States on February 9th, 1919, and was discharged on April 26th of the same year.[13] The war had made a profound effect on Dunn, and enlightenment to realism fell away slowly. In November he moved his family a few miles north from Lisbon to a peaceful estate in Bradley, New Jersey. After the battlefield experiences in France, Dunn Gibson will send that illustrating a story manuscript was no easy task for him. He approached attempts to be unhappy and restless.

Eight years after the Lisbon School experiment, Captain Harvey E. Dunn, U.S. Official War Artist, left the small town again to express his philosophies of art and life. He had a mammoth studio built next to the house, and later drew several illustrations and helped inspiring young artists with his usual enthusiasm.[14] In the summer of 1931 he accepted a teaching position at the Grand Central School of Art in New York City, where he would remain for nearly 10 years.

The following fall, Horace Gibson, who had been studying art at Syracuse University, decided to take to New York City to seek out the instruction of the renowned illustrator. When he met Dunn on the first day of class, Gibson was awed. Dunn gesticulated in a booming voice and with his large hand firmly shook Gibson's. His intense eyes studied Gibson as he questioned him, "Let's see, you're Gibson aren't you? Well, Gibson, where did you get your art training?" When the student told him, he roared, "My God, now I've got three years of art school I'm going to undo!"[15] Dunn went from student to student as he talked.

Gibson described the studio where Dunn maintained his classes as enormous. A massive skylight flooded the room with illumination. Here and there were students' paintings in

Original illustration for *The Saturday Evening Post* (April 8, 1950). Oil on canvas. Art © the Collection of Norman G. Rockwell

various stages of completion, a sea of paint splashed on palettes, and images for young models. Much of the students' work, though undoubtedly dressed great values, lacked evidence of much work, rich emotional content, and current contemporary. There were day and evening classes, both running for two hours, five days a week, with 15 or 20 students in a class. A character model posed for entire week. Dunn taught one day a week, going from easel to easel, hands tracking a painting except when a student was really trapped in an irreparable picture. He would then take brush in hand and demonstrate the way out. Dunn sometimes suggested that those students working from the model should turn away while drawing.[4] He evidently was intrigued by pressure from without for teaching lessons.

Charles Archer, who studied under Dunn some 10 years later, recalled that Dunn wanted them to draw impersonally, painting from the masters of the impressionistic era as a model or as a lead drawing. Dunn himself used models, statuettes, and occasionally photographs as material references. He wanted to paint a specific tree, he went out and looked at it, observed it closely, then returned to his studio and painted the tree from memory.[5]

Dunn's classes were unique in that many of the students were already working for top magazines like the *Saturday Evening Post* and *McCall's*, as well as for leading advertisers. The evening class particularly attracted the reputations of practicing artists and was considered an honor because of its small membership.[6]

Like Pyle, Dunn preferred to work with men and women who were experienced illustrators and painters.[7] He was more patient with amateurs than Pyle, yet as much as Dunn believed in helping young budding artists, he also believed in discouraging them as much as possible, encouraging real talent who lacked commitment and conviction. "The real ones can't be discouraged," he would say.[8]

While teaching at Grand Central, Dunn concurrently worked with a small select group of students at his Beverly studio on figurative abstractions. There, a great number of Dunn's canvases were on display, and students could observe what Dunn was currently working on. In the summer of this writing, many a visit to and lasting friendship began.[9]

"He looked like a real artist—a tweedy sport coat, cigarette, and a mop of unruly hair," recalled Saul Tepper, who began studying with Dunn in 1936. "Other luminaries, Dean Cornwell, Al Brenner, and I would discuss [reality, bringing the model with us. Here we painted alongside the master. . . . We were already working professionally on some of the best commercial art, and we felt it a privilege to observe Mr. Dunn's brushes (like a dozen fake-colored lush watering sticks)."[10]

Later in the evening, Dunn would talk over the week's drawings and assign an imaginative project called The Shirley Schoolgirls. Dunn was the winner. Once, Tepper asked him why he usually won.

Dunn might say, "Oh, I don't know... perhaps I work harder."[1]

Frequently, young artists would make the trip to Taos to meet with Dunn, but Sept. 1930 was the first time he drove Dunn a painting for him working on. Tapper was doing quite well as an illustrator and one of those assignments negotiated in Dunn's living room at working on the high adventure Western paintings, leading magazine to work in that genre because he had never been out West.

Dunn took a couple of puffs on his cigarette. "Yep," he said, "Tell me you're disappointed ... all of it."

The light was beginning to fade when Tapper began to tell about his urban experiences, searching for the right words to recall. The men skipped dinner, with Tapper completing his life's story at around 11 that evening. The studio was black. All you could see of Dunn was the light of his cigarette as he took a long puff. He then asked, "Jop! With a background like that you should be able to paint great pictures!" [2] As a result, some of Saul Tapper's best pictures are based upon city scenes, undertaking as much drama as could be found in any Western picture.[3]

Dunn would emphasize, "The only way to accomplish anything is to be yourself, approaching life from your own particular angle. If there is anything worthwhile in you, it will come forth. But if you are so busy looking through the eyes of others, you must realize you are subject to their limitations as well as your own."

In 1936, Harvey traveled back to South Dakota, where he attended the annual Old Settlers Day celebration in Mitchell. He was to take up with the people and the countryside that for the rest of his life he would return almost every year to visit and work with the people and sketch.[4] By the late 1930s he had virtually stopped illustrating and turned more and more toward painting his beloved prairies.[5]

The work that made him famous as an illustrator seldom allowed Dunn to paint from his own experience. Pirates, cowboys, swordsmen, armored knights—subjects like these depended upon imagination or historical research, not direct observation. Doing the private paintings allowed him to paint what he knew most intimately. He sought to express them on the Dakota frontier. Dunn left a valuable historical legacy. "You have to go back to what you are, what you know, what you believe. You have to be true to the impression or whatever it was that drew you to the subject." Dunn would tell his students. "If you ever succeed in anything at all, it will be because you were true to the deep desire to show that makes you embark on this expression in pictures."[6]

In the early 1930s, Dunn began teaching evening classes at the Art Center in New York City. Between 1931 and 1933, students worked from the model. Critiques of personal pictures took place on Wednesday afternoons at 4 o'clock. Though Dunn was expected to teach night on Wednesday, he attended class all three evenings.[7] He would help his people any way possible, working them with gentle understanding and, when necessary, enthusiastic determination.[8] Dunn expected his students to go all out, and was considerate

The Nation's Work, 1933. Oil on canvas, 36 × 48. Image courtesy of the South Dakota Art Museum

of half-hearted others, motivating the integrity of his classes by assigning environmental work that was always meant to challenge and overwhelm, yet as a class resulted in a student-driven mounting to class."

Charles J. Anders, who studied with Davis circa 1935 to 1941, recalled the emotional impressions of Davis created his keen by ardent students:

> "I had heard much about [Stuart] Davis from students who had gone over to Grand Central to study with him. The picture I got was a frightening one of a tyrannical, opinionated man, hated and respected, but hardly loved. . . . When I was allowed into his class, and I began to learn to look and to know him, a very different man began to emerge from the stereotype that everyone seemed to feel convinced."[1]

Davis's students were required to submit one oil painting per week for Wednesday critiques, and he expected them to attempt more than they were capable of doing. "If we do just what we can do we will be here next year and standing in front of an easel. If we never do what is beyond us, we may get there. Any artist who has ever stood on his own two feet has found in the end he didn't think possible the first time."[2]

Charles J. Anders wrote of how one week he failed to bring a painting to the evening class. Davis asked, "Why not?" and Anders replied that he couldn't get an idea.

"You couldn't, eh? Well, next week you get four with 12 pictures, and not one that you like!" Davis muttered. Anders was compelled to do anything he could possibly think of. At the next class he brought in four canvases, each measuring about 24 by 36 inches.

"He had fanned out to frame the biggest of these. I was so panicked and humiliated by the procedure that when Davis ordered me to do nine more like [these] for next week I was eager to do it." Anders did nine more canvases, and on the following Wednesday night Davis demanded to know from the rest of the class what they were doing. Wrote Anders, "He condescended to see and emulated the whole class to greater effort."[3]

Over 10 years, Davis's method and instruction were almost the same, though perhaps expressed in a different but equally memorable wording.[4] His enthusiasm energized those in his path and his knack for saying what a painter needed to hear made these Wednesday evenings legendary. An aberrant, idiosyncratic and prolific artist who could draw and paint beautifully, even in low-pressure, he also had a knack for finding the essential ingredients of picture-making.[5]

Surrounded by his followers, Davis would scrutinize and comment on each painter's efforts and then, with a piece of chalk in hand, he would begin to work. He would recognize at once where the problem lay, and knew how improving it, with a painter in mind to help and a purpose in the picture, would take words of personal philosophy and directions, usually unintelligible by his own statements.

A Study of Ghosts, 1933. Pen and ink and wash on paper, 10 x 13 in. (25.4 x 33 cm). Collection of Charles S. Dorfman.

Thurber recalled, "I enjoyed and respected Mr. Ghosts's ideas on my drawings. There is little to know to make pictures. But the little seems very baffling to even those who succeed."

He taught us for credit that the academic mind is antithetical that to make a picture, and it must have as its motive some thing that is universal to the hearts of men who are all brothers as they go through life with the same hopes, fears, joys and sorrows in greater or lesser degree, and that while pictures may be graphic, it is not enough."

Thurber's greatest emphasis was always placed on the idea behind one's pictures, and telling that idea take full control of the pictures."

> "Mathematicians and scientists generally, who have thought deeply on their work, have found eventually that they have reached a point beyond which they cannot go. This is the point where mystics and poets and painters and children walk in boots, prosers or what you will.
>
> "A scientist of note has declared that when the end of physics is reached, religion will be found.
>
> "The artist, like the scientist, comes to false corners on the plane where the material possibilities of his craft are exhausted, and he then recognizes that there is a 'something' greater than his paint. That is true if he realizes the impertinence of his art and approaches it with reverence. Scientists and artists recognize that this 'something' is the idea which is the basis of his pursuit, and that an idea is more than a collection of words, for it is possible to have a thought without an idea, the idea, as the artist must recognize the spirit, is as much an entity as it is himself, coming down through the ages of universal truth. It always has been and always will be.
>
> "Many true artists (it always are intelligent, serious things which present themselves to me) [illegible] for expression. You can only be receptive and express them as they will be expressed. Ideas are tricky things and still our own doubts, hatreds, with human egotism or educational bias, which, after all, are only accumulated human opinions. The question is not 'How will I express the idea?' but 'How does the idea desire to be expressed?' Consider the words of your idea, and let, how thankfully in the path to which each idea does direct you.
>
> "Happy is the man who is possessed with an idea, for only he can know the glorious ecstasy of unfolding canvas which the idea matures."[1]

Thurber also understood, "It's impossible for a man to sit down and cold-bloodedly think up ideas. They can only come to you when you keep an open mind so as to receive them and when you get an idea for a picture, take a day off and think about it."

To those who felt that they did not have ability to produce

their ideas. Duran would say, "Give your ideas room for more intelligence. They will not prevent themselves to us intuitive inceptions of executing them. If you get an idea you can do it."

Duran would stress the importance of thoroughly considering an idea through multiple small sketches before proceeding with a painting. He never painted any canvas without preliminary, strong sketches in order to make as many as 100 before completing a finished drawing.

The sketch or note is like a map of direction to be followed by the artist. Said Charles Lenker, "Sketches will usually never mean anything except to the guy who made them. The true purpose of the sketch is to work out the composition; you just put in the essentials with no distractions of details." Like Felix Duran's sketches were hardly discernible. Duran would reveal his students that the sketch is not in any way interpreting down to your idea, stressing that ideas can only be improved upon and that is in the final picture.

Duran would tell his students to never be afraid of making that compromise, as almost any arrangement can be made into a good one. He felt there were no rules to compromise and encouraged them to defy all the canons. "The things where you feel they should be and you generally will be right."

He warned his students to be careful of the "Easy is a suggestion of mind. It will spoil a picture. Absolutely true and a lot has been accomplished. Afraid! As the 14th Chapter of John you'll find. Let no one have to [illegible] neither let it be afraid."

Duran recommended, "... In starting your picture, draw it as carefully as you know where everything is. Get as much information as you need to know what you're going to do." Once established, there won't proceed to apply paint. Duran encouraged them to make a direct statement on an important area of the picture using three values. "One should be dark, a true and 'singing' intermediate." Duran said, "that the artist should be willing to take an early on that statement." He added:

> Don't fuss around with it ... Paint significant values that will sparkle. We've got to be aware all the time. When you start to paint you've got to find a key in values that will satisfy a feeling in your heart. You've got to listen to that fellow inside you. When you strike a place and let me state a point, fine, strike another and another above and a note above the notes. But if you select those significant notes and make them, you have a singing relationship to [illegible] and play them to something symphonic.

In his own words and that of his students, Duran insisted on good values and adhering to the laws of light. "Pictures are divided among all shadows and light; to move all light and to the shadows. Don't mix colors. Colors with half sugar would be like syrup, but colors with just a little sugar is fine." Also, "Detail is as vital as the other light or shadow."

Painting was a lesson that he learned from Howard Pyle, he observed that the darkest object in the lightest area of a picture

Robert Lee Eberle (1926–2000), *Oil on Oil*, 1959, oil on canvas, 48 x 60 inches (courtesy of The Frank Roberts Art Museum)

ing one lighter than the lightest area in the dark or shadow area of the picture. In other words, a black next to light will lighten it, a white next to shadow will darken it.[1]

> "Never paint the principal head first, get it right and be satisfied with it. Otherwise you will paint a new picture every day and get nowhere. If the size of your picture is twice average, the head is very often as the head. So paint the head using small flat brushes as the rest is to your key."[2]
>
> "In this [head] can usually be concentrated the whole wider range of the contrasts. The lesser parts of the composition contrasting these colors will then be delicately related and contributory to the principal object. It is an interesting fact that once it has been done, for in the eye will be found the lightest light and darkest dark which surrounds it."[3]
>
> "Don't doubt, unnecessarily, get all the feeling into your picture you possibly can. You should approach your picture not hesitant, doubting, timid. But you are one of those persevered to see the beauty of things. Love your pictures, don't approach them with the attitude of being clever, master but humbly thankful of the privilege."[4]

"Be clear which you are painting. The most, the old—stay as you have placed. Know how you are and have made your shapes, etc."[5] Know what you looked at the outlet hanging over the sink."[6] Smith and Sneath have painted some pictures that right."[7] Evans shows in mind that the students visualize the things they painted, not as though those objects were on canvas, but as though you were really seeing them."[8]

"If you have a view in paint go out and study more. If you know how, they are misconceived, you can paint them as you will. This applies to anything, when you could a thing get out and sketch it, not believe or what that right then when you are painting it."[9]

"Walk in your canvas where you are stuck, and stick to the thing you are having trouble with, working as absolutely as you can and help is near at."[10]

"Be impulsive and pursue your impulses. Don't stop to think whether you are right or wrong, don't let fear hamper and trouble you. By pursuing your false, your impulse, you will unconsciously get much closer to the truth of life."

"If something happens on your canvas which was not your intention, thank God and keep it. Until then you work a little, then discuss your canvas almost impolitely, then you work some more and prefer even to feel that that picture is carried as far as you and your talent can carry it."

"The main one you use to question is to say, 'What shall I do next?' Take a walk and come back freely."

"Don't be discouraged if you cannot see your progress from day to day, do not worry. Rule constitutes say 'Wisdom must breathing a storm, he will grow stronger and more enduring, no light or wisdom according to make an impression, but after a while it breaks right open.'"

"Always look to see what you can keep out of a picture and yet have it all there. The more you take out, the more vital it becomes."

"Think of edges – where sharp, where soft. You can sometimes give character to a face by softening your outlines. Any edge and having that either sharp and definite."

"Edges can tell form and texture. Always keep the halftone, or light quality, and you can vary things. Edges are one of the most important considerations in a picture and the last thing to do with any picture is to carefully check its edges."

"When a fellow begins to tell you what he thinks about a picture, drown him out. You have done all that thinking necessary. When he tells you how he feels about the picture, that's when you two can get together."

"The only thing that will get you through the learning is the first idea and urge you had when you came to school. All the training, drawing, composition, form, and love of painting will be just so many obstacles to trip over. To emphasize I've found that no amount of training or study will do it. It's that first impulse that will drive you through. So look back to what you are. Go down to your cellar and see what you can find... then take what is yours... that which you have found... and have your pictures run it, be yourself. When a man has found out what he's always wanted to do and he's driven by an idea, he can't help but get down something personal."

Said Said Tapert: "Everything we had, everything we were, went into each painting. Our aims were higher, our dreams greater, and our exhilaration deeper. Knowledge was everything – but feeling, expression, love of craft and love for what we were doing were what counted most."

Above George Wright in his class notes during between the summer of 1933-34.

"So, Continental Dress, it is necessary to have a first step aside from just the drawing, the idea etc. in your picture. You might call it the picture life first. The

Settlers on Canada, 1938. Oil on canvas, 20 x 36. Image courtesy of the Grunwald Graphic Arts Foundation.

> ...does not know what he is definitely of the character of the subject of the picture. In fact, the figure has no definite character. Dunn has described this force as feeling toward your picture or figure. If you have that feeling it comes through what is built up your natural subject of feeling your picture. There is only one way to generate this feeling—that is through love, faith, and understanding. Details may be considered as a short cut which will make this current. No man who looks for that feeling may find it, however, any more than a man could succeed in getting a boat or line in a bird known by running around the woods carrying a wicker basket. The only way to do this is to leave the shore entirely open and hope that the feeling will come and live there."[3]

In Dunn's words, "When you paint a picture, don't try to paint with theories, knowledge, but with feeling, paint a word about how it dreams it, and paint those things I have shown always through your mind. Never labor over a picture, don't be a master craftsman, try to be an artist. Let nothing go on [illegible]."[4]

Harvey Dunn's teaching spanned more his running with Charles Chapman in Lanesboro the 1910s, to the classes at the Grand Central School in the 1940s when the country, for the second time in Dunn's life, entered into a World War.[5]

Before leaving for New Jersey in late October 1940, student Robert Brown visited Dunn on his family studio in Brandt Acres and say goodbye. Sadly, Dunn spoke to Bob of having thoughts of the "Pose to End All Wars." He felt his generation had let the present generation down.

Several years later, Bob, still in the service, was passing and in an army hospital in Livermore, Washington as an ex-marine. Upon his arrival at the hospital, Bob received a supply of Dunn's favorite French charcoal, which no one was using and sent one to Dunn.

"I was so grateful to him, for his courtesy and kindness," said Brown, recalling that his last open words there meant to study with Dunn at Grand Central. "I heard a difficult infection that this great man took an interest in me." Bob was invited to Dunn's home on several occasions for dinner. Dunn said that Brown had invested a lot in his class and he felt that he belonged in the field of commercial illustration. Bob was at a loss for words, especially when Dunn, sometime among that Brown had lost his father at an early age, said that all he had needed was for someone to follow his talents. On October 6, 1941, Bob received a letter in which Dunn wrote "Thanks for the character—was almost out and can use it all.... I do not expect to work this winter. But when one gets out of the ornament, comes and we go."[7]

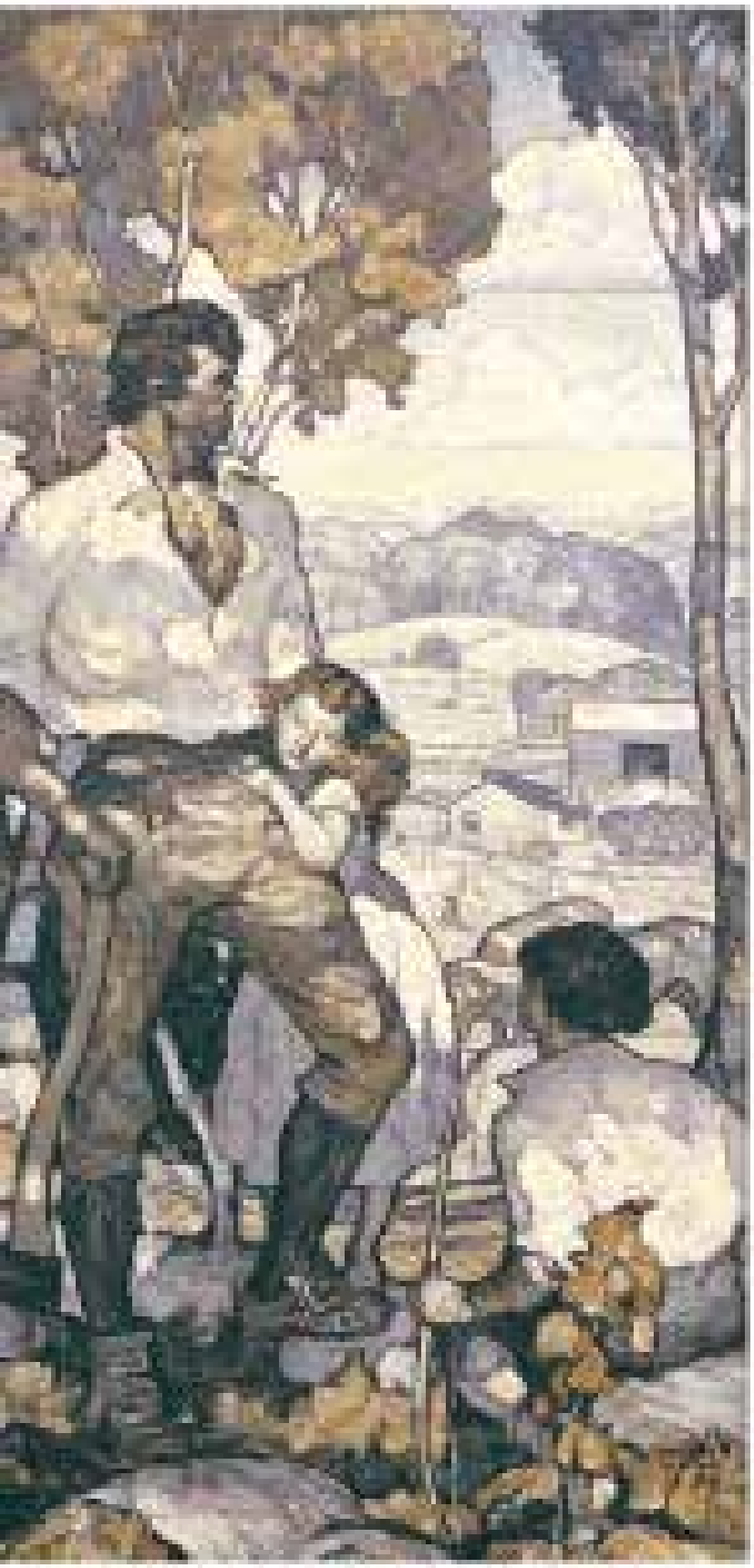
In the last period of his career, 1938-52, Dunn remained active in the field of illustration, working for such advertisers as Coca-Cola, Anheuser Busch Brewing Co., John Hancock Mutual Life Insurance, and the White Tower Co.[8]

In 1941, the National Academy of Design conferred the coveted rank of National Academician upon a proud Harvey Dunn, who had always believed that art gave choice existed between the so-called Fine Arts and Illustration.

"The old masters were really illustrators," he said. "With their pictures they told the story of Christianity."[9]

Near the end of his life, Dunn summed up what he believed to be an artist's role:

> "Any work of art must be the highest manifestation of order and discipline. Disowning your knowledge of the craft and the latest conventions, the artist evolves from the depths of his mind and soul something fresh for



Original illustration for Arthur J.M. Swanson ad, c. 1930. Oil on canvas. Private Collection of Charles G. Hardgrove

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Acknowledgements [illegible]

Harvey Dunn's Famous Nude, c. 1930. Oil on canvas, 30 x 36. Collection of Charles G. Martignette

A Little Story About Harvey T. Dunn and His Most Sultry Fine Art Nude Painting

by Charles G. Martignette

The first time I saw an original Harvey T. Dunn painting was in 1998 when I visited with Marvin and Blanche Weiss in their Miami home. Mr. Weiss had retired from his drawing the Mickey Finn comic strip, which he had taken over from its original creator Frank H. "Lank" Leonard. Mr. Weiss was enjoying the fruits of his life-long hobby and labor of love—collecting original art by his fellow illustrators and friends, from Lynn Montgomery Bogg to Norman Rockwell. Mr. Weiss had met and later became friends with many artists from the Golden Age of Illustration. The Harvey Dunn painting which graced the Weiss' living room had been executed in 1930. It depicted a powerful, pensive farmer flanked by his young son and daughter on their gaunt mule upon the planted fields and hills of their homestead spread out page (N.) His had been published in *The Saturday Evening Post* as a full page ad for the Aetna Insurance Company. Mr. Weiss had a copy of the matching ad (the text-block) pasted next to the artwork. Seeing the two side by side helped me to fall in love with Dunn's painting, the subject, and the image. For the next eleven years I did everything imaginable to try and purchase the painting from the Weiss family. Finally, on the eve of the new millennium, I succeeded in convincing Mr. Weiss to allow me to add the painting to my private collection.

A year after I began learning about Harvey Dunn's career, I was most fortunate to meet the illustrator Saul Tepper one afternoon in New York. We had both been attending a Phillips auction and were introduced by fellow illustrator Dennis DeSantis. I was getting ready to drive back to Boston and Mr. Tepper asked if I would give him a lift back to his studio and apartment downtown in Greenwich Village. When we arrived, which was almost a year... Mr. Tepper invited I take a few minutes and visit his studio. The first time I saw my namesake was in about a one the new morning, when I finally left on my journey back to Boston.

During my incredible 14-hour conversations with Harvey Dunn's many former students and close friends, Josef Hopper spoke about the influence of Dunn on his career and life. This was not the only time I would hear those words from an admirer of Mr. Dunn. For the next twenty-five years I would come to learn that virtually every person whose life was touched by Dunn felt they had been deeply privileged to have known him. "How might Josef Hopper's career have altered over the years?" a number of his best illustrative paintings, showing me in each piece the strengths that he attributed to Dunn's help and guidance. Before I left, Mr. Hopper gave me a gift of a portrait he had drawn during the 1930s of one of his favorite models—a girl named "Dixie," whom Hopper said was also a favorite model of both Harvey Dunn and Frank Cormell.

Back in 1998, the same year I met Marion Wood, I was privileged to meet famous illustrator and American artist Arthur Sarnoff. At that time my life was equally divided between Boston and Miami. Mr. Sarnoff lived and taught in Boca Raton, Florida. His world famous "Dogs Playing Pool" and "Dogs Playing Casino Games" paintings were exhibited on North Avenue in Palm Beach where we met. Much like Josef Hopper, Sarnoff often spoke of the importance of artistic role that Harvey Dunn played in guiding the development of his talents and career and he frequently reminisced about Mr. Dunn's classroom instruction as well as the personal care he extended to all of his students, and to those who often sought his advice and his criticism.

Harvey Dunn photographed in 1940 magazine, June 6, 1941

HARVEY DUNN'S FAMOUS PAINTING

In 1941 the Grand Artists Bureau of Manhattan invited all of the famous illustrators to submit a work for an art painting for a public exhibition to be entitled "Americana." The idea was that the American public could visit the show and actually vote on their favorite choices for first place classifications in five different categories of challenge: 1.) Best Composition On A Desert Island, 2.) Best Composition On A Desert, 3.) Best Composition, 4.) Best, 5.) Worst !!!

In 1940, Harvey Dunn had painted the best work of his life. Unlike his previous works, which were generally on the small side (measuring between 11 x 14 to 14 x 24 inches on canvas boards), this first art museum quality painting was on an oil on canvas measuring a very large 32 x 36 inches. Most of Dunn's previous works were either immediately sold or given away to friends. This one was Mr. Dunn's favorite which he had decided to keep for himself, as it seemed to be the most appropriate selection for how to culminate the show. Although almost all of the artist's fully finished works paintings have a beautiful look and feel, there is one work in particular that was executed with a brilliance that seemed to capture the unique and valley personality of typical American beauty.

When the show had concluded, Dunn's immense painting made had won all five categories in the members and choice of the voting public. This caused a great deal of press and media attention to be focused on Mr. Dunn and his work. that, as the publicity remained. TIME magazine decided to run a feature story about Dunn and his prize-winning painting. The TIME magazine story was published on the June 6, 1941 issue. It was illustrated with a great photograph of Harvey Dunn posing in front of his most famous made oil painting. His work had captured the voice and breath of its viewers, and now had an even larger of admirers. Requests for prints of the painting began flooding Mr. Dunn's mailbox people all over the world. At the peak of all the excitement Mr. Dunn made a photograph of the painting and sent it to his friend and former student, Charles Austin, who had just entered the service and was stationed aboard the U.S.S. Enterprise. According to Robert F. Engelman, author of The Story of Harvey Dunn, Austin WOULD HOLD ADMIRE H... Mr. Dunn received the photograph. "Mr. Charles Austin and his representative". The painting was reproduced and published in Mr. Goodwin's book (pages 128-131) and accompanied by the facts regarding its award-winning performance and rich artistic history.

I acquired Dunn's made painting from a Palm Beach art dealer in 1995. He had purchased it from a private party, probably from Beverly Hills, California. After the 1941 New York City exhibition, Dunn had received a letter from a collector who had viewed the show and fallen in love with the painting. The collector expressed sincere interest in wishing to acquire it from Mr. Dunn for his private collection, and established his desire for making Dunn an extremely attractive financial offer to facilitate the acquisition. Harvey decided to accept his admirer's offer and did so on several hand-written letters to the new owner.

For the next 50 years, Dunn's made painting was never again seen by the American public. The publication and reproduction of this painting in this Illustrators article is the first time the original has ever been seen by a mass audience. I am currently in the process of assembling and curating a Harvey Dunn traveling exhibition which I hope will eventually visit many of America's greatest museums and institutions. This made will be one of the focal points of the show and will be surrounded by other historically important and very rare original Dunn paintings that are presently in the Charles Montgomery Collection of American Illustrators. Over the several show years, I will await the first time in 60 years (since 1941) that the public will be able to see Mr. Dunn's landmark made creation.

New and Notable:

IN THE STUDIO: VISITS WITH CONTEMPORARY CARTOONISTS

BY M. THOMAS INGE
FOREWORD BY JULIE DOUCET
EDITED BY BRUCE CANWELL
RIZZOLI INTERNATIONAL PUBLICATIONS, 2009

This glorious new book documents nine studio visits with some of today's most popular and innovative comic artists: Jean Rousseau, Charles Burns, Daniel Clowes, Robert Crumb, Lynda Barry, Gary Panter, Seth, Art Spiegelman, and Chris Ware. These studio visits offer insights into the creative process, the artist's influences and personal sources of inspiration, and the history of comics. The interviews amount to private gallery tours, with the artists commenting, even thoughtfully over-commenting, on their own work as well as the works of others.

The book is generously illustrated with full-color reproductions of the artists' works, including some that have been published and others not originally intended for publication, such as sketchbooks and personal projects. Additional illustrations show behind-the-scenes working processes of the cartoonists and particular works by artists that have influenced or impressed them. Through the eyes of these artists, we are left with a new clarity for the achievement of contemporary cartoonists and the extraordinary possibilities of comic art.

There is without question the most exciting and inspiring publication on comic art and cartoonists I have ever seen. Anyone reading this magazine should investigate this fantastic book.

COMIC ART MAGAZINE #8

EDITED BY M. THOMAS INGE
STEVE BISSETTE, ED. EMERITUS
$12.95, SOFTCOVER
KITCHEN SINK PRESS, 2009

The world's premier magazine on contemporary and classic comic art makes a welcoming return to regular publication with this new book-length issue, now produced annually by Kitchen Sink Press. Without a doubt the most lavishly printed and beautifully reproduced periodical on the subject of comic art available today, it is also the most intensively written and consistently interesting.

In addition to features on a diverse range of contemporary cartoonists such as Richard Sala and Drew Friedman, of particular interest to readers of this magazine will be an article on the pulp-era of Edd Cartier.

Already a superb investment in the future of the magazine is a small, perfect-bound book entitled *Comic Cartoon Books of Interest for Study*. This charming little work describes and presents 40 comic-related books from the collection of the artist Seth, many of which are obscure even to the most ardent fans of comic art. This booklet makes the bargain-priced package truly irresistible, as it should be to every serious collector.

STRIPS, TOONS, & BLUESIES: ESSAYS IN COMICS AND CULTURE

EDITED BY M. THOMAS INGE, ANN MILLER, AND B. C. LOUIS
$32.95 PAPER, FULL COLOR
$50.00 HARDCOVER
PURDUE UNIVERSITY PRESS, 2008

Comics are typically thought of as "low" art. While the Latest Gratuitous Boundary Quarrel may ought be a necessary topic, and the breakfast table or water cooler is in many cases a real memorial for more serious considerations. *Strips, Toons, and Bluesies* gives comics the serious attention they deserve. Rather than focusing on the pundit-heavy idea that comics celebrate the rich visual and verbal pictures comics have brought to mock mass and marginalized audiences. It shows how these works—from fifteenth-century woodcuts to Depression-era blackouts to contemporary zines—make passionate statements about what it means to be human in this country's lives.

The authors address such key issues as the historical origins of comics and examine the sex, violence, and taboo-breaking of 300 years of underground comics, the popular "Latino" comics of Lalo Alcaraz's *La Cucaracha* and the political and social portrayals of African Americans in 20th-century comics. The book also includes a twenty-five page history of comics from 1900 to today, a thorough and novel approach to the genre.

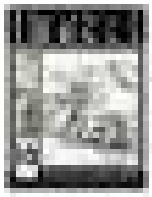
ALBERTO VARGAS

BY DAVID ANTHONY KRAFT
FOREWORD BY HUGH HEFNER
$44.95 PAPER, FULL COLOR
$49.95 HARDCOVER
ABRAMS BOOKS, 2009

The sensual and turbulent career of glamour artist Alberto Vargas took him from Florenz Ziegfeld's Follies to the front lines of Hollywood to the glossy magazine and the emergence of the "Vargas Girl" in the 40s and 50s, and finally, to a starring role at Playboy in the 60s and 70s.

This is the first book on the works of Vargas in more than a decade. It is also the first to include a generous selection of his never-before-published paintings and his finest work for Playboy magazine. Along with these highly sought-after pictures, the book features early, unpublished works, unpublished sketches, the celebrated Esquire Posters, and more. The decade-by-decade narrative essay and captions are by David Anthony Kraft, an art director at Playboy for 20 years, and author of the bestselling Vargas biography written in 1978 in collaboration with the artist.

If you already own any of the previous Vargas books, you should certainly take a look at this even-sized and brilliantly printed new volume. The reproduction runs and the paper is breathtaking, and the artwork has never looked better.



BLACK & WHITE IMAGES: THIRD ANNUAL COLLECTION

EDITED BY JIM HOUSEHOLDER
128 PAGES, B/W
SOFTCOVER
FLYPAPER PRESS, 2008

Jim Householder's third black and white annual features over 300 carefully selected works from the Golden Age of pen & ink illustration (1880–1920). As with previous volumes, the reproduction quality of the print art is terrific. In addition to the fine black and white line reproductions, this new issue also features stochastic printing, which helps to eliminate moiré patterns caused by re-screening half-tone images. The end result is a fabulous improvement in picture quality.

This new annual features 31 pages worth of Harrison Cady's work, including reproductions from his original art as well as the work of over 90 other artists, including Aarons, Beard, Booth, Brandtner, Chapman, Christy, Clarke, Corr, Craig, Crawford, Dart, Dent, Dobbins, Dunn, Fitz, Frederic Gruger, Gruger, Hitchcock, Leigh, Leyendecker, Martin, Nelson, O'Neill, Parrish, Penn, Penfield, Pogany, Pyle, Rackham, Rodman, Sandys, Sargent, Sarka, Sheldon, Smith, Sullivan, Tabor, Tolkien, Wallace, Williams and Wyeth.

Limited to only 2000 copies, this one is sure to sell out fast. Look for it now through MoCCA store.

PIRATES, PATRIOTS, AND PRINCESSES: THE ART OF HOWARD PYLE

EDITED BY JEFF A. MENGES
96 PAGES, B/W INTERIOR COLOR PLATES
SOFTCOVER
COMPANY PRODUCTIONS, 2003

A giant on the field of illustration, Howard Pyle (1853–1911) published more 3,000 dramatic illustrations during his 25-year-long career and influenced countless students. This volume features 65 plates of his rare, early-edition printings. Artists-packed drawings depict daring pirates, gentle country housewives, Revolutionary-era patriots, knights in armor, amazing fantasy creatures, and other stunning scenes.

PENGUIN BY DESIGN: A COVER STORY, 1935–2005

BY PHIL BAINES
256 PAGES, FULL COLOR
SOFTCOVER
PENGUIN BOOKS, 2005

By looking back at seventy years of Penguin paperbacks, graphic designer Phil Baines charts the development of British publishing, the ever-changing contents of cover art and style, and the role of artists and designers in creating and designing the Penguin look. Rich with stunning illustrations and filled with details about individual titles, designers, and even the changing size and shape of the Penguin logo itself, Penguin by Design shows how covers become design classics.

EXHIBITIONS & EVENTS

The Wonderful Art of Oz

July 31, 2006 through October 29, 2006
The Eric Carle Museum of Picture Book Art, MA

This summer, The Eric Carle Museum presents an unprecedented exhibition devoted to one of the world's most beloved tales of adventure and discovery. Organized in honor of the 100th anniversary of Oz, when writer L. Frank Baum, The Wonderful Art of Oz brings together the full range of artistic interpretations of Baum's most famous story. The Wonderful Wizard of Oz, from "script" (readers is required) to costume illustrations for the first edition, is on display. Illustrators John R. Neill and more recent versions by Barry Moser, Charles Santore, Lisbeth Zwerger, Robert Sabuda, Trina Schart Hyman, Chris Van Allsburg, Brad Kirkpatrick, and Eric Carle.

Exhibition Catalog available by contacting the Museum at 413-559-6329.

Harvey Dunn: The Original Dustbin

February 23, 2006 through September 17, 2006
The South Dakota Art Museum, SD

Harvey Dunn was born March 8, 1884 on a homestead near Manchester in Kingsbury County, Dakota Territory. Dunn decided against farming and left the homestead to pursue a career as an artist. He began his studies at the South Dakota Agricultural College between 1901 and 1902 as a preparatory student.

Due to the encouragement of his teacher, Ada Caldwell, Dunn went on to the Chicago Art Institute where he met the country's most noted illustrator, Howard Pyle. Pyle was impressed with Dunn's raw talent and invited Dunn to study with him for two years before urging him to start his own business. At the age of 22, Dunn had established himself as an illustrator in the New York market.

Despite his success in New York, Dunn never forgot his ties to South Dakota or his first teacher, Ada Caldwell. Dunn made his first donation to the College in 1939 by way the painting "The Harvest Dinner" for use on the jack Rabbit trail book to illustrate a poem by MaGoon Bates. He then donated four others before his untimely departure of 56 paintings in 1950.

At the urging of Aubrey Hammond, editor of the De Smet newspaper, Dunn attended the Old Settlers' Day celebration in De Smet, SD in 1925. Dunn and Aubrey became fast friends and Dunn returned to De Smet nearly every summer after that year. In the spring of 1950, Aubrey made a trip to Tenafly, New Jersey to visit Dunn's studio there. Dunn shared his paintings of pioneer life. Aubrey remarked that Ada's back home than all on these paintings. Dunn took him up on the idea and agreed to bring them back for the Old Settlers' Celebration. Dunn packed up 42 paintings and shipped them to De Smet. The exhibit was so popular that it was extended from a few days to two weeks. Over 3,000 visitors came to the Museum Temple to see the paintings.

Dunn expressed an interest in having his paintings permanently on exhibit in South Dakota. Despite other offers, Dunn decided to give the paintings to South Dakota State College. The paintings were packed and shipped under the careful supervision of Harvey Dunn and delivered to Pugsley Memorial Center for permanent display. This centennial gift included all but four paintings on exhibit at the Masonic Temple in De Smet.

Harvey Dunn died in 1952. The majority of his paintings remained on exhibit in the Pugsley Memorial Center until 1970 when the South Dakota Memorial Art Center was built to house the collection. Since that time the collection has grown to over 300 paintings and drawings.

For more information, call 866-605-7246

Photographica

September 27, 2006 through October 21, 2006
The Society of Illustrators, NY

A retrospective show celebrating the life and work of everyone's favorite comic book, graphic novel magazine and art book publishing company. The show features 30 years of cultural defining covers, graphic novels and specialty art books and memorabilia from the publication of a very limited, eye-watering Photographica's history.

For more information visit www.society.illustrators.org

If you are aware of any exhibitions or events in your area please contact us so that we may announce it in the current of the magazine. Write to Dave@ilovecomics!

In the Next Issue....



As Caught from **The Fabulous Illustrated World Art of Basil Wolverton**
The Art of Alex Ross by David Saunders
Remembering Jack Potter by Mike Manley
The Artists of the Golden Years, Part 2 by Paul Gulacy
...and much more!