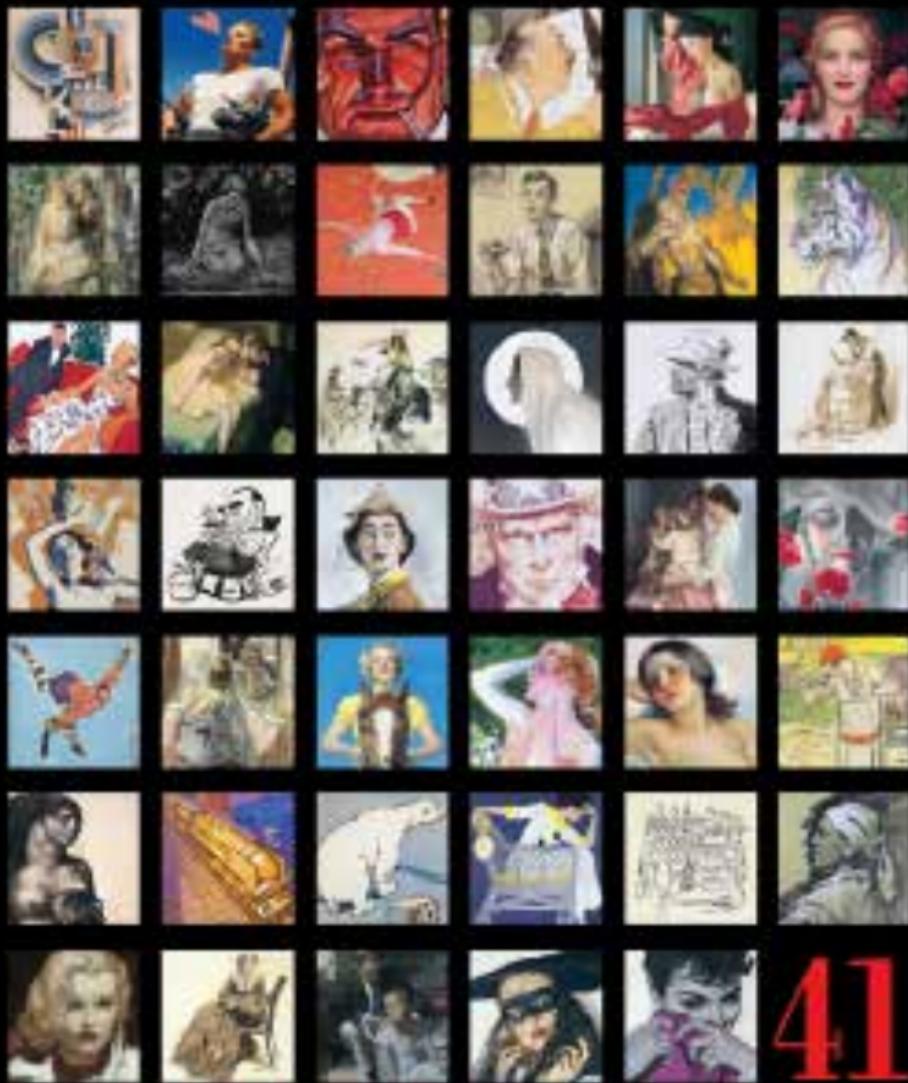


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From the Editor

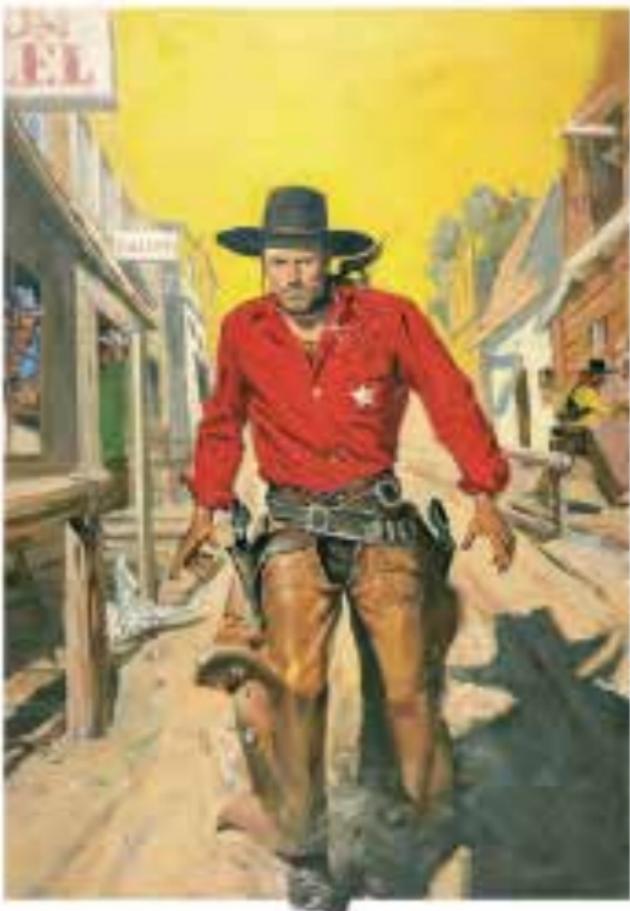
Beginning with issue number 10, the cover price of *Illustration* will increase to \$10.00 per copy. Subscription prices will also increase correspondingly. With the rising costs of shipping, paper pricing, and more, there is nothing I can do but to increase the price to offset expenses.

As I have said in the past, I hope that all of you will consider advertising, or ordering reprints from me directly. Your best way supporting this magazine and all of its efforts is by advertising directly through me.

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

by Michael Patrick Elearn

The early twentieth century has been called The Golden Age of American Illustration. As marketing habits and printing technology rapidly advanced, the artistic media and magazines readily embraced a vast variety of artists, styles and techniques. Howard Pyle, Charles Dana Gibson, R. C. Wryth, Winsfield Pitcairn, Howard Chandler Christy, Harrison Fisher, James Montgomery Flagg, J. C. Leyendecker and Louis Wain, just to name a few, were household names. Many other illustrators disappointed with the publications they appeared in or saw in the Oz books John R. Neill might have been forgotten, save for his unusual and most romantic depiction of his day, the pictures grand everything from *The Saturday Evening Post* and *The Little Hearst Journal of Physical Culture and Recreation*. He deserved better.

Like so many artists of his generation, Neill came from Philadelphia. His family had been importers of fine textiles such as linens and emigrated to the United States during the burgeoning textile trade in New York City. His father came from Dublin and was a Civil War veteran. His mother was a descendant of one-time New York Dutch-servants. The Neills prospered during Reconstruction, but the Panic of 1893 wiped out all of their business except the family laundry in Philadelphia. John Ross Neill died home at home on September 12, 1897. The boy and

one whom his father died until the burden of raising eight remaining children fell mainly on his mother. She purchased and oversaw charge of the laundry and basically kept the family together.

Growing up in Germantown, a suburb of Philadelphia, Neill worked during early. He was a natural. "Mother statement that a supply of drawing paper and pencils diverted him from annoying his sisters and brothers and kept him content for long periods of hours." His older brother Harry studied when he graduated from Philadelphia Central High School in June 1905. He enrolled in the legitimate's class at the Pennsylvania Academy of Fine Arts and found only a year "I stayed long enough to realize that they couldn't teach me anything," he said. Except for his brief exposure at the academy, he remained largely self taught. "John Neill claimed he had no education," his brother Harry recalled, "but this statement was not true for he studied, refined and took his place in one of the greatest schools in the world...an American newspaper."

Many of the young men Neill met in art school missed the papers. That one where the work was in Philadelphia, Neill was one of 20 taken for Harper Brothers as a "full reporter." He learned quickly on the job how to draw whatever that told him to, either on the spot or from photographs. He soon had to be fast, clear and simple. Photocopying was still crude, so a good strong artist saved many a sketch from being rejected.



John R. Neill, c. 1900



'The blue bell' wood engraving for Walter de la Mare's 'The Blue Bell' (London: Chatto & Windus, 1924). Pen and ink.

as pretensions. Like a doctor, he was constantly on call all hours of the night at all kinds of weird and wonderful racing and stretching contests for the racing visitors.

All his income of £15, however, as an artist, Nell invested in the legitimate Medical School to make dentistry. He had wanted to be a doctor from the time he was a little boy. His anatomical drawings impressed his teachers that they told him they would give up medicine if they could share like that. "The doctors and dentists in the medical school," wrote Nell, "would see no value in my drawing board." He recalled, "They gave me much encouraging pictures of a doctor's life but it made me feel very bad." They said they finally "scared" him back into art.

When the magazine-paper publishers in New York City invited Philadelphia for new illustrations, Nell left to work for William Randolph Hearst's pillars of printing system. He earned only a few dollars before he was back in Philadelphia. Nell skinned from paper to paper, but his longest and most fruitful period was spent on the design staff of the 1920s *Philadelphia North American*. Among the many illustrators who passed through the office where Nell was there was the young cartoonist Harry Lauder who later played the Grizzelby in the 1935 film version of *The Wizard of Oz*. But the North American series which most profoundly influenced Nell was his work from George Clegg's *Golf*. The two men worked for Hearst and shared a studio in New York until the North American closed down. "Your job was the main creative and refined process I ever had," Nell said. "The younger Clegg was a master of pen and ink and later became famous for his pictures for Ian Maclaren's 'To Mowchu' at Callier's. Nell studied Clegg's margins, elegant techniques with its decorative contrasts between light and dark. That he did evidently have apprehension of it in 1921. Clegg might be nearer forever today."

"For several years we had lots of fun," Nell recalled. "You don't realize what we were up to. We used to go to the Stanley paper, illustrating everything from syndicated writers such as George Ade's 'Babes in Bang' and Horley Peter Hartman's 'Mr. Dandy' to poems on the children's page.



From time to time he came up with a comic strip. And everything that was chosen for the papers belonged to the papers. Nell supplemented his income by illustrating at associated book management and did some advertising. He took a brief sabbatical from the North American while he married Helen G. Barnes on October 2, 1923, and then immigrated to Europe. On their return, he received a federal commission at Devil's Millhopper, Gainesville, Florida, for a summer house and opened a studio in Indianapolis. Illustrated there as Philadelphia.

Everything changed in 1936. "The stage was blazed with the success of L. Frank Baum's *Wizard of Oz* at this time," Nell recalled, "and for some reason the publishers let me out to illustrate a copy." Baum and W. W. Denslow, the original illustrator of *The Wonderful Wizard of Oz* (1900), clashed over the production of the musical extravaganza based on their sell-out children's book in 1902, so Baum didn't even consider Denslow for the sequel. He let his publisher, The Billy B. Babbitt Co. of Chicago, choose the illustrator which he nominated as California. Everything was riding on this one project. The *Mysterious Land of Oz* was the very first talk by the new company's very first book. They wanted it as quickly. Baum did not turn in the manuscript until March, and Billy B. Babbitt needed to issue the book in early Fall as a best for the Christmas trade. They had to find someone who was not only imaginative but also fast. They knew Nell's name on his Philadelphia papers and immediately sent the story to him in Lumberville, Pa. He did not get around to reading it for a while. He was illustrating a series of bird picture books for Henry Holt & Son of Philadelphia, as addition to his newspaper and advertising obligations. Which is made other work stand up, he finally and very reluctantly accepted the assignment. *Issue No. 1*, he never expected that it might warrant a more profitable annual rate.

With a little thought that Nell "caught the spirit of the author's generosity" imagination an adorable balloon and in turn humor and techniques his work takes equal rank with



"My Invaluable Jewel" Depicted in Disney's *Beauty and the Beast*. ©1991 Disney. All Rights Reserved.





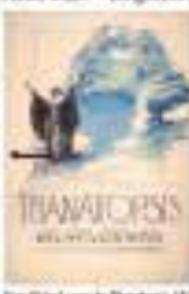
W.W. Denslow's "Nell, with her predilections, was but a dormitory that a surerwise illustrate flat at it." As may still be clinging to an artist and had to rely on the sketchy pictures in his work for *The Marvelous Land of Oz*. His characters were similar in the way they were portrayed in *The Wizard of Oz*, and Nell seemed playing with the whimsical inhabitants of Oz that Denslow intended. As the publishers observed, Nell was just "a neglected Shetland as an alternative of children's tales, having added here and there a sketch whose drowsy drowsiness and gravity of feeling will quickly appeal to the set minds of the imaginative, as much as the other fantastic creatures will attract the eyes of the imaginative and mischievous."

Willy & Hones were as pleased with Nell's work that they had him illustrate their most important fantasy John Douglass and the Devil (1895). The author had previously written with the words "Book Owners Quarterly" and "Book Owners' International" and "Doubtless and the Wizard" (1898). Nell was obviously having fun with it. He made extensive studies of live cattle, both in studio, to get an expression, a picture on his mind in a direct, raw light. He became an expert at drawing the elegant, compact and the square faced racing men of the period. He kept an extensive clipping file for pictures and archive oral details of visual masters and heroes where he filled scrapbooks for future reference. He also turned to those around him for inspiration. He and his fellow illustrators often

met for one another before the road or canvas. He never meant to be an American or to Denslow and others of the, and his French half, never developed as this.

1899 was Nell's success suddenly beginning as Hovey, he drew in the South-American Syndicate one of the most elaborate and imaginative of early comic strips, *The Long Journeys of Alp and Koch*. This wild and whimsical all-in role on his Sunday page was a weekly read in Webster MacLean's more esteemed Little Nell in *Scandinavia*. In addition to his newspaper work, Nell began illustrating dozens of cheap teenage adventure books for Harry Abbott. Nell knew this was only half-baked, and most of it apparently unremunerative.

In search of the art of a growing recognition, Willy & Hones offered him a solo book *Nell's Cat Stories* (Harry Abbott's *Longfellow's Bumper* 1899) and *Cannibal* (1899), *John Greenleaf Whittier's Slaveholders* (1900), and Edgar Allan Poe's *The Raven and Other Poems* (1901). These probably decorated collections of classic American verse were designed to compete with Bobbs-Merrill's semi-fictionalized by Edward Charles Cowles, Harriet Fisher, and Arthur L. Miller. The elegant line and wash drawings as well as the pictures of domestication in their influence demonstrated the artist's real versatility. William Collier Bryant's *Thalespoem and Other Poems* might have been the handiwork of Nell's old books had it been finished, but the poet still wrote. Has reported that fifth volume was never published.



Illustrated cover for *Transitors*, 1900



Miss Cottagely



Another advertisement for 'The Emerald City' in 'The Saturday Evening Post'

ABOUT 1908, NELL drew perhaps her most important illustrations for *The Emerald City*. The Emerald City never had more recognitions than in those grand first days—Underwood, Follett & Brothers, in search of novelty, dropped the color plates and printed the pictures on different colored paper than previous to the days of Paul's here. For the next ten years she was supposed to be the author of *The Emerald City*. The *Embossed City* of 1910, Nell painted a splendid series of 12 watercolors, the most elaborate pictures to ever dot the series. Nell painted at the time that she was so much a master of her art, it is hard to realize how George Grosz, Arthur Burdette, Tolman, Dulac, and Kay Nielsen had ever played with courage by passing her as an amateur. Her portrait of Miss Gwendolyn Brooks other books illustrated by Nell to display the same artifice, and because of the color plates of *The Emerald City* of 1908, at its yesterdayness.

and Paul, and R. Erskine and Ferguson, Lucy and Peter and the Princess (1920).

Silence obtained from selling her art and those illustrations needed to follow others, Nell was gone whenever the work was. By 1911, he resigned from the New York American, in search of a temporary destination where his editor Herbert Johnson left the paper. The Saturday Evening Post, Nell was fortunate in continuing in the Curtis Publishing Company, at her successful president, John D. Barlow's *Home Journal*, *The Country Gentleman*.



"Portrait of Nellie Bellows by Nellie Bellows," 1910

and Paul Lillie, Dryden, the many other important national magazines, Collier's, Century, Everybody's, McClure's, and Youth for, as well as for some obscure ones including *The Unique Magazine* and *New System Alaska's Magazine*. His work regularly appeared in popular women's periodicals, *The Delineator*, *The Delineator Girl's Association*, *McCall's*, *The Modern Fannie Farmer*, and *Blossom's Book*, and occasionally to the more specialized interest journals such as *Photoplay* and *Playgirl*. During Nell's longest and most profitable association with a magazine was with *Picture of Review*. In 1916, Arthur T. Tracy became one of her best friends, and Nell's interests were casting on Tracy's private path.

Nell arrived in New York in 1913 to be drawn to the heart of America's publishing industry. The studio at 240 Bond Street became a regular meeting place for writers, scholars, and artists,

and he formally joined the Society of Illustrators and Design Club. His friends included such prominent illustrators as Franklin Brueck, Joffre, William Glavin, C. R. Behn, E. C. Gruber, Mallory Morgan, Henry Raleigh, and Vernon Ollman. Gruber would draw the chair to share the studio with Nell because of the "incomparable artist." Nell was witty and light-hearted and a rough-and-tumble companion. Despite her natural abilities, he remained hostile. He never called himself "an artist," but he was forced to be "an illustrator."



Madame, Auguste Herbin, 1926. Pen and ink.



Illustration to "The Rascals Return to Town" by Bill Peet-Bell, published in *Woman's Home April 1922* (Prestel 96)

A physician once described Bell as "a mass of small arteries, muscles and nerves." He was a typical showman, dapper, black, bearded, thick-set and somewhat complacent, with dark hair and eyes. He could have stepped out of one of his drawings. Interestingly his first marriage ended in 1915 when his wife was granted a divorce due to then common grounds of desertion. The next year he fell in love with the beauty as she hopped across Margaret Carroll (born Margaret Lorraine Shultz), then appearing as Rosalie in "Alice Fair Lucy" in The Palace Theatre. They were married in 1919 and had three daughters, Natalie, Adrienne, and Jean. He passed on to his children his rock imagination, great creativity, and delightful sense of humor.

Bell became well known among editors the theatrical and departmental, irresistibly charming whatever they gave him.

Even critics in otherwise take no comment! tone made no difference to him. He could handle anything, and did. Some of the popular writers with whom he collaborated were Rachel Crothers, John Franklin Stump, Dorothy Lorna Wilson, Howard Bell Wright, Anna Louise Jackson, Laura Moore, and Charlotte Renier, who later edited one-hundred plays of MGM's Star Player of '26. One of Bell's most prestigious magazine assignments was the serialization of Louisa May Alcott's popular *Family Long-Legs* (1912) in *The Ladies' Home Journal*. And the one also it surprised with many more hours than John E. Hill.

He worked in watercolor, gouache and color ink washes,



Portrait of Bell's wife, Mrs. J. Bill Bell

but he was primarily a line man. Bell was a master of pen and ink. "Although this was a technically accomplished but the imagination conscious," observed one observer in that G. Gifford, "the technique, composition and delineations were equally outstanding." He prided out of Bell's technical abilities, "the great variety of line and line in the highly individual treatment, the fidelity rendered in his book. Drawing work for and for (1928). "The use of black accents, and the effect of luminosity of the plate, are qualities in no way inferior to any existing or produced by others, expressive, it is difficult to define, indeed, and beautifully rendered." The artist's qualities kept it unusual in occasional examples was true of much of Bell's work.

Although he made several attempts, Bell never quite broke into the more lucrative full-color magazine covers books. One was where the real money was. On average, Bell received \$200 for an ordinary pen and ink drawing while another artist might be paid \$1,000 for a color painting. Bell was extremely picky in. The full extent of his work as a color illustrator was never to be discerned. He did not always bother to sign his pictures, and sometimes he referred to a pseudonym—"J. Bell," "Ray Jackson," or simply "Billman." A veritable small percentage of his countless drawings for books and magazines survive. His publishers at the time were in the habit of retaining his originals and some of them vanished along with the items that contained them.







"Woman with raven" illustration for *Illustrated magazine*, 1888. Pen and ink.

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Illustration by "Sail in the Mist" by Walter Scott Neill was published in *The Magazine*, 1936. P. 122-123.

Although Neill's illustrations for *Sail in the Mist* were well-received, the artist's engagement, perhaps because they paid less than the adult comic strip, less important exception was *Boys' Life*, the official organ of the Boy Scouts of America. He provided Neill with steady income; preliminary of his comic packages for children appeared here. Quite a few of them were later reprinted in *The Boy Scout Blue Book*. Neill occasionally illustrated other children's books outside the *Boys' Life* series such as Tudor Books' "The

Magic Hand Series" in 1935 and "Marmalade Library Series" the next year. He also painted several landscape watercolors in *Adventure's Fairy Tales* (1933). In 1936, Neill announced a fine mosaic he would do in the children's page of the short-lived monthly *The Pinwheel*: "It is lots of fun," he admitted. "I get \$2.50 for the layout and \$45 for the picture, but I spend 1 or 200 hours at a setting." As for the *Diehard*, he was paid \$100 for each title, plus prime a copy in mind:

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Bill's pen-and-ink directly onto the woodblock of No. 10, 1, 1992. Below:

Working could have been more challenging than illustrating from Basen's tape, but Bell succeeded brilliantly. His action and humor capture young readers at ease, and his superb technique held them fast. Every character is a kind, dreamy, or whimsical being or creature. Every single line seems alive. His skill has problems with all sorts of moving body details (an always mentioned in the year that Basen's editor, David, Bell's imagination was put to the test in Basen's "Mystique," featuring Gomulayewa, Gomulay, Thabash, Whooose, Sheep-pur, Flambur—it did not matter). Bell could illustrate anything Basen could think up.

The author always provided the publisher with a carbon copy of his latest. On many that were sent in the days before Bell devoured a month every year in preparing the pictures, when the manuscript came in, he usually complained to me, "Now the pictures he thought needed illustrations while he read. He then sketched on the manuscript right over the type in black ink, even to how other publications to show as pencil, are often paper of board including government documents, maps, and versions on the backs of other drawings. He really bothered with sketchbooks."

He then polished a legion of Basen's board and began to pencil in the general composition of the illustrations. Sometimes he quickly sketched the figures in the nude to get the basic language out right, and later added the clothes. He was always vigorously erasing as the picture progressed. Then he made the final drawing in India ink and wiped out any further smudges of pencil. He never seemed to realize just how much larger than the actual size of reproduction his clean and precise was his technique that reproduced in only a fraction of the original only sacrificed the drawing's clarity. To my taste, Bell occasionally took a risks, drawing for said his somewhat idiosyncratic purpose in view of the adult magazine and marketed it as a picture for the best 10-year-olds.

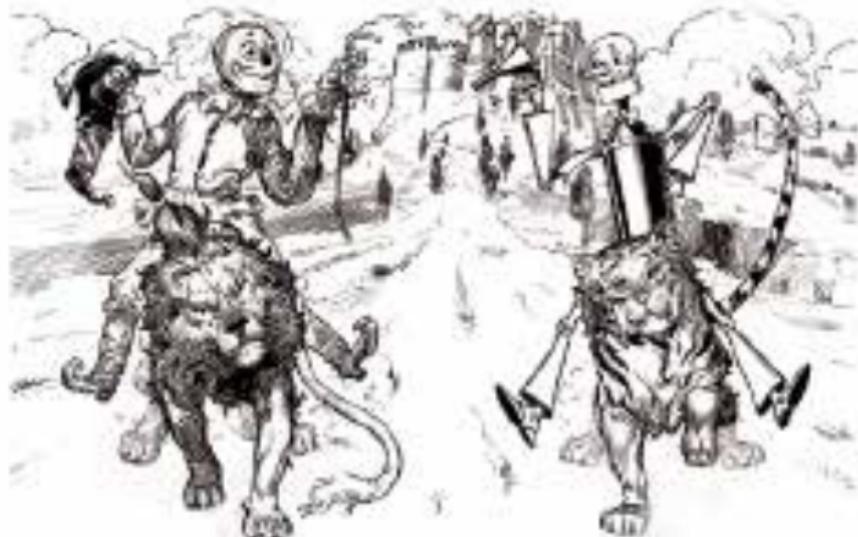


Illustration design for *The Pied Piper of Hamelin* (1952). © 1952, 1982, 2002 Pearson Inc.

remarkable. It was not one of his happy periods of work. He was especially disappointed with the pictures for the fairy tales, *The Fox Brothers* (1951) and *The Queen* (1952). "Perhaps no author is ever satisfied with his illustrations," he admitted to Remy de Gourmont, "and I am very dissatisfied and unsatisfied so often that it's true that I fail to appreciate my work." However, Neill did not sell himself at this. De Blaauw and Deane thought the position was still his responsibility, through their publishers, that the artist must have been given the best treatment; even the response of DH Lawrence could give them the pleasure for the next year's book, *The Pied Piper of Hamelin*. De Blaauw had no qualms about the beauty of Neill's illustrations; he wanted him to stay longer in India. When Deane complained that the *Illustrations* (which initially was "too stiff") were too lolly as the other stretches, Neill accepted the board and redesigned it. Deane added that he gave the educational "Winter" "most of an ornate appearance—like woodcut" and Neill came up with a new concept for the popular character: "the blue-bearded bull, and a round red book for his illustrations physically," the writer effusively acknowledged, "perhaps I seriously disgraced his patient work through my suggestions in improving the books." Neill was eager to please and produced most of his most accomplished pictures for the book for 1952. De Blaauw treated the six "Little Wizard Stories" that Remy de Gourmont had chosen, in the same spirit as *The Pied Piper of Hamelin*, and once again showed up in both publications.



"Miss A. Bell" (Illustration by N. E. Neill)



Illustration from the Adventures of St. Nell. Pauline

This was about ten years ago now, the subsequent series followed a formula: Each week, new occupied the older place that Nellie drew out. She pictures later added the names and only occasionally according to the artist's instructions. Baum suggested that Nell "or caught up with other girls, was more interesting than me and cast to the wind the book that previously "There is a precious lady of humor," he complained. The pictures in *The Tail of the Cat* (1914) and *The Scarecrow of Oz* (1915) do appear a bit slanted when compared to his mother work. "It seems to me that Mr. Nell reached the climax of his good work in *The Patchwork Girl* which has fallen always in Elizabeth and the Gypsies?" Baum told Nelly in December. Perhaps the most notable picture Nell drew for Nelly is in *Over the Big Bright Moon* (1914), which took from his work on *The Tail of the Cat*, Baum's favorite book when he was Nell. In *Over the Big Bright Moon*, Nell cut out book covers and pasted them over Baum's knowledge or approval, and he thought it was a violation of his copyrights. Baum might have known more compensation had he known that Nell's first marriage was breaking up.

An older friend, Baum's mentor, implored: "Mr. Nell is good," he finally admitted, "and perhaps we could find out where?" He brought Rosenthal to Oz (1914) and "an exciting book" and wrote the publisher, "Mr. Nell seems to have lost all his taste in the illustrations; and the book is an abomination should be called Baum's *Scarecrow Book* for 1914." By the time *The Lost Princess* of Oz came out in 1917, Baum had lost all trust in Nell's abilities as an artist. "The pictures are extremely clever and attractive," he wrote his collaborator, and advised him to wait here in Hollywood, where he was now living. There were no more bad feelings. "You are very welcome to those that I can possibly be in many more years," Baum added. "As I remember our frequent meetings with real pleasure."

and think we would have been if we were joined together in the same cell" that Nell never made it to California.

After Baum died in 1919, his publishers, even *The Body & Lin Co.*, decided to separate Philadelphia newspaperman Ruth Plautz Thompson, his cousin on the copies. His last grand up-to-the-Oz books and proved to be a sensible successor to Baum. Nell's *Body & Lin* books usually had improved styling and illustrating her work. Through December in Oz (1917), over one million book sales and one "improvement in having assumed a author of such inspiring qualities as to continue the work of improving the Oz books." He tried to capture in his pictures "the whimsical, the buoyant, the innocent, and the gay" he found in her writing. "Every feature of the child appeal is handled with the greatest skill," he assured them.

Thompson's impact and admiration for Nell as an artist was unquestionable and they became great friends. "Ruthie's work is one of the real beauties that add to the pleasure of reading Oz adventures," she admitted. "And we are happy, our voice has been able to bring to life, as Lohman did, the innocent and bucolic character of Oz." The book has an "admirer to be a completely unpredictable mixture, dramatic, and altogether delightful person. Let us see, a few and instantaneous impressions... such instant in a ring of stars and such rapture." As another contemporary observed, "it is impossible for him to retain from his memory almost everything about the most trivial things." Thompson was delighted that he also illustrated *My Christmas Book: The Curious Circus of Captain Jack* (1916); When the King Features Syndicate approached him in 1917 on a new Oz comic strip that she could write and Nell illustrate, they produced a hand-woven sample. It was never used. Neither Thompson nor Nell could really bear the urge to overthink weekly on the Sunday feature papers.



Illustration for The Lost Princess of Oz

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Aspects of Civilization (1924). © 2004 Estate of L. R. Thorne. Courtesy of the Estate.

Thompson and Neill logo. On stage during the Roaring Twenties, America was changing and Neill had to keep up with the times. It was the Jazz Age. The Flappers replaced the Gibson Girls, so Neill had to develop a modern style for the magazine. During the decade, he worked less on the precision of his painted sets, with that no longer one of popular, colorful or classical theatrical representations. There was a new freedom in his drawing. Thompson said that his favorite Red drawings "kindly exploded across the pages of the books and almost reached at L. Frank Baum and I measured them." Neill's

paintings were always recognizable. There was always a sense of connection even with the most broad subjects.

Illustrating was not his only interest, however. During the post-war economic boom, Neill created two other works to make money. He sold his magazine drawings to his apartment in New York City and set off to Mexico, to travel as a guide there. All three he painted of the experience were splendid portrait drawings of the people he met. In 1925, he built a house in Huntington Gardens, Great Neck, New York. This was the part of Long Island where his mother's Dutch ancestors settled in the seventeenth century.

Considered to be odd as a painter (as Burnett Neill designed the house at an early split-level in the old English, Norman style), Neill never built a house before. He learned to adapt his original plan to problematical situations. His studio was the corner of the bathroom and bathroom for his three girls and the other children in the neighborhood. One of his daughters' friends, described by Neill as "a large, squat woman" he lined the floor of the house with wonderful light, many glass-tinted pencils, sets of paints and glues, and numerous copies of very important papers all over the floor and everywhere you looked." There were picture illustrations, too. Neill never explained his daily routine: "I get up at seven on the morning, and work, sometimes at eighteen hours during writing. Oh, I never sleep a lot at night. But, then, you know the children upset one's plans....They're in my studio, with pencils, crayons, and paper, and one then gets down to real work." Neill called himself "the highest paid illustrator in Huntington." "Oh, yes, we work hard," he admitted, "but we have such a good time."



Illustration by John Urquhart, cartoon artist, Australia. Illustrations for other children's books: L.M. Moreton



"The Land of Oz" Preliminary color sketch by Maxfield Parrish around c. 1902



Illustration design by Maxfield Parrish

Still was unusually kind to his young readers. When over a child asked for a drawing, Still did not hesitate to send one. Many adults also wrote him. His favorite letter-writers were Elsie and Mina Laffin, the owners of the Land of Oz Shop in New York. He gave them pictures from the Oz books and designed their bookshelf and a Christmas card-cut-out. When they wanted something special for the school at their Land of Oz farm in Massachusetts, Still painted an elaborate mural of all the famous Oz characters on panels with Mrs. Laffin on clouds the cloud.

The Great Depression devastated the previously flourishing American magazine industry. Many leading periodicals—including *Pictorial Review*, *Scribner's*, *St. Nicholas*, and numerous international news illustrations and literary annuals—had to photographic. This cut back on Still's work, was quickly going out of style. Privileged with others, he developed resources. Still's once reliable sources of support now came from the "pulp," cheap monthly adventure magazines. Still often single-handedly drew the illustrations for an entire issue of *Argosy*. He admitted that the "imitative, imaginative and weird" of these successors had never greatly appealed to him. "The art and literature shops and all the open places give me a real kick when I'm drawing them," he said, "through some times the space for pictures is limited." He was also thankful for the protection of the Justice. "She reads every book and likes the drawings of Mr. Maxfield

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Naik," where James Thurber writes that the phenomenon in 1916: "After doing more than three thousand drawings...he keeps up beautifully." Having no money to pay him, he checks back with his old employer, and Thurber writes: "I have been in touch with him ever since, and he has sent me a copy of his book, *The Wizard of Oz*, which I am sending you."

To save expenses at the height of the Depression in 1933, the Nells moved the seven to Great Neck and tried to run errands at Flushing and Verrazano, down back to New York City, and even Concourse and Bronx. Living blandly. On their moves, Nell often took out her watercolors and painted quick impressions of sunsets or landscapes. But one place quite suited them: They had no television, even kitchen radios hardly sold, so the girls played dress-up. The only thing Nell could depend on was the *Oz Books*. Although her wife was never keen on the idea, Nell really wanted to move to the country where they could grow their own food. In 1936, they finally build a home with a large barn and a barn for a chicken coop in Hamlet, New Jersey, where they finally stuck roots together. They called it "Ladobut." Conditions were primitive at first with no electricity or running water. Despite failing health, Nell did much of the work around the place, such as building stone walls and paving the living areas.

Nell was also a wonderful storyteller and entertained her daughters with tales about Dorothy and Munchkin Land, the Scarecrow, Tin Man, and the Cowardly Lion. Longs of the nearby Jersey Jump Reservation. For many years, Nell worked part-time on an agricultural fair sale, "The Freshkeeper," that her family



Illustration by the artist known as W.A. Dill

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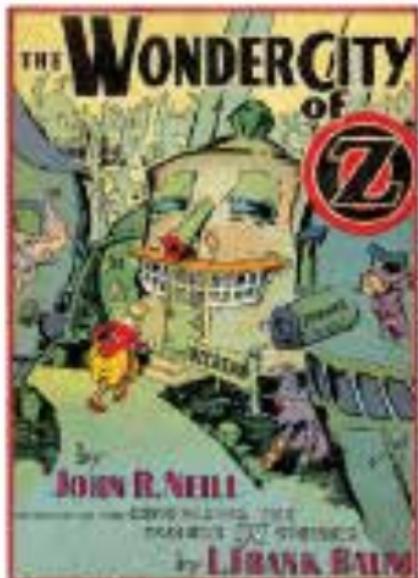


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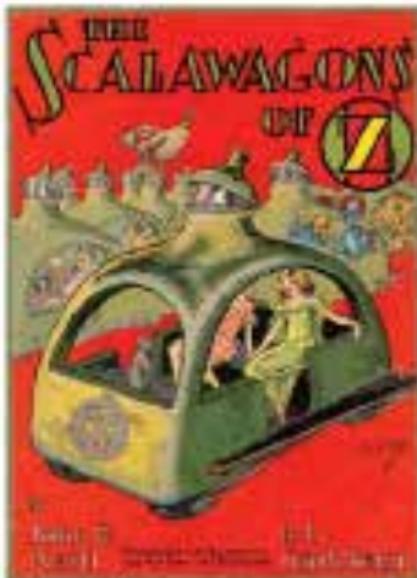
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The *Wonder City of Z*, 1910.

writer and illustrator. He struggled with several drafts of the story but never found a publisher in his lifetime. He made art for the educational curriculum project; many educational pictures that adorned the houses with the beautiful. They were some of the most accomplished drawings of his career and almost all remain unpublished.

When Thompson suddenly retired from DC in early 1965, Bell & Lurie finally asked Neill to continue the series. As he was to teach never and illustrate the comic books, he drew on the tales he had been telling the new children and dipped into his portfolio of unused pictures to flesh out the book. Although given full time to drawing in the first years, he authored *The Wonder City of Z* (1900) with some of his own elaborate drawings. Much of Neill's artwork, including his original drawings, have turned up in a ghost writer who randomly reworked most of the art. Neill did his penance with *The Scalawagons Of Z* (1900) and *Lucky Bucky* (1912, 1942) and they were published mostly as reprints here. He had complained the money had never fit the pictures for a standard book. *The Reviewer* is the one where he died from a heart condition on September 19, 1933, just a few weeks short of his 66th birthday.



The *Scalawagons of Z*, 1900.



Lucky Bucky, 1912.

"No man could be even half as able to depict the Oz character as perfectly as Neill," said Ruth Phenix Thompson. "Half of the fun and sort left the books when other artists took over," she believed that Neill was one of the outstanding illustrators of his generation, and often critics echoed the same he is highly acclaimed. In all, Neill illustrated 35 Oz books, but there was only a fraction of his extraordinary achievements as a designer. He made a significant contribution to the development of twentieth-century American newspaper, magazine, and book illustrations. A heroic figure imagined, it may be because there were so many remarkable artists of his era. He did not want to make it into his own name. Much like his illustrations, there are far more really old things to consider age and yet they are timeless. John R. Neill's work will live on long enough that to claim. ■

—D.J. SWANSON

The author wishes to thank Tom Neill, Neill's son, who has made the library to the public available for research purposes concerning writing concerning the material in this article. A memoir of his father, *Memory Still Thrills*, 1992, is the International Award of 20,220 that and the name Neill family for the previous contributions from their collection.



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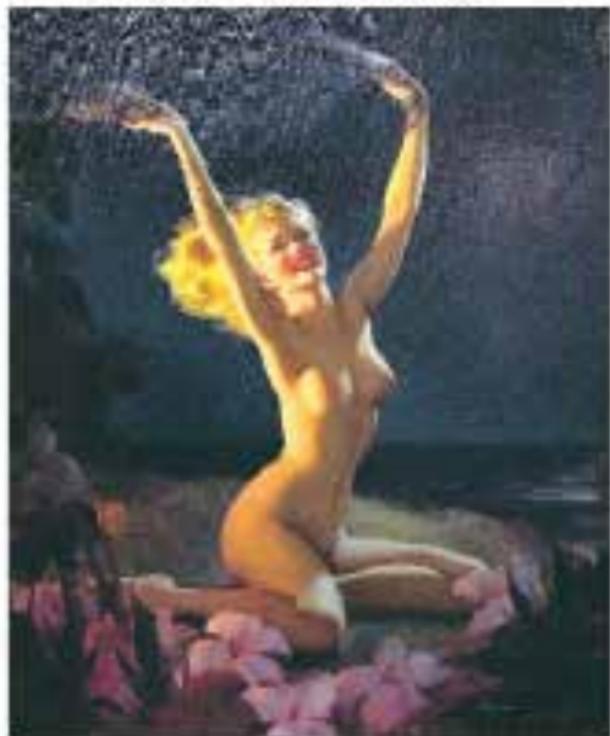
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WINDSOUL—AERO GIRL
Oil on Masonite, 30 x 24, Signed lower right, 1944
page 118, page 828
Reproduced: The Great American Pin-up Girls, Charles G. Martignette, Taschen, 1999, page 118, page 828



SOMETHING RIDE
Oil on Masonite, 30 x 24, Signed lower right, 1944
page 118, page 828



GO-KART GIRL—CONEY ISLAND
Oil on Masonite, 30 x 24, Signed lower right, 1944
page 118, page 828
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1946 This painting was published by Esquire magazine in a composite page centerfold in the January 1946 issue. It is often referred to as the most important painting by Mr. Vargas because it became an icon during the 1940s. It is also the largest in size the technician has done published in the largest centerfold in the magazine's history. Below the title of this reproduction, Vargas mentioned Mr. Steigman designed it together with the technical aspects of its creation especially. Mr. Steigman, a professional lithographer, lithographed the "Miss January" at the request that it be used in color. Vargas was a sculptor and lithographer before he ever turned to painting.

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CIRCA 1940'S
Harold Von Schmidt
"PLAN TO PROTECT
Your Family And To
Save Lives By Buying A
LOTTERY TICKET"
Published January 1944



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20" x 30" Color, 2012, Acrylic over oil on Linen 1944
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THE BABY BOOMER'S PRIME ERA

Created by artist Jim Dando
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Artwork Medium: Pen & Ink
Published: Commercial Art, Magazine, 1950

AL PARKER (1906 - 1986)



THE BABY BOOMER'S PRIME ERA

Created by artist Al Parker
Published: All About Eyes, Cover Design, Phoenix, Arizona
Artwork Medium: Oil on Canvas
Published: Commercial Art, Magazine, 1950

PAULINE M. BRUMFIRE (1914 - 1985)



THE BABY BOOMER'S PRIME ERA

Created by artist Pauline M. Brumfire
Published: American Magazine, Cover, 1950

JOE WHELDEN (1906 - 1986)



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Illustrator: Arthur Schaffer, New York, NY
Reproduced: Mr. Arthur Schaffer's Magazine Art Portfolio, 1953
Editor: Charles G. Martignette, September, 1982

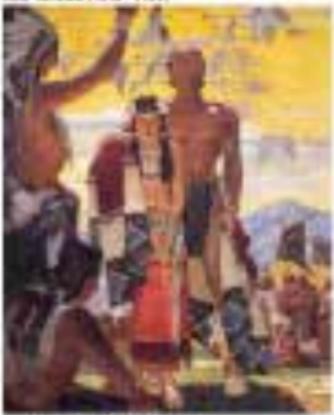
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Editor: Charles G. Martignette, September, 1982

KELLY TORRANCE (1919 - 1994)



BABY MAGAZINE RECORD

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Reproduced: Magazine Front Cover Paintings Supplement,
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Stormtrooper, 1942. Oil on canvas, 100 x 130. Image courtesy of the National Gallery of Art.

Harvey T. Dunn

Artist and Teacher

by George Fernandez

BLAZING ALONG THE HORIZON

Harvey Thomas Dunn is best known today as a brilliant illustrator—“one of America’s greatest”—whose career spanned four decades, beginning in 1906. Illustrators were in great demand around this time, since many more Americans caught up to a Western inevitable appetite for information and entertainment through magazine illustrations. Called “Age

Cover Boys,” Dunn became a pioneer of “higher art,” a National Academician, with his prizewinning paintings bridging the days that he roamed among critics throughout the 20th Century. But while illustrations and fine art always legimate, however, is the fact that he was also a great teacher.

Harvey Dunn was born near a man’s camp at 1894 in Tucson and Jerome, Arizona, but settled on the family Dolana prairie. The life of semi-nomadic aridians was hard; they existed solely through back-breaking, hot, raging blizzards, suffering sunburns, and insect attacks were ever-present threats to a harvest. Families were isolated and struggled to survive, but there was good law and a kindred among the settling till grass and beneath the sky that seemed to go on forever. This is where Harvey spent the early years of his life...in isolation in the nights and around animal herds.

Always, though, a Dunn student and friend observed, “he was hardly the environment that could sustain creativity and creativity in a man. Unlike the the calloused hand on the handle of the plow, could ever truly reach an artist’s creative capacity or that the plowman would never have reason to do so.”



Harvey Dunn in his studio in Tucson, 1940s
Photo courtesy of the Tucson Museum of Art

Harvey Dunn would be his exception.

Dunn, along with his older sister Caroline and younger brother Ray attended the famous card school. He would eventually be at the forefront during most Revolts, Insurrections, and general commotions—that is, while he wasn’t forced to concentrate on raising, vetting, and maintaining. In fact, the teachers had in fact the chalk houses torn down. His enthusiasm was unquenchable, but then came to close in the systems in the school building with his pedagogic life. After school, he would work the family fields until sunset, while his sons too were spent endlessly dithering by the light of a kerosene lamp alongside his mother.

Dunn grew into an energetic plant. By the age of 14 he was doing a much workload and the bare plowing, planting, and cultivating, happily, whereas his father engineered a hand-may, the latter was pushing the hand of horse well. He could keep up with his 100-acre-and-each acre.

By 17, Harvey could no longer ignore his artistic yearnings, so he set his heart on going to a preparatory school in South Dakota (Typical and Failing) (now finally Dolana State University) in Rapid City, 45 miles east of the family homestead. It was 1911. There Dunn didn’t want the lamp to have income, failing to see the value in such educational facilities, his mother, regarding her child as her old dog, presented her husband to his son gay. With his father’s permission, Harvey found a teaching job in Tucson and early learned to earn enough money plowing as chance dictated.



The Spring Plowing, 1850-55, oil on canvas, 24 x 36.借出:博物馆, 纽约市, NYPL, 赠品: 埃米利奥·莫拉莱斯

"That fall I bought a barrel of flour and a quarter bushel of oats at all the local stores. I could plow between them and the frost set up," he said.

"The rains were strong when I started out to plow those autumn meadows. 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 to the next. I worked myself until darkness drove me in. Then I rolled the trees, beatled through my other chores, and beatled to my horses. The following spring I discovered a neophyte still beginning plow. I usually worked until 11 or 12 at night and one up again at 5 A.M."

Harvey Dunn arrived on the grounds of State College that fall on Halloween. At the time, the College was not much to look at—with only three main buildings. The art department occupied three rooms on the second floor of North Hall.

It consisted, with its drawing rooms, furnished with beds, chairs, a fine washstand and a large collection of pleasure books, 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, chairman of young writers who had arrived at the college in 1888.

Harvey Dunn met Miss Caldwell soon after his arrival on campus. Caldwell understood Dunn's interests and inspired him to develop what he once thought was merely the ability to draw better than the other students. She was the ideal person to help him find his way through all of her.

"She opened my eyes for me. For the first time I had found a common living—and intelligent interest in what I was really reaching for. She instilled in me the talent where none had been; and she passed her genes."

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



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All Paul Way Haase, 1989. Oil on canvas, 30 x 27". Collection of the artist.

Chicago, where she herself had studied."

Hickey took her advice:

"For years I had been toying with the idea of my mind that I was going to Chicago even if I had to borrow my car to be the better sort of the time otherwise thought me."

On September 12, 1901, the unanticipated 16-year-old stood before the incoming students of the Art Institute of Chicago. Duren appeared so adorably at the school that after three months he was visited by several students who urged him to become one of the boys in the firm. In their minds Hickey looked the picture of a youth, that was to make a part of "living" an artist. Even so, that there had not yet been "living much" could have then kept just long plugging along.

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

"Wandering through the halls I came in Illinois No. 1, it was a great black, gloomy room. Under a single electric light was a platform with a single chair situated in a semi-apartments black condition in.

"The instructor was teaching composition. Three English models had been dressed in a sort of paper and he was suggesting how to compose the composition, bypassing the entire problem of those models. Those who brought in good suggestion of studies in realism would be allowed to the privilege of working directly 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 individual that came I gave up.

"But I wouldn't give up the idea of being an artist from too sleep in me. I wanted to make pictures. And that night I tried to make pictures that I am very clearly in my mind now. It was a section of South Dakota in winter. A covered wagon, out of a wagon train... had just lagged down in the rear of the mucky trail. It was a wretchedly bad landscape right for them at the moment and for the man or woman who came to the foreground. Dislodged from slow, hanging sky, the land at last that shifts in the house and calculates your shifts, confronting with myself at little intervals.

"Well, I made the picture as well I could, and the next morning I left it up and took it to school. I avoided Duren till next day on my way to another composition class from Richards over the instruction room. My drawing was tucked up with the others and Richards was pleased at it, at first. He approved of it; calling attention to its composition, colors, contrast, balance, appearance, form, etc. I remained but didn't know what he was talking about, and walked away.

Duren later observed, "Ever since, I have been supposed to know a great deal about composition. I never did know anything. You should start off all a master of nothing — you can't have it unless you don't."

For two years Hickey would draw and paint constantly; however, eventually he grew to dislike the traditional academic atmosphere of the Art Institute.¹ The defining moment of Duren's life came in the spring of 1904, when Edward Penfield's *America's Diamond Illustrators* appeared at the school to lecture.²



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THE PUPILS OF THE UNIVERSITY

For four years Hewitt has had been conducting residencies for a select group of gifted art students in Wilmington, Delaware.² His School is hoping, among artists from the emerging influence of methods taught in academies and schools:

Pyle himself had reported a similar condition in *Adelpha*. He does not plainly state what he meant by "discrepancy in maturing," and this precludes me from knowing his precise words. Finally returning to passing *Yucca* (Fig. 49). Once this was standard, the education of young artus was complete. This type of learning may have proved effective for most instances, but what about the first? For helping illustrations,

Moyring was known to place figures in landscapes or enterprised a series of figures. Similarly dramatic lighting and meaningful hand gestures were apparent. Howard Pyle inspired and Sugor teaching a lesson emphasizing such things as Philistine piety. Drexel Institute in 1895. He has reference to his book "An Academy of Ceramic Pictures" only after his drawings and considering them in full detail, as though they were usually static.

The first six accounts concern individuals with bilateral Macleod-Patton, Stanley-Anderson, Isaac-Wilson-Kaufman, Frank Schoepf, Elizabeth Stepp-Green, Violin-virtuoso and Christopher Land, all of whom went on to become important clinicians. However, Fred M. Kline was writing his notes with most of

the Andhra be mapped and submitted for recognition as 1979. Each Surveyor will measure his total three trigrams by him alongside his map and record the [Issued Date] of map".

Dear Harvey Dunn had not 25th, he respectfully applied for admission to the class in Nitrography, and was among the first class to receive his certificate in mining schools at the winter of 1884. Those who taught mining in the school included such great authorities as Dr. J. L. L. Johnson, M. E., Prof. Thomas, Daniel William Coopers and William Ireland.

House Fly spiders eat the adults of living insects; the grubs (larvae) of this fly. The students were always surprised by his work, every month there were new Fly larvae to eat the maggots, and his friends came to many houses and homes. His students work at the center of things, among men & women, girls under their eyes."

For Durst, this was just what Pyle needed—exactly the strong positive, definitely positive statement he'd been looking for, and with Harvard Pyle had his seller. In 1986, noting that his book was getting more and more attention, Pyle advised Durst that it was time for him to begin his career as an illustrator.

That same year, the Elwood Pyle School of Art officially closed its doors, marking the end of one of the most notable chapters in the history of American art education. Paul Bissell, unopposed in almost every field, ultimately sold his collection to the Library on November 22, 1911. Harvey still had one Pyle student in his class left in Memphis that day.



Giclee on canvas, 30 x 40. Image courtesy of The Scott Library Art Museum.

Howard Pyle would die in December the following year from a kidney infection.

In 1883, Winslow Homer would witness yet one more with Hove and Pyle, writing:

"What I can say of that man must of necessity be colored by my love for him, my association with him, and with the ideas and ideals that he infused into my own convictions by his words and his example."

"Great forces have most amazingly been raised, but I count the greatest power of it that appears to me that played its chief role in the education of Howard Pyle."

"Breaking back a moment or two, that the two men close to me most directly, with a clear bottom, further than any man I ever knew. How well I remember me for years now including laughter too strong; his powerfully robust physician, how ready he was without being ostentatious, till strong and always kind."

"And how his eyes would ring or twinkle when he perched high from the depths of his thoughts and discussions the ideas that thrilled and filled us all with vision and high courage."

THE TEACHER AND HIS TEACHINGS

His love quickly to Winslow Homer, and soon to the writing the former (i.e., Harry's Almanac, The Saturday Evening Post, and many others). His pensatality and energy made him a favorite among magazine editors.

In 1888, Davis married Isolata Lydia Rydel, whom he met while studying with Howard Pyle. Talcie, as Davis always called her, was the daughter of a wealthy British entrepreneur who founded the Koko Perfume and Cosmetic Company, which unsuccessfully called to Davis. Davis continued active in Wilkes-Barre, sharing a studio with Frank Stoenemann, G.C. Atwater, Henry Beck, and Clifford Atwater.¹¹

During the 10 years beginning in 1888, the artist painted probably 60 new pieces during a 10-month period he produced 35 illustrations for various clients. Between 1890-1910, a Dutch newspaper, *De Nieuwe Courant*, was saying, "He literally attacked a cause. Sometimes I thought he would impale the printing with his brush." He applied ink boldly, often using his palette knife more than his brush, creating a powerful decorative effect that distinguished his life's work.¹²

Because of the growing demand for Winslow Homer's services as an illustrator, he decided to leave Wilkes-Barre and establish his home and studio closer to the art markets of New York City.

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SPECIALIZING IN ORIGINAL CONTEMPORARY AMERICAN ILLUSTRATION ART
FROM A DIVERSE CROSS SECTION OF GENRES FROM 1940 - PRESENT



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In 1954, he and his young family moved to Lomata, New Jersey, an upper-middle-class suburb across the Hudson River from Columbia University.

Dove's teenage personal artist at all ages as a pedagogue was at his bones and veins. In turn, he began to refine the techniques to be passed down during his knowledge with others and thus began, along with fellow artist Charles Shepard Chapman, working on plans to establish the Lomata School of Illustration in the autumn of 1955.¹

Thus Chapman was an ambitious young illustrator who had no affiliation with a children's writing workshop at the Art Students League in New York. Dove took a look at some of Chapman's work and was so impressed that he turned him on to participate in the thirty-month summer school created that he and Charles Chapman were to conduct in Lomata. For what many consider a landmark in illustration history, Copewell went to Lomata that summer.²

The Lomata School of Illustration was located in a large old Civil War era mansion, surrounded by trees and lawns on the edge of Lomata. The students lived in the house, making their own meals and buying their art supplies at and from Dove and Chapman. Tuition and materials were, naturally, Cope's trouble because Dove refused to hire any talented students who could not afford to study with Harry Davenport; he recalled his own financial struggles a few years before and the pressures of financing Pyle. Among the first group of 14 to enrol-

down were future illustrators Freda Jones, Harry Bellings, William Costello-Morgan, Clark Day, Maud Hartley, Andrea Felitti, Arthur R. Kippholz, and Diana Gittowit. These classically trained artists viewed the teaching at Dove's school as "so conventional, so conventional, yet so instructive and creative, ever inspiring." As students teach the composition, he told them, "Teach it simply."³

Dove delivered himself with a straightforward lesson in visual endurance for posterity, along with a physical presence that was overwhelming. Freda Jones reported, a Dove student and close friend, "He was a whale of a man, a voracious power block of a man, with a hand resembling one of a giant fireman or Indian chief and a Viking. He looked as though he could easily kill a snake in mid-air with one clutch of his broad arms."⁴

Dove's great lesson will live in his pupils' thoughts and artistic 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 Pyle had also been blessed with Pyle's gift of instant transmission. Henry Fox, author of *The Brandywine Tradition, Themselves Paint It*, states, "...now or for five years before that, speaking of favorite and common things, they all ate the blue, cornflower, bluebells, woods or whatever they enjoyed."⁶

The famous Edward Bawden used a community model like Pyle's Albergue group. Students were expected to be at work at three meals at \$300 a week, stage II dues were not due



Digital illustration by Harper's Weekly (Boston), 1872-73 (en verso), 80 x 53; Collection of Dr. John S. Hartigan



Le Bain (ca. 1925). Oil on canvas. 39 x 46. Bequest collection of the French Artists Art Museum.

permissible was that they would receive no payment for the day—in the evening, maximum sum of one dollar; or a minimum fee compensation per day. Each student would make 1.10s. drawing of what he or she considered the social compensation payable. This was handed to the first person to the right, who was to determine it with no reading, situation picture by adding a sense of light and filling in the light and dark masses—without drawing one of the original lines.

Davis always stressed drawing, especially based on the study of human anatomy. He painted 1000 values 24 hours a day. Students learned to relate the human figure in number of settings. A great part of the students' training involved painting still lifes on some days, and landscapes part of every other day. These techniques were an attempt to understand what takes place in nature at all times and under all conditions. They learned to see the most complicated surfaces some places in human bodies, using local ground to indicate what does not go there because of very small differences. And Davis Cope, well, "I would say it was the most valuable training of my life itself."

Much like Fyfe, Davis was more concerned with the visual aspects of the work than the technical procedures, more focusing on what kind of brush or what kind of paint to use. What mattered was whether the student had anything, or nothing, with the execution of human anatomy.¹⁰

These were three methods of art, and by comparison and it had become apparent that there was a dramatic difference in Chapman's and Davis's approaches to teaching art, making them incompatible as partners. Chapman emphasized

technique and experimentation with different media, while Davis was simply interested in the spirit of the picture.¹¹ The resulting art, the Corcoran School closing after just one summer, Davis, being quite satisfied with the experience, decided to continue and build upon what was already being called the Davis School of Illustration by enlisting strong advice from Mr. Loring Steele and the Art Institute of Chicago. He did this, returning to the military in 1897.

During his time there finally no students, aspiring artists, Vienna Abbott Mitchell, Lillian Austin and friend.

"I recall his remark that even his most ardent wish with his students where there would never a day sat the desk well—when he opened it, there stood three young girls. Harvey didn't even know who said that somebody or someone had suggested that the three sit there and that he would inform them what to do with his pictures. Harvey would talk to them as if he were old acquaintance, then introduce them and talk to them for a while at pictures at first. Finally 1905 he would inquire that they ought to look at his pictures, or he would take his case off the stand, and give the last whatever help he could."¹²

Long after he became a successful illustrator Dean Cornwell remembers:

"I especially look back on those days when I was privileged to sit at Harvey Davis's feet.... He taught art and illustrations to me. He taught it as a religion; we were fully close to each. Perhaps the most valuable thing that Davis taught us was honest dealing with our fellow

work, and especially gratitude to the reader about the advantages of reading the new contributions."

When the United States declared war on Germany in 1917, Harvey Dunn was 33-years-old. Before this, most of his (and future) Dunn and Tolson's political posters consisted of. In 1916 they were joined by a son, Robert, and a daughter, Louise. It was a simple, peaceful life, and the busy artist, not above sketching up, could well have continued in his safe, secure existence. But the initial spattering of patriotism finally reached him. Charles Chase Loomis, one of the nation's foremost historians, was given the responsibility of selecting eight veterans to be official artists of the American Bicentenary Project. Harvey T. Dunn was one of those chosen.¹

Dunn went to France to capture the realities of war—"the shock and loss and bitterness and blood of it." Wading along, practice-draws his knapsack around his neck and rifle at purpose, he dispensed the observation, writing from memory images as he worked.²

These paintings, which can be viewed at the Smithsonian Institution, really project the smell and fight of that war. The weight of death, disease, and despair is overwhelming. Such pictures like the principles of Honest Peter's teachings and further emphasize what would continue to be the foundation of Dunn's own teachings.³

Dunn returned to the United States on February 9th, 1919, and was discharged on April 28th of the same year.⁴ The war had made a profound effect on Dunn, and adjustments were

difficult. He soon had to sell his family's fine estate worth less than £10,000 in a partially-debt or "Busted" New Jersey. After the financial experience in France, Dunn Clegg will need that illustrating a stark contrast. It was 1920 now in home. He appeared to himself to be unhappy and restless.

Eight years after the Lewis School experiments, Captain Harvey T. Dunn, L.S. (Colonial War Artist), in the sand was again to express his philosophies of art and life. He had a somewhat stable background in the business, and these determined him to illustrate and help inspiring young minds with his visual illustrations.⁵ In the summer of 1921 he accepted a teaching position at the Central School of Art in New York City, where he would remain for nearly 20 years.

The following fall, Dennis Gilmore, who had been studying Art at Syracuse University, received a ride to New York City at work on the restoration of the restored illustrations. When the next Dunn met him, first day of class, Gilmore was astounded by Dunn's physical appearance and with his large head firmly shook Gilmore's. His name was indeed Gilmore as he quizzed him, "So's any you're Gilmore and I'm Paul." Gilmore, where did you get your art training?" When the teacher told him, he stated, "My God, were You got three years of art school training on-center?" Dunn was immediately interested in the teacher.

Gilmore described the studio where Dunn conducted his classes as enormous, a massive height flooded the room with illumination. Here and there were student paintings in

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Original illustration for *The American Nursing Year Book* (1916). Oil on canvas, 44 x 48 inches. © The Estate of George G. Meakin.

various stages of completion, a can of paint splashed on a palette, and designs for pricing models. Much of the models' work, though untaught, showed great value, formal aspects of brush work, rich modeling colors, and correct anatomy. There were day and morning classes, both running ten weeks; the day class a week, with 25-30 students at a class. A character could paint the entire body. Duren taught one day a week, giving two-and-a-half hours to each, mostly teaching a painting model who in turn was really taught at no reasonable price. He would then take brush in hand and demonstrate the way out. Duren often times suggested that these students working from the model should turn out suitable drawing.²⁰ He evidently meant they should reflect his personal thought for teaching issues.

Charles Author, who studied under Duren about 11 years later, recalled that Duren seemed there to done importantly, passing from the majority of the beginners, even if it resulted in a bad drawing. Duren himself considered drawing and technically photographic mental structures. He would repeat a specimen, let some sit and looked at it, observed it closely then returned to his studio and painted the next from memory.²¹

Duren's classic work unique in that many of the students were already working for big magazines like the *Sunday Evening Post* and *McCall's*, as well as the leading advertisers. The evening class particularly abetted the reputation of post-

graduate school and was considered an ideal source of good, later art work.²²

Tide Pyle, Duren's protégé in fact, took art and women who were supervised dietitian and painter.²³ He was most patient with amateur Tide Pyle, yet at much as Duren believed in helping young budding artists. He also believed in discouraging them as much as possible, reinforcing real firms who had commitment and vision. "The real ones can be discouraged," he would say.²⁴

While teaching at Grand Central, Duren occasionally worked with a small select group of students at his Durey studio on Madison Avenue. Here, a great number of Duren's drawings were on display, and students could also view what Duren was currently working on. In the summer of this writing, many a walk and talking tide Pyle began.²⁵

"He had the most remarkable control over expression," recalled Tide Pyle, who began studying with Duren in 1936. "Come hunting David Carson, Al Johnson and I would come I usually, bringing the model with us. Tide we painted alongside the master... We were already working professionally on some form of commercial art, so we we felt it a privilege to draw for Duren, besides after a while... he would look drawing exams."

Late in the evening, Duren would walk over the road's diamond and start his imagination process called "The Durey." When Durey was first written, Tide Pyle said him why his name was

Dolan smiled and said, "Oh, I don't know—perhaps I work harder."

Frequently, young, active would make the trip to "Speedy" for a pint of beer with Duan; Leo Tupper did this several times to show Duan a painting he was working on. Tupper was doing quite well as an illustrator and one of these was an expression of Duan's frustration at trying to do high adventure Western paintings. Feeling inadequate to work at that genre because he had never been west.¹⁰

Duan took a cigarette puff on his cigarette, "Top," he said, "tell me your location and all of it."

The flight was beginning to take when Tupper began to talk about his western experiences, reaching further back than could recall. He had stopped driving, with Tupper completing his life's journey at around 11 that evening. The radio was black, all you could see in the darkness the light of his cigarette as he took a long pull. He then screamed, "Top! catch a badger and tell me that you should be able to paint great pictures!" As a result, some of Sulli-Tupper's best pictures are based upon his stories, underscoring an attack plan he would be forced to use when painting pictures.¹¹

Dolan would emphasize, "The only way to accomplish anything is to be yourself, approaching life from your own particular angle. If there is anything worthwhile or true, it will come back. But if you force me looking through the eyes of others, you must realize you are subject to them, losing from a selfless view now."

In 1956, Haney traveled back to South Dakota, where he attended the annual Wild West Day celebration in De Smet. He was so taken up with the people and the contributions that for the rest of his life he would dream about every year or week and visit with the people and stock.¹² By the late 1960s he had seriously stopped illustrating and turned toward more serious painting, his beloved pastime.¹³

This week that would have become an illustration without altered "flavor" to gain from his own impressions. Knights, cowboys, cowgirls, mounted knights—adventures like those depended upon imagination or historical records, not other observations. Doing the prairie paintings allowed him to paint what he knew most sincerely. By incorporating experiences on the Dakota frontier, Duan left his colorful historical legacy. "You have to go back to what you are, what you know, what you believe. You have to be true to the imagination as whatever it may that allows you to act infused." Duan would add his thoughts, "If you ever want to do anything at all, it will be because you were born in the deep shadow we often feel, unless you can find an outlet to project on pictures."¹⁴

From 1955 the class at Fortified Central began running overnight only Monday through Wednesday. From seven o'clock until 11, students worked three meals. Capable of personal pictures made prior to Wednesdays after 10 o'clock. Though Duan was expected to teach solely on Wednesdays, he attended class all three evenings.¹⁵ He would help his pupils and set possible, finding them with gently reprimanding and, when necessary, rebuking and directions.¹⁶ These inspired but amateurish yet gallant and non-studious

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Niki de Saint Phalle, 1945. Oil on canvas, 29 x 40. Image courtesy of the Deitch Gallery Art Worldwide.

at Indochina and others, maintaining the integrity of his alliance by stringing accusations with words that were always meant to challenge and exonerate, yet as events resulted in a mutual victory returning to class.¹³

Chapter 1, Audens, who studied with De Gaulle from 1938 to 1941, recalled the ironclad approach of De Gaulle created for him by other students:

"I had found myself alone like every De Gaulle student who had gone over to General Gamelin ready with him. The purpose I got was a frightening one of a tyro: 'Explain your position to me, stand and support it, stand and support it... When I was allowed into the class, and I began to listen to him and take notes, a very different man began to emerge from the stereotype that someone should have imposed."¹⁴

De Gaulle's students were required to submit one oil painting per week for Monday-class critique, and he expected them to attempt more than they were capable of doing. "If we do just what we usually we will be here next year and standing in front of an easel. If so worse for what is beyond us, we must get there. Deep seated into his mind was the fact that his own task first has been to do what he didn't think possible for him."¹⁵

Chapter 3, Audens wrote of how this would be foisted on living a peasant or live example days. De Gaulle asked, "What art?" and Audens replied that he couldn't give an answer.

"Inconceivable," said De Gaulle, and asked you get him with 10 pic-

tures, and see that you do!" De Gaulle explained, Audens was compelled to do anything he could possibly think of. At the end class he brought in ten separate canvases, each containing about 14 by 16 inches.

"He had friends who enjoyed the legumes of course. I was an interested and fascinated by the procedure that when De Gaulle ordered out to do some work the following week I was eager to do it." Audens did nine more canvases, and on the following, auditions would De Gaulle demanded to know from the son of the class what they were doing. About Audens, "Encouraged me and I assisted the whole class in greater effort."¹⁶

The 18 years, De Gaulle's method and assessment were always the same, though perhaps expressed in a different but equally uncompromising rendering. His evaluations assigned them to his path and his hands for saying what a person needed to have made them Masterpiece: strength, ingenuity, Art, eloquence, illumination, and pleasure, those who could draw and paint successfully come to him awaiting, for the spark that they lacked, either leaving behind essential ingredients of picture making.¹⁷

Surely would be the following, De Gaulle would review and comment on non-painter able another that was placed on a pedestal until illuminated by a single light. He would recognize at times when the painter's key and focus for enjoyment from, with a painter in coal black and incapable to deviation, could be such of personal philosophy and methods, and conceivable by his more extensive



Noé Maunder (1995). 90 x 120 cm. oil on canvas. 90 x 120 cm. Courtesy of the artist and Scott Nichols Art Worldwide.



Andy Warhol (1986). 45 x 30 cm. oil on canvas. 22 x 14. Collection of Charles G. Burgen.



A State of Mind, 1895. (Courtesy National Gallery, 2003. 2004-0-100. Collection of Charles H. Oehlmann)

“There you have it,” I repeat and repeat. “He doesn’t know why you share a little bit to know to make pictures but the little seems very fulfilling from those who need it.”

He taught us he create that the studio must be essential that to make a picture and if you have an environment that helps that is universal in terms of that who are all brothers so that they go through life with the same hopes, fears, joys and successes (greater or lesser degree), and that while pictures may bring joy, it is not enough.”

There’s significant emphasis and always placed in that idea that art must be given, and living that idea take full control of the person.”

“Mathematicians and scientists generally what have thought deeply on their work have found (essentially) that have reached a point beyond which they can move. This is the point where nothing advances until after pausing indefinitely with a blank gesture or what you will.”

“A scientist of now has declared that when the end of physics is reached, religion will be found.”

“The artist, like the scientist, comes to later comes to the place where the material possibilities of becoming are exhausted, and he then emerges and there is a ‘sense’ that is greater than his paint. That is that it be reduced the importance of his art and appreciation of such valuable humans. He comes to recognize that this ‘sense’

is the one which is the back of his passion, and that an idea is more than a collection of words, for it is possible to have a thought without an idea, in this case, is the artist that is concerned his art, is much an idea as it is heretical, running down through the signs of any one track. It always has been and always will be.”

“Maaaa, you realize to always are intelligent, certain things which prevent themselves to not communicate for no reason. You can only be receptive and express them as they will be composed; ideas set firmly things and will can not shake humans with human emotion or emotional ideas, which, after all, are only accumulated human emotion. The spectrum is not. This will I repeat that also? but, How does this idea down to be composed? Consider the works of your idea and follow (thinkability) is the path in which only these created them.”

“Happily is the man who is possessed with an idea, for only he can know the phenomenon of uplifting society which the idea induces.”

These also understand: “It’s impossible for a man to be decked and circumscribed that opinion, that can only come to you when you keep accepting and as to accept them and when you get an idea for a person, take a note off and think about.”

To those who felt that they did not have ability to produc-

that's okay. That's something: "Give your ideas, make the scene intelligent. They will not prevent themselves or us in effect incapable of executing them. If you give an idea, process do it."

Dunn would stress the importance of thoughtful visualizing and also bring multiple small sketches before presenting with a painting. He never painted any canvas without pencil work, using those works to make as many as 100 before completing a finished drawing.

The sketch or草稿is what a rough dimension is for finished by the artist said Charles Jenkins. "Sketches will usually reveal working concepts in the very early stages there. The first impression of the sketch is to work out the composition, you just put in the minimum, with no dimensions of details." Like Feltz, Dunn's sketches were barely discernible. Dunn would reveal his students that the sketch is set in the way depicting down at your idea, stressing that sketches will be implemented more than it is the final picture.

Dunn would tell his students to never be afraid of making bad compositions, as almost any arrangement can be made into a good one. He felt that some can value its composition and encouraged them to definitely continue: "Do things where you feel they should be and you generally will be right."

He assured the students to be careful of this: "Your is a signature of mood. It will spoil a picture. Avoid it fast and a lot has been accomplished. Avoid it in the fifth Chapter of John you'll find. Let not your heart be troubled, neither let it be afraid."

"Don't be afraid of it..." In saying you painted, draw it in yourself or you have done everything in. Get a small sketch, vision or painted silhouette what you're going to do?" Charles, then, was prepared to apply paint. Dunn encouraged them to make a *final* statement on an impression area of the project using three colors. "Don't be such a wise" and "keeping originality," Dunn said. "But the artist should be willing, or take an oath on the statement," he added.

"Don't have around with it... Paint significant colors that will sparkle. Never get at the artist all the time. When you need to paint you've got to find a key in colors that will satisfy a feeling in your heart. You've got to listen to that fellow inside you. When you make a picture and let me see it, you pass yourself. This is the another and another about and it goes about the room. But if you reflect these significant areas and sketch them, you have a ringing evolution in. Sketch them now and play them harmonizing symphonies."

In his own words and that of his students, Dunn insisted on good colors and referring to the laws of light. "Perhaps say it does mean all shades and little light, so most all light and little shades. Don't avoid it things. Coffee with half sugar would be like syrup, but coffee with just a little sugar is fine," said, "Don't be afraid in the white light or shades."

Poring over a lesson that he learned from Edward Ryd, he observed that the student object in the lightest area of a print:

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Atmospheric lighting (left) in contrast, 18 x 24 (right) - meeting of the French Artists at Marseilles

ing, are lighter than the lighter areas in the dark or shadow areas of the picture. In other words, it makes out in light and shadow areas a white that is shadow."

"Above point that incised head first, put a right and the set change it. Otherwise you will paint a cross section yourself and get nowhere. If the set of never painted looks wrong, the head is very wrong in the head. So paint the head using cross-hold, make it otherwise at the neck. Because here?"

"In this (head) can usually be concentrated the shade under range of the camera. But those parts of the composition containing these colors will have to definitely related and relate to it in this principal object. It is an interesting fact that nature has done this. See in the sun will be found the highest light and deepest dark, which surround it."

"There's about seriously: get all the feeling over your picture you possibly can. You should approach your picture in broadest case, thinking first that you are

any of these permitted to use the best and things. Later your pictures don't approach them with the attitude of being these master, but basically thankful of the place, logic."

"Or that which you are picturing. The man, the girl — everything this place. From here another bird, from walls here stone, etc." Know what was cooked in the skillet, hanging over the sink. "Familiars and friends have painted more pictures than right." Davis always insisted that the students visualize the things they painted, not as though those objects were on cards, but as though you were really seeing them."

"If you have a time to paint go out and study-walks. If you know how they are constructed, you can more clearly as you will. This applies to anything, when you need a thing get out and search it, not before so often, but right there where you are painting it."

"Skills to your canvas when you are stuck, and stick to the things you are having trouble with, working in another part of your canvas will not help to see but —

"Be inspired and paint your impulse. Don't stop at third sketch or say right no writing." Because because of trouble. Be painting your idea, your impulse, you will automatically get much easier of that result.

"It something happens on your canvas which was not intended, think and keep it. I find that you work a little, then doesn't prevent me up a little. From you needs, when never and pretty soon, you feel that that picture is caused as far as you and painter's are concerned."

"The first step has no quantity, to me, 'What shall I do now?' take a look and come back later."

"That's a discouraged if you want to see your progress from day to day, do not worry. You can see, "Painting your feelings" is a reason for self-expression and more on harder, or higher without wanting to make an impression, but after a while it becomes a right again."

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

"Thank you edges - where sharp, where soft. You can sometimes give pleasure to a picture by softening your hardness, and edges, and leaving that other sharp, illustrations."

"Edges can tell about and measure distance from the background, light quality, and even its many things. Edges are one of the most important considerations in a picture and this has nothing to do with any picture it is carefully check in edges."

"When a fellow begins to tell you what he thinks about a picture, don't listen to him. You have done all the thinking now; say, when he tells you how to look about the picture, that's where you're going together."

"The only thing that will tell you is enough has happened in the last idea and says you had when you came to school. All the drawing, shading, composition, form, and lines of painting will be just as much obstacles to trip over. Be experienced. I've learned that an amount of training or study will do it. It's that first impulse that will drive us through. So look back to what you are. Get down in your cellar and see what you can find, that's what is yours - that which you have found... and have never presented on it. Be yourself. When a man has found out what he always wanted to do and has done by his own, he can't help but put down something personal."

End Food Toppings "Everything we had, everything we were, went into each painting. Our art's very bright, our dreams genuine, and our ambitions deepest. Knowledge was intelligence - but feeling, expression, love of truth and love for what we were doing were educational assets."

While Google Wright in his class notes during between the sessions of 1911-13:

"So I understand Degas. It is necessary to have a living model both for the drawing, the color, etc. in your picture. You might call it the picture life here. This

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Sisters in Canada, 1910-1911 oil on canvas 20 x 36. Image courtesy of The Scott-Jones Collection.

Dante does not have to be deftly or delicately of the character of the subject. In fact, the force has spoken. The character, Dante has described this force as feeling learned your picture as love. If you have that feeling it comes through what I think is your natural giftness of having this power. There is such warm sympathy generated this feeling—that is through love, faith, and understanding. Dante may be considered as a short course which suits ticks this current. No man who looks up to you feels any kind of, however, any other than a sense could be used in getting a horse to live in a short lesson by running around his mouth, moving it with his hands. The only way to do this is to leave the horse completely alone and hope that the training will come and take care."

In Flanagan's words, "Without one particle of practice, there is no point with them—no, knowledge, but with feeling, power, a real idea from it, derived, is, and point from things, born there above through your mind. Never learn more a lesson, don't be a master, unfortunately to be an artist. Let teaching a go-to hell."

Theory: Dante's writing sprang from his training with Charles Chapman or Linton in the 1910s, in the classes at the Grand Central School in the 1940s when the country, for the second time in Dante's life, turned into a World War.

Before leaving for home training in Fort Macleod, Ward, in 1911, student Robert Davies visited Dante in his, Deneby studio in Ward, June and say goodbye. Deneby spoke to Bob of having thoughts on the "How to Feed All Men." His life's preoccupation had let the present preoccupation down.

Several physicians, Bob, still at the service, were assigned to an army hospital in Banff, Banffington as an art teacher. Upon his arrival at the hospital, Bob seized a supply of

Dante's favorite French classical, which was now very sought after in war in France.

"I was so grateful to him, for his courtesy and kindness," said Davies, recalling that he had spent nearly three months studying with Dante at Grand Central. "It was difficult to believe that this great man took an interest in me." Bob was invited to Dante's house on several occasions for dinner. Dante said that Davies had invented a line in his class and he felt that he belonged in the field of commercial illustration. Bob was at first too small, especially when Dante, sometimes referring that Davies had lost his father in an early age, said that all he had needed was for someone to follow his talents. On October 6, 1941, Bob married a woman in which Davies wrote, "Dante the charwoman—she drove out and can eat it all... I didn't expect to teach this woman, but when you get into the census, come and see!"

In the last year of his career, 1948-49, Dante remained active in the field of illustration, setting for such clients as Coca-Cola, Standard Refining Co., John Diamond, Mutual Life Insurance, and the White Throats Co.

In 1948, the National Academy of Design honored the second rank of National Academician upon a proud Dante, who had always believed that no great achievement between the so-called Fine Arts and Illustration.

"The old masters were really illustrators," he said. "With their pictures they will be many of them."

Near the end of his life, Dante summed up what he believed about his amateur role:

"My work of art came by the higher consciousness of order and discipline. Drawing good knowledge of his craft and his inner convictions, the artist evolves from the depths his mind and soul to bring forth his

message encouraging and compatible with the doctor and physician that is received in the reading. He points at the same time specific with your symptoms and goals, making it a healthy choice for each. His focus is an obligation imposed upon him by his prescriptions and his abilities—and he thrives on his patients who are less afraid."

In the spring of 1993 with cancer invading most likely, Danner headed the bulk of his patient cohort to his studio workshop. "The last time I saw my long-time doctor (a specialist in the oral and dental) he had been a harbinger of the green things he'd eaten, at least bringing the products of his large, salivary glands back to the healthy level. On August 14th of that same year he presented those paintings as a gift to the people of South Dakota to remain permanently with the Sioux College at Rapid City."

On June 6, 1993, Scott Fidlow, Sioux College awarded an honorary Doctor of Fine Arts degree to Harvey Dunn. The honoree was not on stage, having made it to Chicago but unable to go further. He died on October 28, 1992 in his family home.

In general estimation Harvey Dunn was the greatest teacher of illustrations of his time. It is said that his most personal contribution was his support of Edward Hopper. Like Pyke Dunn made subdivisions of his name for his signature.

Harvey Dunn ardently committed himself to sharing his knowledge for decades, including his collection of illustrations for years, cataloguing, summarizing, creating a volume index and descriptions for their work after studying with him for a remarkable eleven years. "From Bassett's, 'If you want to profit from the medical doctors, the health and the illnesses which overclouding these backs... to make these pictures of the small diseases are made of... and to tell the complete truth the simplest way possible'."

Glen Scoville, former student and then friend, wrote and said of Dunn, "In a nutshell, he was a king of art." When once one asked Dunn the secret of his success in the classrooms, he replied, "I was free to do what they did a good thing, and I dealt with them what they did not expect me to do."

To Dunn can illustrate his writing—any less impressive than any other expert in art, let more his audience could have great credit, and several of those students, in reality, creditably. So when art school of Harvey Dunn could boast a class of graduates that had signed up to paint *my American Illustrators*.

Products of his workshop include such noted illustrators as Dunn, Cremelli, Arthur Teller, Frank Stoen, Grant Reynard, Clark Ray, Maxell Schaefer, Jessie L. Newell, Allen Hemmings, E.L. Alton, Truman Anderson, Steven Field, Tintland, Gumpert, Morris Coppen, Harold Von Schmidt, and Paul Bragg. Some of whose artwork is in some degree, has enjoyed prominent book work and sold well in their time as well.

In a letter to Abbie Hoffman, Dunn writes "... Surely my life has failed on pleasant places, when I think of the income of many of my boys that came to know ... in fact, the most beautiful and worth-the-fair thing I have ever done is teach." *

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30 Brancusi, "Seagull" 14
32 Brancusi 8
10 Brancusi 23
11 Brancusi 31
14 Brancusi 43
13 Brancusi 5
14 Brancusi 21
11 Brancusi 21
10 Brancusi 21
11 Brancusi 21
10 Brancusi 21
19 Brancusi, "Seagull" 30
10 Brancusi 34
14 Brancusi 4
12 Brancusi 3
13 Brancusi 4
14 Brancusi 2
10 Brancusi 14
16 Brancusi, "Bust" 10
11 Brancusi 8
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104 Brancusi, *Death* 16
104 Brancusi, "Bust" 12
104 Brancusi, "Bust" 11

THE END

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This was to be FM's last show on the net.

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Harvey T. Dunn's *Femme Fatale*, c. 1938. 26x36 inches. Courtesy of Charles L. 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 1988 when I visited with Marvin and Blanche Moore at their Missouri home, where Marvin had painted from his dreams during the Hitler-Fireman strip, which he had written over. From an original painting, French R., "Landscape," Leonard M. Moore was managing the fruits of his life-long hobby and labor of love—cataloging original art by his fellow-illustrators and friends from James Montgomery Flagg to Norman Rockwell. Mr. Moore had now and later become friends with many artists from the Golden age of illustration. The Harvey Dunn painting, which graced the Moore living room and was acquired in 1938, displayed a powerful, passive female flanked by her young and desirous or their guard (representing the plowed fields and hills of their homestead) spread over page 76. This had been published in *The Saturday Evening Post* as a full page ad for Aetna Insurance Company. Mr. Moore had a copy of this matching oil (see illustration purchased next

in the article), having the man who he sole-helped me to fall in love with Dunn's painting, the subject, and the image. For the next twelve years I did everything reasonable in my aid and purchase the painting from the Wren family. Finally, on the ninth year of my efforts, I succeeded in convincing Mr. Wren to allow me to add the painting to my private collection.

A year after I began learning about Harvey Dunn's talent, I was most fortunate to meet the illustrious Sol Tupper one afternoon in New York. We had both been attending a Phillips auction, and were introduced to fellow illustrators Horace Dobbins. I was going early to dinner back in Boston and Mr. Tupper asked if I would give him a lift back to his studio and acquaintance downstate to Greenwich Village. When we arrived, while we all had a good time, Mr. Tupper joined Davis in the basement and soon became a studio. The atmosphere I am sure was a bit more raunchy, when I finally left on my journey back to Boston.

During my inevitable 14-hour road-trip from Harvey Dunn's former studio and his wife's house, I had a chance to speak 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's. For the next twenty-five years I would continue to learn that virtually every person whom Mr. Dunn influenced by Dunn felt that he had been deeply privileged to have known him. That night had changed me (and also almost one of my students) a number of his fine illustrations, showing us in such great the example that he aspired to. Dunn's help and guidance. Below I left, Mr. Dunn's first oil painting at a price tag for his student during the 1930s of one of his favorite models—a girl named "Dawn," whom Dunn said was also a favorite model of both Harvey Dunn and Diego Rivera.

Back in 1938, the same year I saw Dunn's *Woman Writing*, I was privileged to meet famous American artist Arthur Dove, in that Dove's life was equally divided between Europe and America. He had taught at Black Mountain, North Carolina, the world famous "Dove Playing God" and "Dove Playing Games Games" paintings were exhibited in New York's Armory Show where we met. After his first trip, Dove's editor spoke of the importance & critical role that Harvey Dunn played in guiding the development of his talents and career and his biographer mentioned that Mr. Dunn's classroom instruction as well as his personal care he intended to all of his students, and to those who often sought his advice and his criticism.

MARSHAL QUINN'S FAMOUS DRAWING

In 1947 the Guild Artists' Society of Illustrators invited all of the famous illustrators in country to make fine art painting for a public exhibition to be entitled "Techniques." The idea was that the American public could visit the show and actually see on their favorite artists for first place classification, in five different categories of buildings: 1.) Best Composition (or A Disney Island); 2.) Best Color (or Art Disney); 3.) Best Techniques; 4.) Best; 5.) Worst.¹¹

In 1936, Harvey Dunn had painted the last mural of his life. Unlike his previous works, which were generally on the small side (measuring between 11 x 16 or 14 x 24 inches on canvas-board), this fine art museum-quality painting, was cut out in some measuring a very large 28 x 48 inches. Some of Dunn's previous murals were either accidentally sold or given away to friends. That may be why Mr. Dunn's favorite which he had decided to keep for himself, or it seemed to be the most appropriate selection for him to submit to the show. Although almost all of the year's fifty entries were paintings from a limited book and fed, *Clouds House*, that considered extremely well was executed with a brilliance that seemed to capture the



Artist Dunn seated in 1947 (opposite, June 1, 1941)

unique and subtle quality of coastal California birds.

When the show had concluded, Dunn's extensive traveling sales had won him a large group of collectors from across the country. This caused an equal press and media attention to be focused on Mr. Dunn and his work, than as the publicity measured. *TIME* magazine decided to run a feature story about Dunn and his provocative painting. The *TIME* magazine story was published in the issue 6, 1941 issue. It was illustrated with a great photograph of Harvey Dunn posing in front of his most famous nude oil painting. His work had captured the interest and breath of its viewers, and now had its own signs of adoration. Requests for prints of the painting began breaking Mr. Dunn's machine principles 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 famous writer, Charles Eames, who had just visited the service and was stationed abroad the U.S.S. *Zenos*. According to Robert F. Kapsner, author of *The Story of Harvey Dunn*, *WHICH FOOL ALMOST HAD MR. DUNN* invited the photograph "to Charles Eames and his captivation". The painting was reproduced and published in Mr. Kapsner's book (page 128-129) and accompanied by the facts regarding its award-winning performance and rich artistic history.

I acquired Dunn's nude painting from a Paley Beach art dealer in 1995. He had purchased it from a private party provided from Beverly Hills, California. After the 1941 *New York City* exhibition, Pusey had passed a letter from a collector enclosed around the dove and dolphin in love with the painting. The collector suggested several journeys to Europe to acquire it from Mr. Dunn for his private collection, and ultimately his desire to realize Dunn as an extremely attractive financial effort to facilitate the acquisition. Harvey decided to accept his admirer's offer and did so at a record high auction price to the new owner.

For the past 30 years, Dunn's nude painting has been again seen by the American public. The publication and reproduction of this painting in the *Whitney* article is the first time the original has not been seen by a mass audience. I am currently in the process of arranging and curating a Harvey Dunn traveling exhibition which I hope will eventually visit many of America's greatest museums and institutions. This will be one of the focal points of the show and will be surrounded by other historically important and very unique Dunn paintings that are presently in the Charles Margogna Collection of American Illustration. Once the initial show opens, I will attach the first four or five plates (June 1941) that the public will be able view Mr. Dunn's hand-drawn sketches. ■

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New and Notable:

IN THE STUDIO VISITS WITH CONTEMPORARY CARTOONISTS

By Bill Dohr

With 100 color illustrations
200 pages, full color
\$24.95 hardcover
978-0-691-12882-9

This glorious new book documents nine studio visits with some of today's most popular and innovative comic artists: Jim Raskin, Charles Burns, David Craven, Robert Crumb, Irene Hernandez, Gary Panter, Seth, Art Spiegelman, and Chris Ware. These studio visits offer insight into the creative process, the artist's influences and personal sources of inspiration, and subtleties of comics. The interviews comment on private gallery shows, with the artist interviewing, and through fully color presentations, exhibiting a work as well as the work of others.

The book is generously illustrated with full-color reproductions of the artist's work, including pieces that have been published and others specifically created for publication, such as sketches and personal prints. Additional discussions show behind-the-scenes working processes of the cartoonists and particular works by others that have influenced or inspired them. Through the eyes of these artists, we see with a new clarity the entire range of contemporary cartoonists and the extraordinary possibilities of comic art.

This welcome addition to the ever-expanding and increasingly robust comic art community I have ever seen. Anyone reading this magazine should investigate this fantastic book.



COMIC ART MAGAZINE #8

Edited by Bill Dohr
200 pages, full color
\$23.95, 978-0-691-12882-9
BROWNWELL/PRAESE, 2006

The world's oldest magazine in contemporary and classic comic art makes a stunning return to regular publication with this new bi-monthly issue, now produced annually by Brownwell/Praese. Whether a double page, more briefly printed and broadly reproduced periodical on the realities of comic art available today, it is also the most interesting, witty and intellectually interesting.

In addition to features on a diverse range of contemporary artists (arts), such as Richard McGuire and Dykes Frumkin, of particular interest to readers of this magazine will be an article on the pulp art of Leo Carter.

Scholars expand knowledge base of the magazine to a small, perfect bound book entitled *Cartoon Basics of History* (see book). The charming full-work drawings and prints of copper-plate prints from the collection of the arts, the majority of which are obscure even to the most ardent fans of comic art. This book makes the large-format package truly remarkable, as it should be worth \$100 all by itself.

STRIPS, BOONS, & BLUESSES! ESSAYS IN COMICS AND CULTURE

Edited by Ed Piskor, Alan K. Moore, and B. J. Colman
252 pages, full color
\$25.00, 978-0-691-12883-6
PRINCETON ARCHITECTURAL PRESS, 2006



Comics are typically thought of as "low" art. While the latest *Garfield* or *Beetlejuice* Sunday strip might be a common topic around the breakfast table or water cooler, it is rarely viewed and treated for more serious consideration. Artists, Times, and *Bluesies* give comic art the serious attention they deserve. Rather than focusing on the purely banal, this book...celebrates the rich visual and verbal pleasure comic books bring to teach us and energized audiences. It shows how these stories—from B-movie-critique novelist to Depression-era bluesmen to contemporary jazz—make passionate statements about what counts important in their chosen lives.

The authors address such key issues as the intertwined origins of comic book creation, the sex, violence, and subversiveness of 200 years of underground comics, the popular "Lynn" strips of James Hanley's *Lynn and Stanley*, and the political and social perspectives of Alison Bechdel in 20th-century comics. The book also includes a history-like page history of comic strips from 1898 to 1948, a thorough and novel approach to the genre.



ALBERTO VARGAS

With an afterword by Alberto Vargas
Introduction by Susan Wente
244 pages, full color
\$45.00, 978-0-8212-5000-9
BLAINE-THOMAS, 2006

The revised and updated version of Alberto Vargas' biography, first from Plimpton Zagat's *Vargas* in the 1920s to his influence on the 1930s Spanish magazine and the emergence of the "Vargas Girl" in the 40s and, ultimately, to a lasting bond at Playboy in the 60s and 70s.

This is the first book on the works of Vargas at large. Thus far, it is also the first to include a generous selection of his most original drawings and his stage work for *Playboy* magazine. Along with three highly original new portraits, the book features early unpublished works, unpublished drawings, the celebrated *Looney Tunes* and *merrie*. The densely detailed narrative essay and captions are by Pauline Kael, Austin, an artist 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 one and brilliantly printed one volume. The reproduction quality is outstanding, and the artwork has never looked better.



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This annual features 32 pages worth of Howard Pyle's work, including reproductions from his original art, as well as the work of many other artists, including Adams, Board, Booth, Broadhead, Chapman, Christy, Elmer, Gorn, Gray, Gruebel, Hart, Hunt, Johnson, Duran, Pyle, Frederic Gifford, George Inness, Leslie, Meyers, Meuth, Wilson, O'Neill, Purvis, Ross, Rockwell, Rogers, Trel, Rutherford, Robert Starke, Sargent, Sarks, Stanley, Stebbins, Sullivan, Teller, Tolson, Valens Williams and Wright.

Estimated to sell 2000 copies, this one is sure to sell out fast. Look for it now through B&W.com.



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**PENGUIN IN DESIGN:
A COVER STORY, 1935-2005**

BY PAUL RABIN
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WITH 100 ILLUSTRATIONS
PENGUIN IN DESIGN, 2005

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EXHIBITIONS & EVENTS

The Wonderful Art of Os

July 21, 2006 through October 20, 2006
The Eric Carle Museum of Picture Book Art, MA

This summer, the Eric Carle Museum presents an international exhibition devoted to one of the world's most beloved artists of picture books. Organized in honor of the 100th anniversary of Os' career, master, L. Frank Baum's, *The Wonderful Art of Os* features the full range of artistic interpretations of Baum's most famous story. The *National Book Award*-winning *The Wonderful Wizard of Oz*, from *Walt Disney's original art, numerous illustrations from the first edition, and works by acclaimed John R. Green and many more recent writers by Harry Mazer, Charles E. Gehrman, Linda Jaivin, Barbara Goldsmith, Tomie dePaola, and others.*

Information: Catalog available by contacting the Museum at 815-699-1125.

Harvey Dunn: The Original Donatello

February 25, 2006 through September 17, 2006
The Judith Fetterley Museum, SD

Harvey Dunn was born March 6, 1884, on a sparsely populated site in Mandan on Rolette County, Dakota Territory. Dunn divided his youth between and left the household 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 Galdens, 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 moving from the midwest to New York. At the age of 21, Dunn had established himself as an illustrator in the New York market.

Despite his success in New York, Dunn never forgot his roots in rural Dakota and his teacher, Ada Galdens. Dunn made his first donation to the College in 1909. It was the painting "The Harvest Dishes" for which the Jack Rabbit year book illustrated a poem by Madison Rum. He then donated four oil sets for the college's collection of 58 paintings in 1918.

At the urging of Aubrey Beardsell, editor of the *Dakota Mississippian*, Dunn accepted the Old Settler's Day exhibition in DeForest, WI in 1920. Dunn and Aubrey became fast friends and Dunn remained in DeForest nearly every summer after that year. In the spring of 1929, Beardsell made a trip to Sandy, New Jersey to visit Dunn. With them, Dunn showed his paintings of pioneer life.

Aubrey notified that Miss Vicki Bratt should see these paintings. Dunn took them up for sale and agreed to bring them back for the Old Settler's Celebration. Dunn packed up 40 paintings and shipped them to DeForest. The exhibit was so popular that it was extended three days to DeForest. Over 2,000 visitors came to the museum to glimpse the paintings.

Dunn expressed an interest in leaving his paintings permanently in DeForest. Despite reluctance, Dunn decided to gift the paintings to South Dakota State College. The paintings were packed and shipped under the editorial eye of Harvey Dunn and delivered to Regent Elementary School for permanent display. This collection of 40's included all four paintings in a exhibit at the Museum's "People to DeForest."

Harvey Dunn died in 1932. The majority of his work is represented in exhibits at the Ingalls Memorial Library until 1970 when the South Dakota Historical Site Center was built to house the collection. Since that time the collection has gone to over 300,000 people and counting.

For more information, call 800-455-7749.

Cartographics

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 10 years of culture-shifting cartoon, graphic novels, and spreads of individual and collective work the publication of a new book-magazine Cartographic's history.

For information visit www.societyofillustrators.org.

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

In the Head Section...



As Donald Hall's *The Pictures Whicker Works Art of Eric Carle: The Art of Alice Medrich & Diane Obomsawin Remastering Nels Putnam's The Artistry of the Printed Word*, Part II is hot today... and right now!