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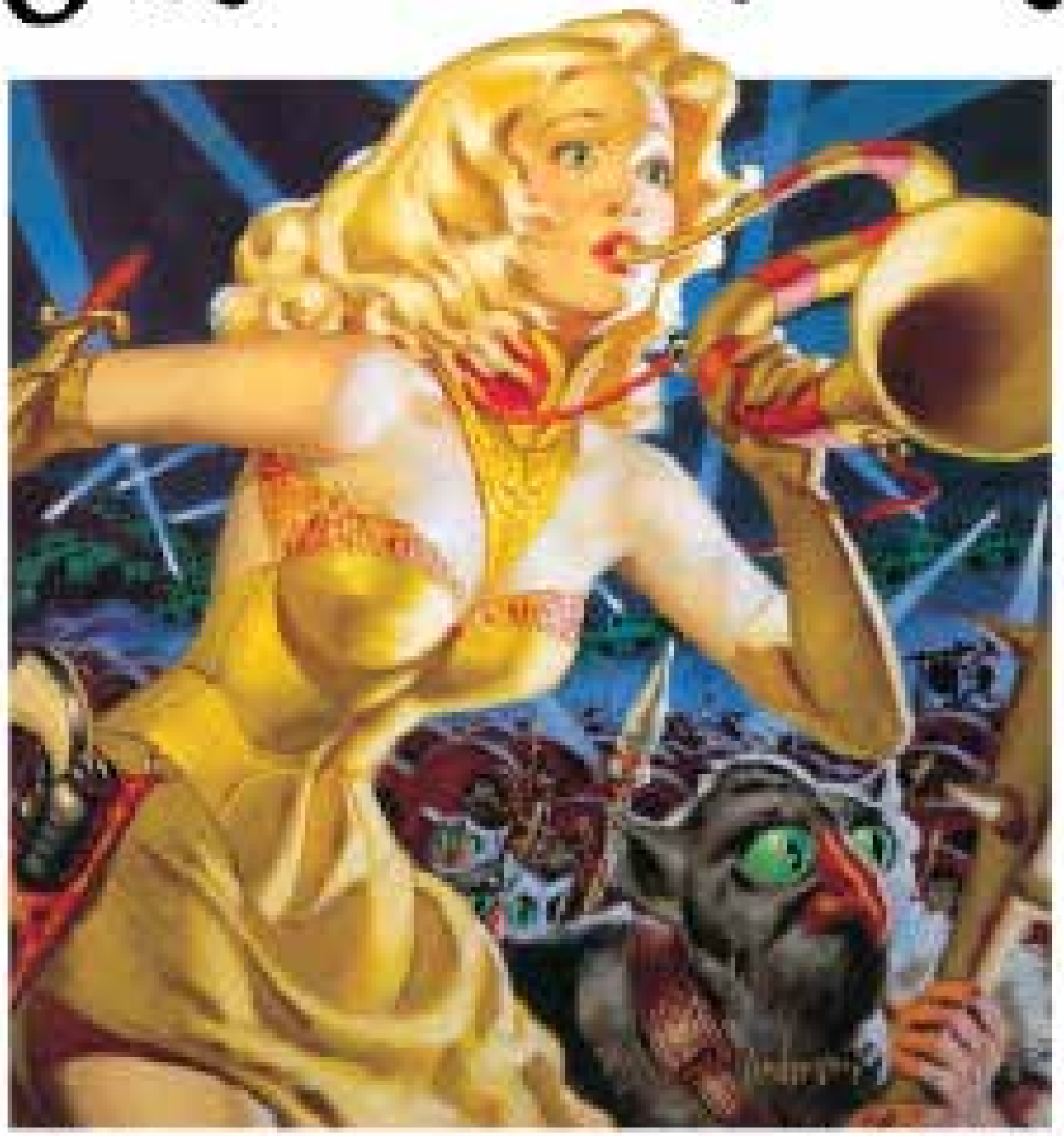

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Illustration

VOLUME FIVE, ISSUE NUMBER EIGHTEEN — WINTER 2007

Contents

From the Editor...

Welcome to the biggest and best issue of Illustration yet! I hope that it has been worth the wait. Special thanks to all of the many talented and generous artists who have contributed to make this issue so beautiful and exciting. David Saunders, in particular, has endless bragging rights with his latest feature on Allen Anderson, one of the pulp's greatest and most often overlooked cover artists.

Once again, all of my advertisers deserve a round of applause for helping to keep this ship afloat with their generous support. Some of you may find the advertisements interesting enough to peruse, while others will appreciate the opportunity to view examples of their beautiful images. Remember that all of these paintings are available for sale, so please contact an advertiser if something catches your eye. Let them know that you saw their ads in this magazine. Your support of their endeavors is as important as your support has been of mine. Now ... on with the show!

Dan Zimmer, Publisher

STANLEY MELTZOFF

March 27, 1917 — November 9, 2006

Stanley was born March 27, 1917, in New York City. He attended PS 153, JC Townsend Harris Preparatory School, and received his BS from CCNY 1937 graduating Phi Beta Kappa. He received his MSS from New York University Institute of Fine Arts, 1938, his other mentors at The Art Students League, NYC. In 1991 he was inducted into the Society of Illustrators Hall of Fame.

During WWII he served as a soldier-artist-journalist with Stars and Stripes in North Africa, Italy and France from 1943-1945. He taught painting and art history at CCNY (1939-1941, 1945-1950) and painting at Pratt Institute (1950-1954), until, foreseeing teaching, he became a painter full time.

He is renowned as the earliest and pre-eminent painter of saltwater gamefish in situ. He began diving the Jersey Coast in 1935, spearfishing in 1946, and learned scuba and underwater photography in 1948. The holders of divers' records he stripped have left and blind fish (1) live, for the painted fish underwater in 1950 he exposed seven in Spot's Aquarium. He later produced series of fish paintings for National Geographic and Field & Stream. He was a founder of the first dive club, the UFSA, and first Jersey State Council of Divers. He published "Continuing Caribbean Cachematic," Underwater Naturalist, 17(4), 14-20; "Some Sleeping Sharks," Underwater Naturalist, 4(1). He received numerous medals and awards from the Society of Illustrators and Society of Animal Artists. His works are owned by various museums and many private collectors.

He produced conservation prints and stamps for Izaak Walton League (Striped Bass at Sunset) and Gulf Coast Conservation Association (Redfish). His paintings also appeared in American Artist, Map View (landscapes), and on Science Digest (3, 1956, 1960 (scientific themes among very few covers for Scientific American). He was a founding member Amateur Entomol Society, Monmouth Museum member College Art Association, IUCN, The Society of Illustrators and The Society of Animal Artists.

As an illustrator and cover artist specializing in scientific, genre, landscape and historical subjects, he created images for scientific journals, The Saturday Evening Post, Life, Sport Illustrated, Field & Stream, Atlantic Gallery, Redbook, Cosmopolitan, National Geographic and many other magazines. For Scientific American alone he created over 60 covers. He also produced paintings for numerous paperback covers, trade book jackets, calendars, illustrations, etc.

His special fields of interest included Renaissance art and iconography. His book, Botticelli, Ignorelli and Savonarola: Theologia Poetica and Painting from Boccaccio to Poliziano (1999) won the Mitchell prize in 1999 for best annual art historical work. He published articles on early speculation on the history of Taos: in "The Revival of the Brothers of Christ," Art Bulletin, 1941; "The Revival of Hermetic Marriage," 1943; Visual meanings: "Blakeness, Sameness and Linguistics: a Look at the Working Interests of Hogarth," New Literary History, Spring, 1978; "On the Rhetoric of 'Visions,'" Leonardo, 1978; 80 extensive reviews of books and shows in various periodicals since 1945. Founder/chairman of the Mitchell Independents, a private collection of instruments of the technology of painting, article on and pictured in the Smithsonian magazine, December 1993.

Chapters about Stanley Meltzoff, Independent his wife, fish and landscapes are included in I. Russell Hamilton's Beyond the Blue Water (2003). C. Hunter's Down the Wild, Storyteller of America's Great Wildlife Artists (1988) and Patricia Van Gelder's Wildlife Artists at Work (1982). Articles about his work appeared in Wildlife Art (1991), Diver's Journal (annual), and in Skin-diver magazine (over ten). His illustrated autobiography, Memoirs of a Independent, with an introduction by Sir Ernst H. Gombrich, will be released by Donald M. Grant Books in spring 2007.

He is survived by his wife, Elaine Pagram; daughters Dr. Sarah Louise Mitchell of Alkalie Shores, Florida, and Amber Louise Greenwood of Orinda California; and brothers Dr. Julius Meltzoff of La Jolla, California.

A memorial service will be held at a future date. Contributions in his name can be made to the American Littoral Society.

'As a child, driven a century ago I went hand-in-hand with the "Water Babies" of Charles Kingsley under the command of Captain Mainwaring and later Mister through the surface of the water into the looking glass world where I dove down into the deeper blue until I felt back up into the air exhausted with delight. Then, as a grown-up, by the good fortune of my seventeen, I was able to go around, enchanted, weird and crazy to describe what I saw. As illustrator by craft, I tried to paint the strange inhabitants illuminated by the light carving its tunnels and decors through the dense atmosphere which swallows all colors but blue in a space without ground, or horizon... As a painter's fantasy it was as if the creatures of the mysterious South were to become flying phantoms in the Nineteen skies of Tarquin or Arcadia. I am not a painter of fish as such but a fabulator, trying to be an underwater creature portraying what I see.'

In Memoriam

REID STEWART AUSTIN

1931 – 2006

One greatest ambassador in the world pin-up art has passed. Reid Stewart Austin died on September 14, 2006, a mere week before his book *Alberto Vargas: Blonde from the Max Vargas Collection* was released.

Born in Norwalk, Connecticut, Reid's early interest in art was heightened by a scholarship to the Carnegie and Illustration school, now known as the School of Visual Arts. But far more influential was his exposure to the art of Alberto Vargas and George Petty while just a boy of 13. The images of these beautiful girls were a revelation and ultimately at the center of Reid's life.

Reid's career was remarkable wide-ranging in both content and readership. In one of his first professional jobs he served as the final art editor for *Captain Marvel* comics for Fawcett Publications. Years later he had moved on to associate art director for *Playboy*, during its heyday when its single-handedly revived the career of Alberto Vargas and renewed the public's interest in pin-up art. At *Playboy* office meetings Reid would occasionally suggest using a new illustration by Vargas. Hugh Hefner, a serious pin-up aficionado who had published some original Vargas illustrations in *Playboy* back in 1955, expressed some interest but deferred. Reid wasn't about to give up but rather than pester Hefner, he blew a Vargas pin-up up to poster size and pasted him to the wall for Hefner to see every time he passed by Reid's office. The ownership was convinced, but Hefner eventually relented and agreed to print a single Vargas pin-up in an upcoming issue. The rest, as the clichés go, is history. Reid was soon assigned to work as Alberto's personal assistant for *Playboy* and became a close friend to both Alberto and his beloved wife, Anna Mae. When she died in 1974, Reid proposed to the despondent Alberto that they work on his biography. Reid's motivation was more to help distract Alberto from his grief than to produce an actual book, but publish it they did. The book sold over 50,000 copies and launched Reid into the next phase of his career as an author. He cherished his own project would be a book on George Petty, not anticipating the difficulties that lay ahead. The next 14 years were spent sifting through transcriptions and artifacts, and only Reid's passion for pin-up and the unwavering support of his agent Robin Quist, kept him from putting it aside. Finally in 1992, *The Classic Art of George Petty* was published to general fanfare and critical and artistic success and spawned a legion of new fans. Angst, in a review by George Lois for the *New York Times* ("George Shows Petty's Girls"), called Petty's creation "more beautiful women than God, and now I've got a big beautiful book to prove it."

My association with Reid came as a result of research for a book on the pin-up artist Enoch Bolles. During a visit with Frances "Jenther" Smith, another Petty luminary whose charming and irreverent correspondence graced Reid's pages for many years, he suggested that I contact Reid for assistance. I did so and was graced with Reid's generosity and joy of life. Our phone conversations (Reid had a voice so smooth as any late night radio talk show host) were fascinating walks through the history of art and culture, with Reid as my guide. From time to time our journeys took us off course, but the trips were always enlightening.

Two years ago Reid began what would become his final book project. A long-standing lawsuit over the Vargas estate had been settled, creating an opportunity to publish original Vargas work unseen for decades. And so Reid put his heart and soul into what would become his swansong. I remember him remarking that it was the most pleasant writing experience of any of his books, but as the final stages he began to suffer painful symptoms that were eventually diagnosed as cancer. Reid faced this obstacle with his typical bravado and enjoyed his remaining days in characteristic style. Although he didn't live to celebrate the book's general release, he was advanced copies of it, declaring it his best work. It was his final gift to a man who gave Reid decades of joy and to us as well.

—by Jack Rigdon © 2006

Jack Rigdon is a professor of business economics and a past contributor to Illustration magazine.

"Mother never said it would be easy..."
—Rod Stewart fan/ex

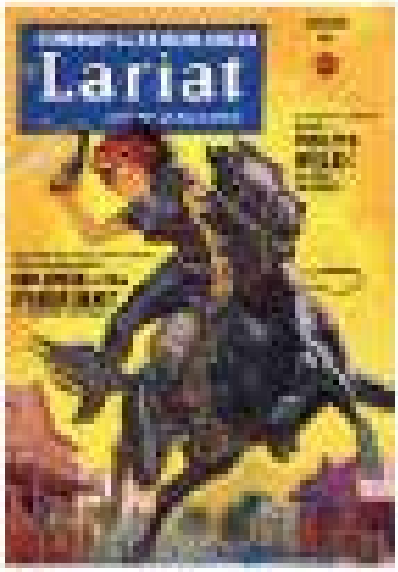
Original cover illustration for Larry Niven classic, Ringworld (1964) image courtesy of The Illustration House

Allen G. Anderson, 1919

THE ART OF
Allen Anderson

by David Saunders

The sexy scenes from the Don Quixote of the Spanish Main have her black leather legs wide open and calves over the jutting saddle horn to straddle her sweaty stallion. She leans her red lips to the ravaged sheriff and lets her black six-gun fall to the dusty earth as if the responsibility that comes with being the three-seven female at the ranch of Allen Anderson. This pulp cover is painted with smooth, buttery flows of cascading colors that sculpt her body into the illusion of palpable form. This masked woman is powerful, beautiful, indomitable, aggressive and independent. She is the Hot Cactus who dominates Allen Anderson's paintings. Before she appeared with her whip and her hourglass figure in the hot Mexican territories of the west, there was nothing like her in the tradition of American painting. After leaving her mark on the covers of over three hundred pulp magazines from 1946 to 1974, she continued to appear on the canvases of other artists. These subsequent salons have the Queen for many royal daughters, such as Jean Chandler Pawett's *Barbarella* (1964), Wally Wood's *Bookwalk* (1968), Frank Frazetta's *Vampirella* (1969), all the way up to the busty pole dancers in Frank Miller's *Sin City* (1991). It have invented the archetype of a sexually powerful woman in all the many ways that we see it today in comics. Her tragic life story of the world's most buxom pulp artist.



Lariat Story Magazine, March 1949

Allen Anderson was born in Minneapolis on January 31, 1908. His father, John Bernard (Bernie) Anderson had been born in Pennsylvania in 1884 to Swedish immigrants. His mother, Anna M. Lewis Anderson, had been born in Connecticut in 1887 to German immigrants. Both Bernie and Anna had separately moved to Minneapolis in 1900 to look for work, part of a massive wave of Swedish, German, Danish, and Norwegian immigrants who were attracted by the rapid growth in farming, lumbering, and manufacturing. Minnesota's population had increased from 780,000 in 1880 to 1,750,000 at the time of Bernie and Anna's marriage in 1905, when the groom was twenty-six and the bride was eighteen. Although they had already moved to Minneapolis, Bernie's ethnic background provided ready access to the area's dominant community of Swedes. He started work as a kitchen helper and eventually became a cook at a local hotel called The Radisson, (the same hotel which grew to become a global leader in the industry). Anna quit work as a waitress to run the household. They rented rooms in a working-class neighborhood near the railroad yards and immigrant halls to share with son Richard (1906) Bernard Anderson on February 26, 1908. Two years later (but a month and ten days before Allen Gustav Anderson).

The Anderson family, 1944

The Federal Schools Correspondence Building, circa 1940

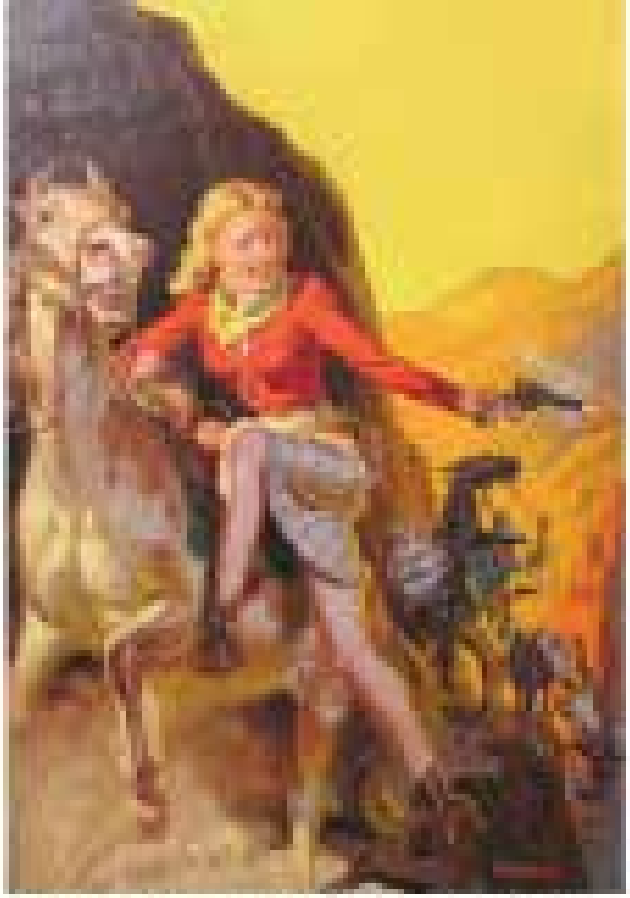
The stream of Swedish migrants to the Minnesota workforce produced the usual backlash of ethnic resentment. Each chapter of America's history was fueled by the cheap labor of new immigrants. Their desperation drove down wages, as they were resented by the displaced local workforce. Immigrants were often treated poorly because of their ignorance of language and customs. The employers who most benefited from the exploitation of immigrant labor would often excuse their own mistreatment of a fellow man, by regarding the immigrant as subhuman. Swedes and Danes in Minnesota were widely characterized as "big dumb blondes." In the lingo of the minstrel theater of that day, any character named Olaf was immediately understood to be a bulking Scandinavian oaf. They were called "squarheads" and "blockheads" in reference to their supposed brainlessness, as well as to the stereotype of wearing their hair in "square-shaped" crew cuts. As a poor family, the Andersons were also referred to by these racial ethnic taunts, which particularly distressed the youngest members of the family. Bessie worked for low wages and at odd hours at the Radisson Hotel. The job was hard, but the camaraderie of the kitchen staff made up for it. He would often sneak home tipsy at midnight and meekly submit to his wife's disparaging comments. She was a proud woman who had some of her own reservations about her husband's traits. Allen Anderson grew up hearing the phrase "dumb Swede" far too often, and it affected his self-image for life.

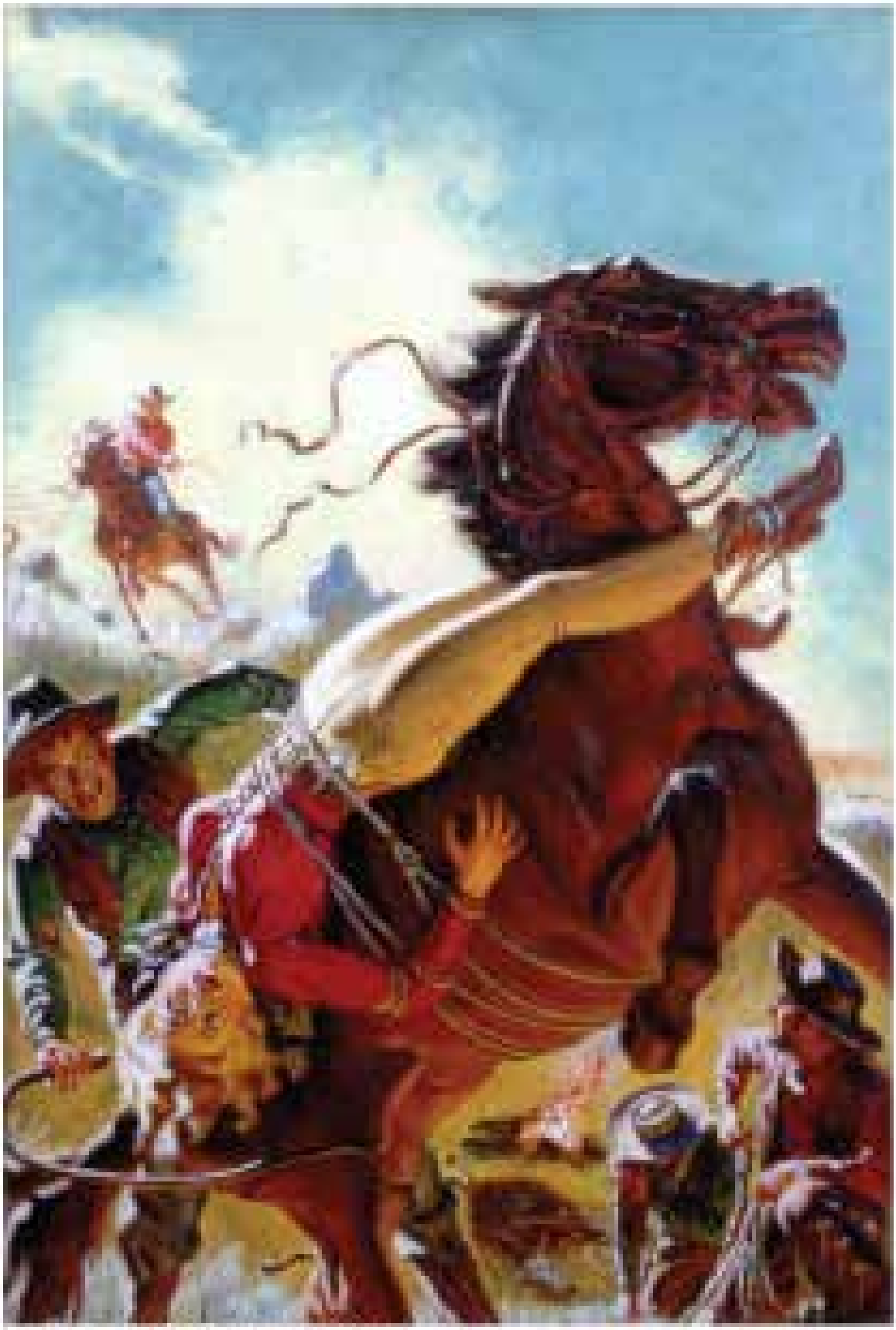
This became all the more unsettling during his teens because he was poor at school work. He was also poor at sports. Besides that, he was oddly nearsighted, and his eyes stuck out in a goofy way. When he was tormented at school for being a "dumb Swede," his only defense was a wide silly grin, which tended to confirm the assertion. He eventually accepted the image of himself as a harmless oddball who could make people laugh at his own expense. That outlook may have helped him survive the torments of school bullies, but it also made him acutely uncomfortable around girls. Schoolgirls in Minnesota seemed to sprout up overnight into tall, buxom Viking women. Allen's fascination with the towering, statuesque beauty of the girls in his class made his own physique seem to him all the more feeble. To make matters worse, his older brother, Dick, was just the opposite—healthy, athletic, and outgoing.

One time Dick took his little brother on a hike along the shore of Lake Superior from Duluth all the way up to Canada. That adventure should have made them friends for life, but the brothers failed to develop a close fraternal bond. Allen was a wallflower. He preferred to sit apart from life and watch, and pretty soon he was drawing what he saw. His greatest memories were when his father took the time to compliment him on his drawings. The two longed for more time with his father, whose work as a chef kept him away from home at all hours, but there were also happy times in the family kitchen, when Bessie would prepare a meal with Allen playing the role of assistant chef.

Money was tight in the Anderson family as well as their whole community. Most kids worked on farms, but Allen preferred to find part-time work in the local factories. At the age of seventeen, in answer to a newspaper want-ad, Allen applied for a job as a mail-sorter in a local office building. He walked a few city blocks from his home into the lobby of the Federal Schools Building, at 361 Broadway Street N.E., with no idea he was on the ground floor of his lifelong career.

The Federal Schools, Incorporated, was an impressive assembly-line business where eighty employees handled a complex mailing system for the largest correspondence art school in the world. Four deliveries each day brought packages and letters from every corner of the U. S. A., as well as from South America, Asia, and Australia. The mail sorters hauled the parcels into separately labeled bins for each of the twelve different curatorial divisions indicated on the package. Each bin was then wheeled through the office building to the corresponding factory room, where twenty instructors in that division's discipline would each receive one package, containing a student's work assignment for that division-level





Original cover illustration for Lariat Stories (September 1934). Collection of Richard Graves

The mail-room artist Federal Schools, circa 1939

art course. After inspecting the assignment, the instructor would place a protective tissue over the student's artwork and draw red pencil corrections. The corrected work was then retrieved and repacked by the mail carrier, who shipped the package back to the student. Each student could then take as much time as needed to consider the instructor's advice and create an amended submittal, which was duly mailed back to the correspondence school for approval. Once the instructor had reviewed and accepted the final corrected work, the student was mailed an official notice of successful completion of that level, along with a work book and assignments for the next progressive level. There were twelve levels of increasing difficulty, so the whole process was repeated twelve times. A student could stay at each level for as long as desired, but the most dedicated students could finish the entire twelve levels in two years of correspondence.

The subscription cost, per level, was $4. That paid for postage, tuition, the instruction manual, and whatever special package of art supplies needed for that division level. Subscriptions to all twelve division levels cost $48, which was twice the weekly salary earned by most people in 1926. The company literature was peppered with "success-and-testimonials" from former art students crowing about their new and lucrative careers in commercial art. (One such glowing letter came from the "fine artist" Norman Saunders, who said, "I studied and completed the course after finishing my high school course at Roseau, Minnesota. At that time I was a manual laborer working in the harvest fields at odd jobs. I recommend your training absolutely.")

Federal Schools ad by Norman Saunders, circa 1939

As an employee, Allen Anderson was eager to accept the privilege of free enrollment in the art courses, although he was still required to buy each package of the art supplies needed for the twelve levels. He walked to work each day and concentrated on his art lessons each night for the next two years. Fortunately, he came under the supervision of the devoted art professor, Walter T. Wilwording (1891–1966), who was himself a successful illustrator. He had originally designed the famous symbol of the *Gopher and Bee Lines*, and he routinely painted animal covers for *Sports Afield*, which was published in Minneapolis. Another influential educator at the school was Frank Wing (1899–1973), a former staff cartoonist for *The Chicago Tribune* and *The Minneapolis Star Journal*. Frank Wing's kind-hearted training inspired many students to become professional cartoonists, and he influenced the cartoonish quality in Anderson's drawing style.

In 1928, after two years of studious application, Allen G. Anderson was granted an official *Certificate of Attainment* to acknowledge his successful completion of the Federal Schools art courses in "commercial designing, crayon, watercolor, pen and wash drawing, composition, perspective, lettering,

Illustration for Captain Billy's White Gang, May 1929

Illustration for Captain Billy's White Gang January 1930

Illustration for Captain Billy's White Gang January 1930

decorative design, figure and fashion illustration, color harmony, booklet and catalogue construction, and processes of reproduction." This training was similar to a traditional art academy but also included instruction in the practical skills of commercial reproduction, to make graduates more valuable in the commercial art marketplace. Alumni who went on to successful careers include illustrators Perry Peterson, John Clymer, Arnold Stebing, Russell Barnes, Jim Bentley, and Norman Saunders, and also cartoonists Charles M. Schulz (Peanuts), Ward Kimball and Hoyt Curtin (Mickey Mouse), Carl Barks (Donald Duck), Walter F. Clinton (Tom & Jerry), Walter Early (Miss The Cow), Ralph Carlson (Rocky Lane Comics).

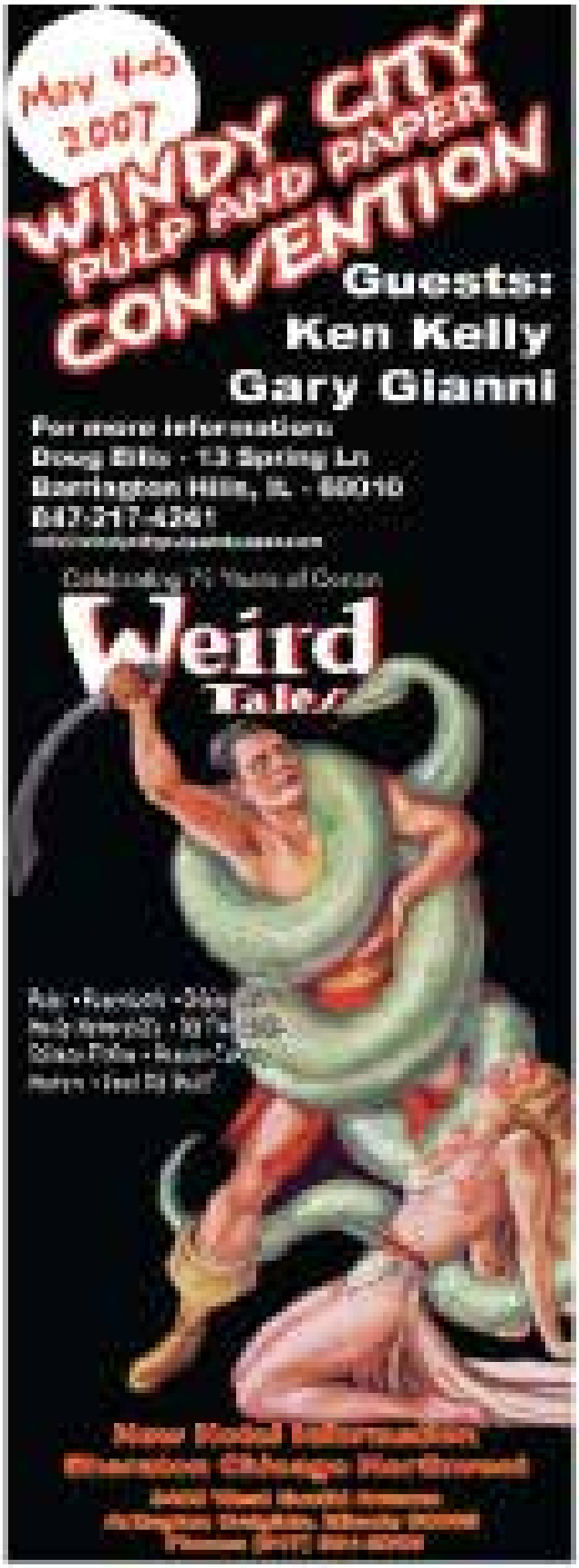
In 1914, Allen's father, Jurnie, left the Radisson Hotel and became the main chef at the employee cafeteria of the Munsingwear Corporation's new factory building in downtown Minneapolis. This was the first Minnesota company to be listed on the New York Stock Exchange, and its success came from a patented treatment process which took the itch out of wool underwear. This practical innovation was widely appreciated in freezing Minnesota, and it eventually made Munsingwear the largest garment manufacturer of its kind in the world.

The Andersen family had saved enough to move out of their blue-collar neighborhood in the city to a growing suburb at the end of the trolley line, six miles northwest of Minneapolis, named Robbinsdale. They found a new house, valued at $5,000, and they began to make monthly payments. Allen's mother concentrated on running the household, while Dick and Allen looked for local employment. Dick found a job as a quality inspector at the Munsingwear factory. Both brothers lived at their parent's home until they were in their thirties, contributing their earnings to the family.

Allen Andersen had heard that several alumni of the Federal Schools had sold freelance artwork and even found full-time jobs as staff artists at Fawcett Publishing Company, which was only a few blocks from the new Andersen home. With a formal letter of introduction from Walter J. Wilwerding, Allen Andersen walked up Broadway past the car dealerships and into the lobby of the next big chapter of his life. Compared to the assembly-line regimentation of the Federal Schools Building, the Fawcett Building was an electrifying meltdown of jazz-age exuberance.

The Fawcett brothers, William, Roscoe, and Roger, had the luck to strike a popular nerve in Prohibition America with a sassy joke book called Captain Billy's White Gang. This digest-sized monthly magazine featured eighty pulp-paper pages of silly one-liners about sex and booze, flappers and farmers. Each issue was packed with snappy gags, single-panel cartoons, ribald poems, other humor, and "borrowed funk," with a central leaf of naughty "Postcards from Paris" printed on a better quality white paper stock. (The success of this novel idea to bind the magazine with a bonus centerfold of removable girlie photos influenced the eventual development of the Playboy centerfold.)

The founder was William (Billy) Hamilton Fawcett (1885-1960). Billy was a real go-getter in fact, he ran away from home when he was sixteen and joined the Army to fight in the Spanish-American War in the Philippines. Afterwards, he wrote the police report for The Minneapolis Journal. During the first World War, Billy Fawcett served as an Army captain in Paris writing for Stars and Stripes, which was an eight-page weekly newspaper circulated to servicemen for free. Although it was well written, Fawcett noticed that soldiers were more interested in the off-color cartoons. That gave him the idea to publish his own saucy joke magazine. By October 1919, eleven months after the armistice, Fawcett had moved back to Minnesota and began publishing Captain Billy's White Gang. The title came from the nickname for an artillery shell that whizzed overhead before landing with a bang. Fawcett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MEN
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MEN SAVE 75%

Inside the offices of Newsstand Publications, circa 1938. Alice Anderson is on the far right.

Dwanstedt and Armer considered their girlie magazines classier than the competition. Frank Armer described the company policy on sex for prospective writers and artists this way: "Whenever possible, avoid complete nudity of the female characters. You can have a girl strip down to her underwear or transparent negligee or nightgown, or she can, in the throes of her passions, lose shreds of her garments, but while the girl is alive and in contact with a man, we do not want complete nudity. A nude female corpse is allowable, of course." They considered the periodicals of Culver Publications to be worldly and cosmopolitan, compared to the old-preferred "leopard lounges" and "prolapsed bull" that Fawcett published in the Minnesota, where Captain Billy's only policy on sex was that all content must be appropriate for reading or writing on an outhouse wall, such as the following typical item...

Hulda's Plaint
"My golly, Ola, say you tank a woman's gonna die
You die in living in a man dat carries on like you?
You Ay am cleaning all day, an tired Ay could vop,
Ay tell you vot Ay go to bet Ay vant to go to sleep!"

By 1931, the monthly circulation of *Mike Shayne* was over a million copies. It was a genuine reflection of America's post-war culture. Critics saw its vulgarity as a reflection of our moral decline, but readers appreciated its frank irreverence. *Mike Shayne* was aimed at a small-town audience with pretensions to sophistication, and it was the most prominent sassy joke book of the American roaring twenties. It was later immortalized in the song lyrics of "Trouble" from *The Music Man*: "Is there a nicotine stain on his index finger? A dime novel hidden in the corn-crib? Is he starting to memorize jokes from *Captain Billy's Whiz Bang*?" The magazine's success led Fawcett to rapidly expand into a wide range of magazines: *Smokehouse*, *Whoopy*, *Ace Jane Jones*, *Screen Book*, *Hollywood Magazine*, *Triple-X*, *Hawkeye Detective*, *Battle Stories*, *Air Stories*, and three other hugely successful titles, *Screen Secrets*, *True Confessions*, and *Modern Mechanics*.

There was probably no better time or place for the twenty-year-old Alice Anderson to be looking for work. Her job on the art staff was to produce layouts, paste-ups, and mechanicals, using razors, rulers, t-squares, boards, copy, ink, pencils, and glue, sitting in a well-lit office with a dozen other young men leaning over cluttered drafting tables. She found herself among a lively group of would-be cartoonists eager for fortune and fame, and a few older, established professionals, such as the freelance illustrators George Rozen and P. K. Leyendecker (brother of J.C. Leyendecker), the jazz-age cartoonist John Held, Jr., and the cartoonist Otto Soglow, creator of *The Little King*. The whole building was alive with the manic energy of a complex of interdependent deadlines. Each artist had to execute his assigned assignment in a cooperative environment, where bustling office boys shuttled the finished jobs through the chain of production and into print. The chaos required the artists to develop steady hands and flexible minds—constantly alert to the busy traffic of ending conventions. A problem quickly arose when the office boys failed to find a clear way to call out for "Allen Anderson!" The crowded art department already had one artist named Allen—Allen Abbott—and another one named R. C. Anderson. One playful cartoonist looked at the new arrival and settled the matter in a novel way: "We'll just call you Little Joe!" That cartoonist was Norman Saunders (1910–1985), who became Little Joe's lifelong best friend. Anderson was grateful for the nickname, especially when the name was playfully absurd—unlike the cruel ethnic taunts of his childhood. Little Joe accepted his new name readily and made friends with the whole staff.

Jack Smalley was assistant general manager; the junior manager was Ralph Daigh. Norman Saunders was the top artist on the staff; Ralph Carlson, Carl Buettner, Art Elliott, Irvin Shope, Stewart Kinnon, Douglas Rolfe, and Charles (Chet) Sullivan, were all former students at the Federal Schools and they were all happy to make the acquaintance of Little Joe Anderson.

Another impressive talent at Fawcett was the innovative young editor Winston (Woody) Farmer. He was an engineer-

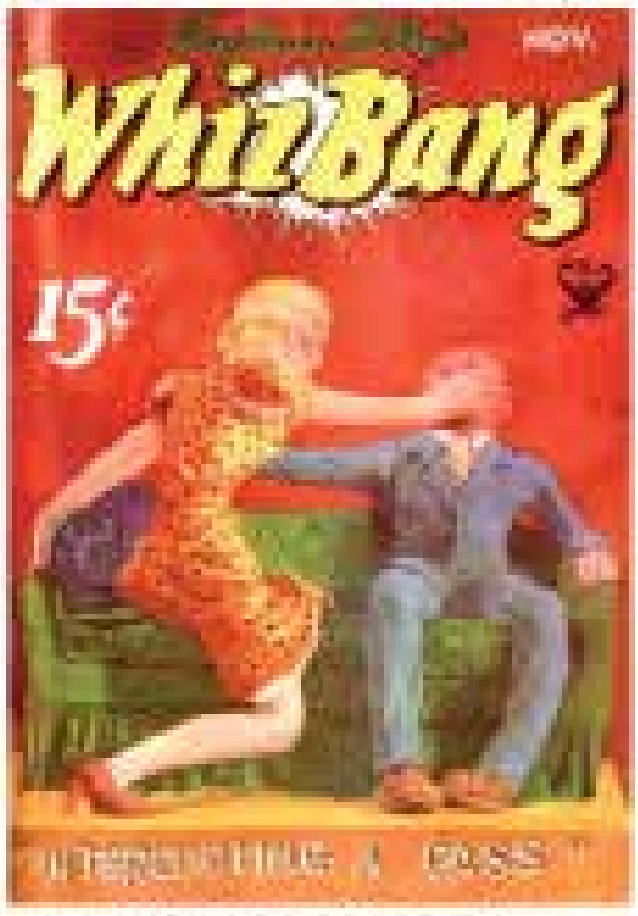
ing genius who held several important patents for planes, boats, radios, and other electrical devices. Building a plane was a badge of honor among that pioneering era of industrial design. One of Noel's more inventive kids was *Mechanics' Package Magazine*. Subscribers received the first issue in a flat package containing stamped-metal parts and instructions to assemble a working desk lamp. The next issue had a working telegraph key and sounder. The third issue contained a kit for building an actual steam engine. *Mechanics' Package Magazine* was wildly popular and profitable, but when Captain Billy realized that Noel owned the copyright, three lawyers squabbled while Fawcett took over publication and fulfilled the obligation to subscribers by producing two more issues of three issues, which included only an instruction book, with no packaged kits of stamped-out metal parts. The validity of the concept was proven and the kits folded.

A former science writer for *Modern Mechanics*, Donald Cassity recalls the spirit of the art department. "I remember a trick pulled by Bernard (Bud) Thompson, or someone else in the art department. Wesley Fawcett was forever bumming cigarettes from packages lying around on everyone's desks. He never bought a pack, even though they were selling two packs for a quarter in that town. One day an artist glued an open package of cigarettes to the desk. Sure enough, Wesley came along and lambasted with the package. Finally he scrawled an embarrassment under the guffaws of all the conversations."

Norm Saunders had already been working at Fawcett for a year. He and the junior manager, Ralph Daigh, rented an apartment together in a nearby rooming house, where they carried on like most independent young men. Their place was an after-hours club for eating, bragging, smoking cigars, playing poker, drinking bottles of prohibition beer and making girls upstairs pass the landlady. After work, Norm and Ralph invited Andrews to join them at a restaurant for dinner and then go back to the "clubhouse" for what Norm called "some good clean fun" (beer and poker). This was the first group of friends Norm welcomed Andrews into as an equal partner. There was still one important social difference, though, between Bob and the rest of the gang—he was the only one who lived at home with his family. While the other young men were free to carry on drinking until sunrise, Little Joe had to pass his mother's late-night scrutiny. Now it was his turn to invite them to play at midnight, and proudly usher to her bench rows of his home-baked Snowdrop (the term reserved for men over his considerable new status as a proud member of the *Real Boys' Club of Pawtucket*).

The collapse of the banking system in 1929 brought frightening uncertainties to every American. One of the industries to prosper during the Great Depression were the publishers of cheap magazines, but even those within that tiny bubble of prosperity felt anxious. After Andrews was worried about money and instructed to live at home. Given the strict life-style, he must appear to have a steady job that pays him to read hundreds of story-boxes, graphics, maps, charts, and lettering jobs. The details could sometimes bring down and there were never enough

to continue working in their off-hours on produce freelance illustrations on related subjects. These could be submitted to the Fawcett art directors for additional pay. Saunders was extremely successful at this secondary source of income. One particular journal, Captain Billy himself came running into the art department waving a check and demanding to know: "Does the kid down Saunders sell a bigger paycheck than anyone else on the staff, including me?" Little Joe treated Norm like an older brother whose approval was important. Andrews often showed his "story" freelance work to Saunders for corrections and advice. In fact he was extremely respectful of Norm, with the result that his work became similar in style to Saunders. Soon Andrews was winning extra income for his own freelance spot illustrations, which began to appear regularly in many Fawcett magazines. True to his self-effacing personality, Little Joe would rarely sign this work, and the few pieces he did sign were marked with only two microscopic and unobtrusive black letters, "AA." One luscious cover illustration, which appeared on Captain Billy's *Whiz Bang*, November 1953, had no signature. (The cover is noteworthy not only for being Allen Andrews's first cover but also for his pioneering use of colorful clays in this 1-D illustration—this clay caricature—a technique he would later explore more fully. Significantly, stop-motion animation using puppets was popularized in that same year by the movie *King Kong*. The



Allen Andrews's first cover illustration for Captain Billy's *Whiz Bang*, November 1953

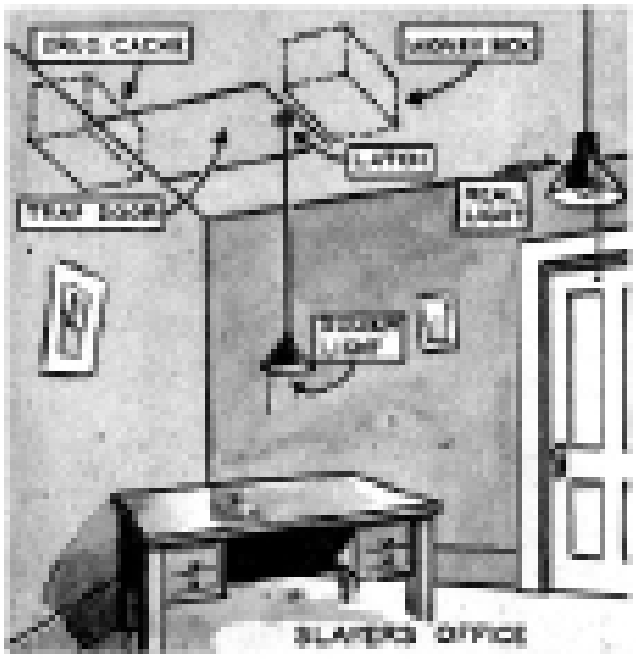
innovative technique was described to a fascinated public in 1931 by several articles published in fawcett magazines. Anderson's reticence to sign his work was not shared by his fellow art staffers, who tended to take advantage of every opportunity they could to fill their portfolios with clippings of published work—all with large, and boldly designed artistic signatures.

By 1933, Modern Mechanics had 500,000 readers who were familiar with the flashy signatures of fawcett illustrators Stewart Roose, George Rozen, and Norman Saunders. As competition with the powerful East Coast publishers increased, most of the talent on the fawcett art staff began to receive freelance assignments from publishers in New York City. Fawcett's Gallmor Publishing had grown bigger than just "girlie books." He had added new magazine titles in Westerns, mysteries, aviation, Hollywood, and detective stories. The enterprising George T. Delacorte had formed Dell Publishing, and was printing All Detective and All Western magazines with illustrations by Rozen and Saunders. Although Captain Billy kept the business going in Robbinsdale, he also opened another printing plant in Greenwich Connecticut, and he moved his own executive offices at 12 Vanderbilt Avenue, next door to the exclusive Yale Club and Grand Central Station, in order to increase his profile in New York City. The Empire State Building had opened to the thrill-seeking public and Rockefeller Center was beaming nightly radio broadcasts, which amplified the brilliant attractions of Broadway to a nationwide audience. The pulp industry was on fire, and the rapid growth had turned the cultural spotlight onto the American newsstand. Suddenly, everybody's nickels and dimes seemed to add up into some new and important power for the common masses. Big industrialists were widely reported to treat the little guy with more respect. The Great Depression was in full swing, but there was a feeling that a class war had been avoided when the governor of New York, Franklin Delano Roosevelt, was elected President of the United States. There were going to be some changes made! With so many exciting opportunities luring the Fawcett art staff to the big city, only the world's least ambitious artist would prefer to keep his steady job in Robbinsdale and live at home with his parents.

In the Summer of 1934, Norm Saunders and Ralph Carlson both gave their notices to Fawcett and boarded the train together for New York City. Within a week, they were taking their portfolios around to introduce themselves to various art editors, and they both found work in the pulps. Ralph drew pen & ink story illustrations for Popular Publications magazines, *Dime Mystery*, *Crime Busters*, and *Ace High Western*. Norm had previously sold a few pulp covers to Dell so he visited them first and was given additional cover assignments. He showed his portfolio to Street & Smith and they bought some covers outright and gave him assignments for *Dynamic Adventures*. A.A.Wyn at Ace Magazines bought a cover for *The Detective Ace*. Frank Armer of Culture Publishing gave Saunders cover assignments for *Spicy Mystery Stories*, *Saucy Stories* and *New Mystery Adventures*. Besides their new pulp jobs, both artists were still selling freelance work to Fawcett. Six months earlier, Norm's old roommate from the Rod Boys Club, Ralph Daigh, had been promoted to editor and assigned to the Fawcett offices in New York City. One welcomed sign of this change was that the magazine's name was updated from *Modern Mechanics* to *Modern Mechanix* with a new streamlined X. Ralph invited Norm to move back in with him, and share his spacious apartment on 78th Street near Central Park West. There was even an extra room that Norm could use as an art studio. The local boys from Robbinsdale had made good in the big city, and they did everything they could to convince Little Joe to come East and join in their triumph.

Despite their pressure to quit his job and join them in New York City, Allen Anderson lacked the confidence to give up the bird in his hand for the one in the bush. He had been promoted to office manager after the "senior class" had moved on. The new job title sounded impressive even to his mother, who also approved of his extra income. His father, Bernie, was busier than ever running the cafeteria for Morningstar, which was continuing to expand. His brother Dick had become engaged, and was looking for a home of his own. Hunter Anderson was facing an empty nest. She did not approve of Allen's high-life pals, or she counseled her son to be grateful for his staff job and forget about going to New York. Anderson was afraid she was right. He didn't believe that he had their talent, or their confidence, and he knew he didn't have their courage. There was still plenty of new work to do at Fawcett in Robbinsdale. He could safely stay on the art staff that was steady money, at a time when most Americans could only dream about employment. So he decided to stay at home. He was emotionally reliant on the encouragement of his irreverent pals. They had nurtured his nascent self-confidence. Their absence showed him that life in Robbinsdale had become a repressed and dutiful routine. He grew frustrated and unhappy but he kept on working at Fawcett.

For the next two years Allen Anderson produced countless maps, charts, diagrams, schematics, and plans, from which readers of *Modern Mechanix* could construct ham radios, bird houses, go-carts, cow barns, vacation trailers, and deep-sea diving bells. Very few pages carry that smallest legible "AA" because he did not sign his work. It is hard to see how this wallflower ever blossomed into the creator of strikingly sexy pulp art but, little by little, he continued to experiment with independence. He began to attend night classes at the Minneapolis School of Art, where he studied painting with Rolland Reynolds (1898-1988), an inspiring teacher and former illustrator from a Chicago Advertising studio. Anderson also joined a weekend landscape group, where he learned to paint pastoral scenes of Minnesota woodlands. One day, another staff artist at Fawcett decided to head for New York, but before he left he wanted to sell his car. He asked everyone in the office, and Allen Anderson decided to spend some of his savings. He bought the 1931 Ford Model A Deluxe Coupe. Prohibition had ended in 1933, so bars and liquor stores were open, but Anderson felt anxious drinking by himself in public. After work, he would buy a few bottles of beer and go out driving in the warm summer nights. He would park on



Diagrammatic illustration for Fawcett Publications, circa 1942

Alice and Allen Anderson, at 14 Van Dam St., circa 1937

a country road and sip a beer while resting in his New York pub or doodling cartoon ideas or teaching himself to play the guitar, and when time was up, he would drive home tipsy and sneak into his room. One evening as he was loading his passenger seat for a six-bottle drive, a pretty girl walked up and introduced herself as "Alice" and reminded Al that they had previously met at a party at Norma and Ralph's apartment. She asked where the party was now, and he told her it was only in his car. Alice brazenly asked to come along. They found a private place to park and they talked about their lives, hopes, and dreams—including wistful plans to visit the old gang in New York. Alice missed those old times as much as Al, but they were now having parties of their own, as they parked on a moonlit parkway, drinking their beers and singing in four-part harmony, while Al played his Bell-Tone tenor guitar. Suddenly Alice Anderson had something else to think about when he came smoking home type after midnight.

Allen's older brother, Dick, finally moved out of the parent's home at the age of thirty when he married Florence (Flossie) Anna Mary Anderson in 1936. Al still lived at home and contributed to the family budget, but Alice lived in a rooming house where no male visitors were allowed past 8 pm, and she wanted to start her own tiny house and life. She had the same stimulating inveterate for social connection that Al had admired in the old gang, and she encouraged him to be more independent. Her friendship was an important emotional support for Al. But his mother Anna disapproved of Alice and considered her a bad influence. The competing influences of the two women continued to increase as they both sought majority control of Allen Anderson. He finally gave in to both of them. He helped Alice move into a tiny private house, and he continued to live at home.

In the Summer of 1937, Al shocked his family when he announced that he was going to drive to New York City. (They would have had a bigger shock if he had told them he was bringing Alice.) Four days later, two dusty hicks from Minnesota finally parked the Ford Coupe on a frenzied Upper West Side New York street and walked up the brownstone steps of the new Red Boy's Club, where the old gang's entrepreneurial lifestyle carried on in full swing. All of Norma's ostensible claims of success were true. The old favorites really were big shots. Neuschel was a top pulp artist. He had sold more than one pulp cover a week for the past two years and his annual income was over $5,000—more than triple Anderson's salary. During the visit, Norma repeatedly insisted that Little Joe remain in New York to work as a freelance pulp artist. Alice eagerly echoed the arguments for moving East. She wanted to stay and look for work as a model. On the last night of their visit, Ralph Daigh reserved a table at the Biltmore Hotel for dinner and dancing to Horace Heidt's Musical Knights. Their heads were spinning when they got back to the apartment for night caps. Norma proposed a toast and a final salesman challenge: If Anderson would go back to Robbinsdale and paint his three best prospective pulp covers and ship them back to New York, Norma said, he would personally take them around town to show them to different pulp houses, and if all three paintings brought publishers, Al had to promise to move to New York City. They all shook hands and cheered and downed their drinks. The next day, Al and Alice started their drive back home, somewhat the worse for wear.

At first it seemed that Norma's challenge was a subtle gesture that Al had simply agreed to from peer pressure, but as Anderson returned home and resumed his work-week on the Fawcett art staff, he decided to go through with the plan.

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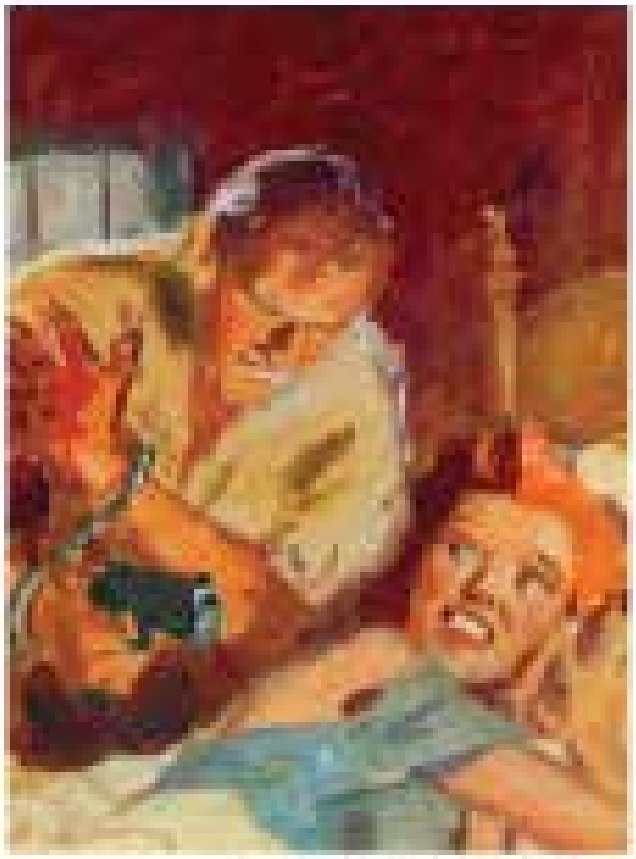
He stared after work at nights to prove he could paint pulp covers. For three months he worked without satisfaction. He emulated elements: pulps, mystery pulps, and western pulps the basic models. He agonized and obsessed and stayed up all night until he was in a trance, which only ended when he toppled over his wrapped paintings in the shipping circle at the Minneapolis train station.

Norm called him the next evening to confirm the package safely arrived in New York City. That night, Ralph Cochran, Ralph Pugh, and Norman Saunders studied Anderson's three paintings and discussed the best way to proceed so as to guarantee their immediate sale. They agreed that certain editorial improvements had to be executed by Norm. Then they devised a list of publishers whom a favorable outcome was likely. While at work they took the routes they wanted. After midnight, a telegram at work at Fawcett with the news that all three of his paintings had been sold. The gang was holding the money for him, but they were in no way of knowing when the paintings would hit the newsstands. One painting was sold to Culture Publishing for $60. One was sold to Winfield Publications for $60 and one to Fiction House for $100. They told him they were mailing him the payment money, minus the sum they had advanced to purchase his one-way ticket to New York. When Allen Anderson read the telegram, he broke down convinced to no happier world.

Anderson sought the sage advice of his old art teacher from the Federal School, Nils Wilwerding. Nils invited him out to his cabin on Lake Minnetonka for a weekend of painting from nature. "There's no better way for an artist to get in touch with his inner reality." Nils brought along his compact sketching easel and an extra folding seat. They hiked around the hills and valleys and painted watercolor landscapes. Nils's paintings were dominated by grace the canvas of upcoming issues of *Sports Afield*. All's were studied and critiqued by his mentor. After a full day dinner, they smoked and discussed the old gang, who were all ex-people at Nils Wilwerding. He thought a person helped them to reflect on Anderson's memories dreams with objectivity. Anderson asked Wilwerding, "Am I talented enough to make it as a freelance artist in New York?" His former teacher told him that he would do it but only if he wanted it badly enough. Echoing the old Horatio Alger theme, Wilwerding said, "Be confident that persistent application will lead to success."

In the Summer of 1939, Allen Anderson cashed his last paycheck from Fawcett, cleared out his bank account, said goodbye to his family—and significantly, to Alice—and headed east to the Grand Northern Station in Minneapolis for what felt like the biggest mistake of his life. He was met the next morning at New York's Pennsylvania Station by an cheering Fawcettites, who officially welcomed Little Joe to the New York City branch of the Bad Boys Club which involved drinking, smoking, gambling, the hell and playing cards until 3 am. This new Anderson had no curfew here, however, at thirty-one years old he had finally left home.

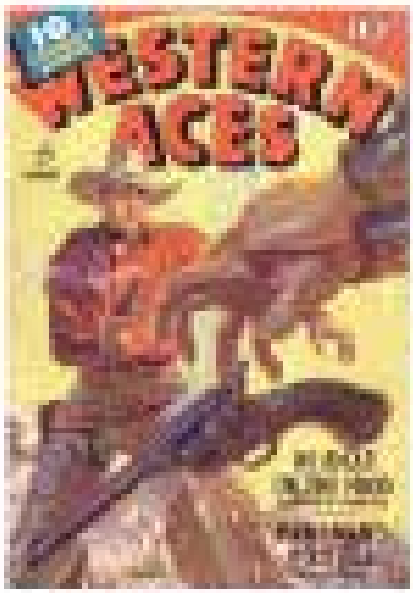


Two unpublished cover images for Sport Adventure, circa 1930. From the collection of R. G. Harris III (1994)

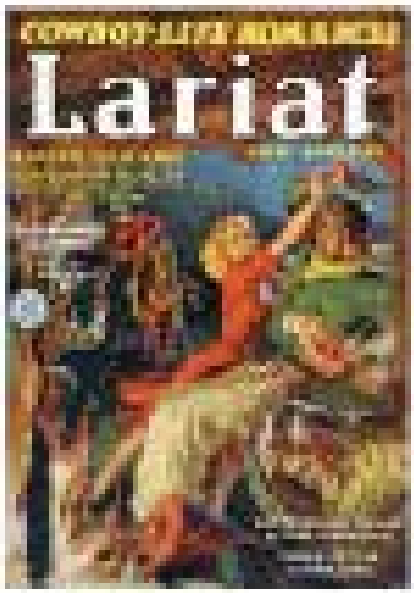
The move into Ralph Carlson's apartment at 337 East 90th Street (Lexington 9-9161) facilitated Anderson's set up his studio and accompanied his pals around the city to learn the freelance illustrator's life. Norm and Ralph had already completed their own "graduate level" training at the Grand Central School of Art, where they had attended three years of night school classes with America's foremost art teachers. Harvey Dunn (1884–1952), an ardent disciple of Howard Pyle, Dunn was enthusiastic about teaching Anderson a condensed version of Dunn's basic training. (This would have to be on-the-job training, because the student was fast enough that Anderson could turn out his "student grade" paintings as quickly as they arrived.)

Norm explained the ground rules for a successful pulp magazine cover painting. There had to be action, dramatic faces, clever situations, and dynamic compositions. Images had to be kept simple and bold, and there had to be lifelike details in color areas. One had to use contrasting color harmonies and any variety. But the one condition that Saunders stressed above all was the importance of developing one's own drawing style so that art directors would recognize the style, and not just the subject matter. Saunders asserted that an artist's creative happiness depended on remaining free. "You don't just want to get pigeonholed as a girl who can only paint one thing." This emphasis on finding a personal drawing style revealed an eventual preference for a Carl Brandt stylized expressionism over a Dudley Moorehead realistic illustration. Saunders discussed painting with compositions of models who were not obviously traced from reference photographs, such as certain works by Earl Berger, George Giese and Rudy Belarski. He cautioned that the open lens of a camera had no one viewpoint on anything good for a photograph. A figure in a painting which is traced from a photograph will intersect the camera's original viewpoint, and that will compete with the underlying perspective of the artist's vision. That artist vision is the force that gives composition the dynamic energy that Saunders revered in Michelangelo, Rubens, and Peter Hale, who all drew their preliminary compositions with astonishingly bold and expressive lines.

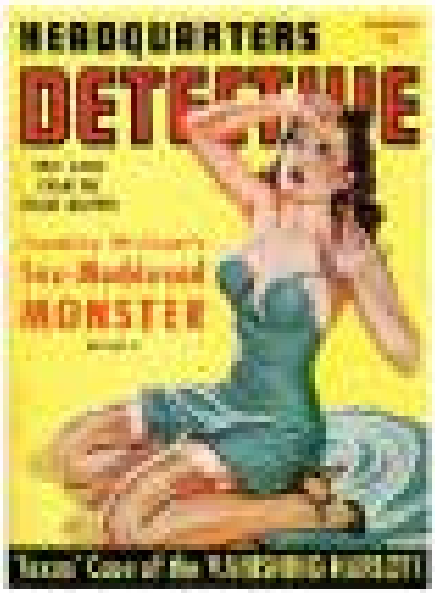
The tradition of expressive drawing was later reserved for Gustave Dore, whose skills have rarely been equaled, although many draftsmen have tried, including the swooning sexuality of Charles Dana Gibson, and the veterinary models of Hal Foster, Milton Caniff, and Frank Frazetta. These stylized positions are all alive with a dynamic energy that is infused with a masterful control of the artist's inner vision. (That artistic inner vision supplied the energy within the modern Impressionist paintings by Pablo Picasso, Max Beckmann, and Willem DeKooning, who each dared to animate their forms with distorted shattered effect and little indication of their accumulated self-restraint.) Norm's advice to Al to trust his artistic instincts in order to develop a style that truly expressed himself led Anderson to appreciate surrealistic exaggerations and wildly active strokes. Eventually the leather faces and eyes of his characters began to assume their own responsible existence like "Anderson" style.



Western Aces, August 1940



Lariat, September 1940



Headquarters Detective, December 1940

Harvey Dunn taught his students to consider the color scheme while designing the composition, and to choose a style of lighting that would generate the desired amount of illusory depth. Painting the illusion of volumetric form is one of many distinct techniques in painting. A successful illusion of depth depends on the sensitive treatment of light and dark colors. The simulated world in a believable illusion of a three-dimensional form that seems to exist within a depth of space. Titanium white of the artist's most impressive tools, but a less masterful artist can easily become too engrossed with the process and lose control of the painting's vitality. The results in frozen, lifeless artworks that belong in the ghoulish mortuary of a wax museum. The masterful use of this particular skill is what makes Rembrandt's early portraits seem so vividly realistic within their picture frames. However, many other great artists, happily are the portraitist skills, such as Norman Rockwell, whose famous "Saturday Evening Post" boy at picture plane that is as flat as "Little Orphan Annie" in the Harold Gray comic strip. Some of the Old Masters preferred to simultaneously coordinate multiple skills. Titian, Rubens, Hals and Velasquez, were all able to maintain a dynamic two-dimensional rendering, the illusion of volumetric form, and the complexity to justify why they still deserve to be viewed by future generations. In the late half of the 20th century most American painters worked within the constraints of commercial illustration—and even academic graduates of competent art training. Some pulp illustrators, such as Modest Stein, Edgar A. Wibberly, and J. Clark Ward, painted in an exciting graphic style with less concern for illusionary depth, while others, like Norman Saunders, Tomasso Lovell, and Walter Baumhofer painted exciting pulp scenes with an astonishing control of volumetric form. The pulp illustrations of Allen Anderson combine a personal style of cartoon-like design with a powerful control of illusionary form—and their combination reflects the academic influence of Norman Saunders.

In 1939, Allen Anderson married one of Ralph Cochran's models and into his own apartment at 234 West 71th Street, TR 4-6804. It was just two blocks north of Norman Saunders at 36 West 72nd Street, TR 4-9450. Many illustrators lived in this same neighborhood—all within a few blocks of the Broadway & 72nd Street subway stop. Most mornings around 10 o'clock, after the rush hour crowds were settled at their work, several well-dressed young professional men with large portfolios under their arms would file through the turnstile entrances and down into the basement subway platforms of the city transit system. They were Allen Anderson, Norman Saunders, Ralph Dehaas, George Gross, Edmund Lilly, Alex Redmond, John Gaggy and Gilbert Bundy. They would see one another all day long—at the subway entrances as they looked for their latest published covers—at the barber shops waiting for a "close-by" shave and a shine—at the corner diner for breakfast and lunch—in the evening hotel bars for dinner and drinks—or back at each other's studios for cigarettes, poker, and beer. They all shared the same models and they often socialized for one another, but when they entered the publishers offices—it was as if they had entered the athlete's arena—the other guy was not the competition. Their respective careers were dependent on the appeal of their work, their willingness to work fast and cheap, and the whim and caprice of their boss. Anderson could freelance covers for five different publishers, but he had developed a solid working relationship with Culture Publishing and Periodicals.

Each cover he sent in either approved on his advancing career, which made him more and more eager to visit in the Fall of 1939. It finally was Allen the money for a round-trip train ticket to visit him and "The World of Tomorrow" at the New York World's Fair. Allen came immediately but she soon decided to forsake her return ticket and stay in the city. She began modeling and moved into an apartment with another model. She and Allen continued to see each other

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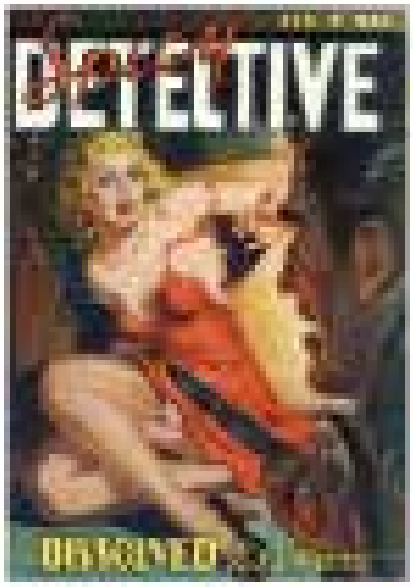
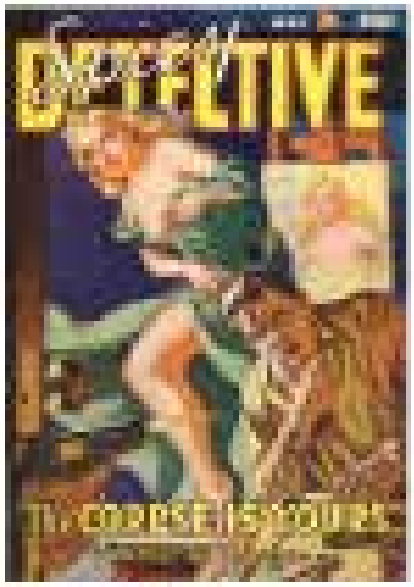


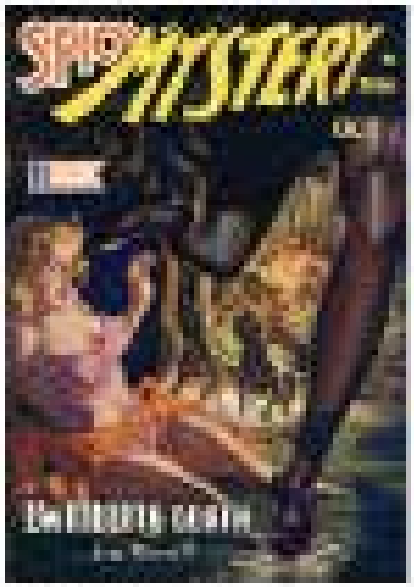
Spicy Detective, February 1943



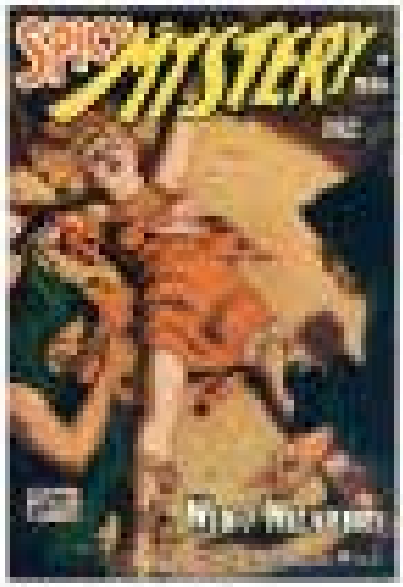
Spicy Detective, May 1943

Spicy Detective, July 1943

Spicy Mystery, December 1942



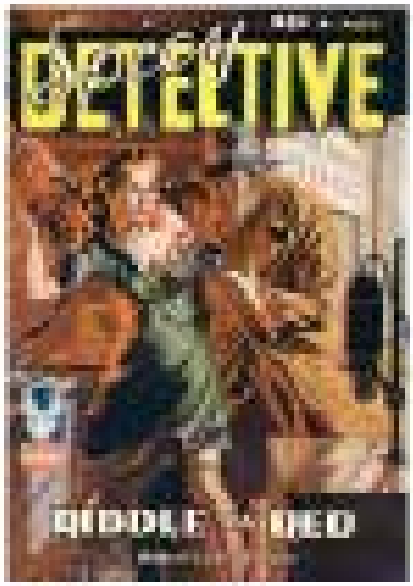
Spicy Mystery, January 1943



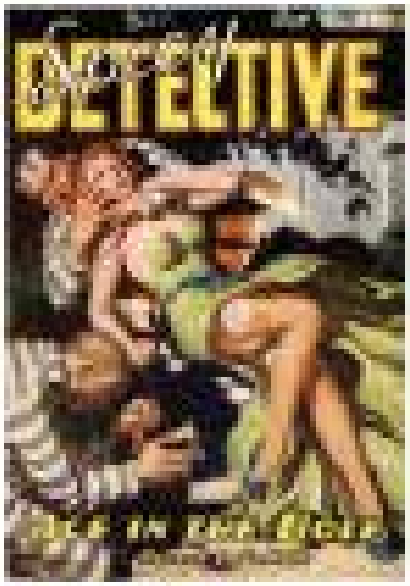
Spicy Mystery, December 1942

By 1940, the publishing industry was in an uproar over the explosive sales of millions of comic books featuring "The Man of Tomorrow"—Superman. Partners knew that their success would be short-lived and drawn by Joe Shuster, but the copyright was owned by Harry Donenfeld of Detective Publishing. Donenfeld commissioned his quiet cover artist, Hugh Joseph Ward (1909-1965), to paint an engaging full-length portrait of Superman to hang in his office. Donenfeld liked it so much, he soon hired Ward to paint covers for a new pulp magazine entitled *Super Detective*, which started publishing in October 1940. Although D. J. Ward was Detective's number-one cover artist, Allen Anderson became number two. Over the next three years, he painted eight covers for *Super Detective*.

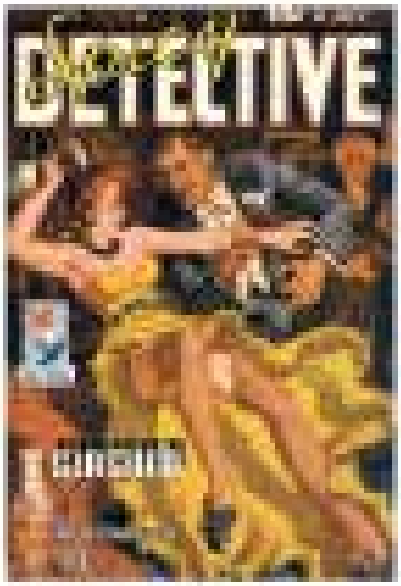
Partners Harry Donenfeld and Jack Liebowitz wanted a piece of the Action Comics market pie. They hired the comic book packaging studio of Will Eisner and Jerry Iger to produce *Spicy Detective*, which later shared Partners Heroes's ever-wildly successful superheroes. The Flash and Green Lantern, and their lesser contemporaries, Sheena, Queen of the Jungle. The founder of Fawcett Publications had died in 1940, but Captain Billy's son, Roscoe Kent Fawcett, called a meeting at their New York offices and said, "Give me a Superman, only have the other identity be a newspaper reporter rather than a man." He put Al Allard in charge of the project with assistance from the editorial director, Ralph Daigh. Although the executives of the project was assigned to others, these two former Fawcett artists devised the famous comic superhero Captain Marvel, who first appeared in Whiz Comics #2 in February, 1940. (The Captain's secret identity



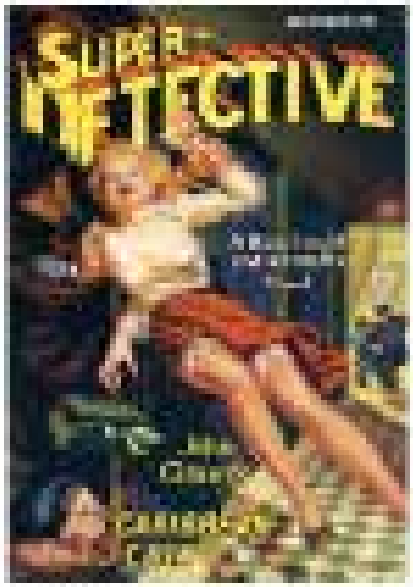
Spicy Detective, November 1935



Spicy Detective, May 1935

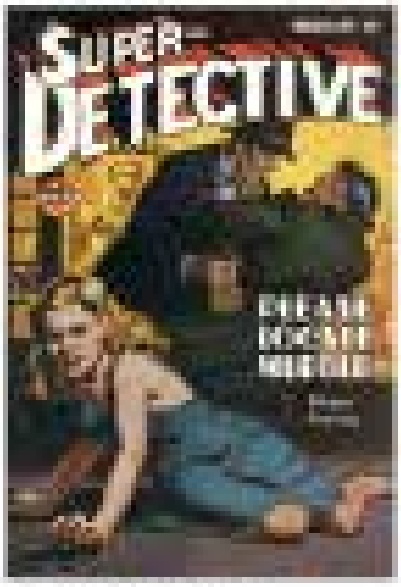


Spicy Detective, December 1935



Super Detective, December 1935

Super Detective, February 1936



Super Detective, February 1936

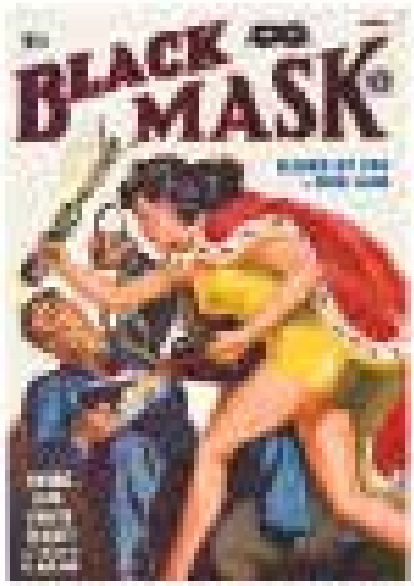
was a magical evangelist named Billy, and they appeared in *Wild Comics*—a curious cycle of the company's origin with Captain Billy's Whiz Bang. The Superman phenomenon also changed the life of Ralph Carlton, who dropped drawing pin-ups for the pulp magazines at Popular Publications and instead drew *Marvel Mystery Popular Comics*.

Superman's super wealth was fantastic, but it was all real and it was all safely stored in the Fortress Of Solitude at Culture Publications, 10 East 40th Street. Picture 5-14-15, where publisher Harry Donenfeld had the only key. His editor Frank Armer was still producing eight monthly pulp magazines: *Detective Romances*, *Hollywood Detective*, *Private Detective Stories*, *Spicy Adventure Stories*, *Spicy Detective Stories*, *Spicy Mystery Stories*, *Spicy Western Stories*, and *Super Detective*. While the common stories in these pulps all feature the sadistic pen & ink illustrations of naked dead girls that distinguish Culture Magazines, there were four different editorial themes at Culture: one based on Bible stories—created by Rabbi Ralph Wise; Norman Saunders; and Allen Anderson.

There were a lot of good looking women in Pulp World, but most cover artists were satisfied to paint the standard-issue damsels that existed in comic art the studios in Hollywood's central casting. Low budget movies were filled with gorgeous "extras" who performed without screen personalities because as soon as they said one word they were rendered by higher pay checks and creative contracts. Similarly, most of the women who appeared on pulp covers had undeveloped personalities, although no one bothered to write them any interesting lines. They were only pretty mannequins who played the supporting roles of objects of desire. They were on the back of the mind

Spicy Mystery, July 1935. Cover by H. J. Ward

Spicy Mystery, July 1935. Cover by H. J. Ward



Black Mask, March 1936. Cover by Norman Saunders

void between the bad men and the good heroes. Sometimes they even blur names and sometimes they subtly interpret them, but they always retain a flattering pose to highlight their fashionable proportions. Most pulp artists made no effort to create their own distinctive fantasy women, but there were four outstanding exceptions.

The first was the sensitive love doll created by Enoch Bolles (1880–1974). The purity of her form reflected the artist's idea of a woman as a sexual plaything. Inspired by the sublime simplicity of the erotic sculptures of Auguste Clésinger (Bolles, 1797–1883), Bolles invented the first fetishist woman in American painting. He stretched and twisted her synthetic body until a nervous breakdown ended his pulp career in 1936.

The second was created by H. J. Ward, whose imagination may have captured hundreds of pleading virgins (all of whom resembled his wife and model Vicky), to the gripping tentacles of manly molesters, in order to protect his frantic rape victims. Her desperate hysteria seems genuine and horrifying. Instead of following the convention of placing his woman in a violent struggle between good and evil, Ward placed his women in situations that were completely hopeless. By eliminating all possibility of rescue, the only concern that remains in the narrative is the anticipation of impending brutality. The visual shock of Ward's women comes from their desperation, which puts the viewer in the unusual position of passively watching a gruesome battle between a helpless victim.

Ward's scenes are to be viewed with the emotional detachment of a voyeur—a viewer who contrasts his restraint to protect a helpless woman—in order to painfully relish a fantasy of sexual destruction. We will never know how Ward's extraordinary style might have developed, because the artist suddenly died from a brain hemorrhage in 1941 at the age of 36.

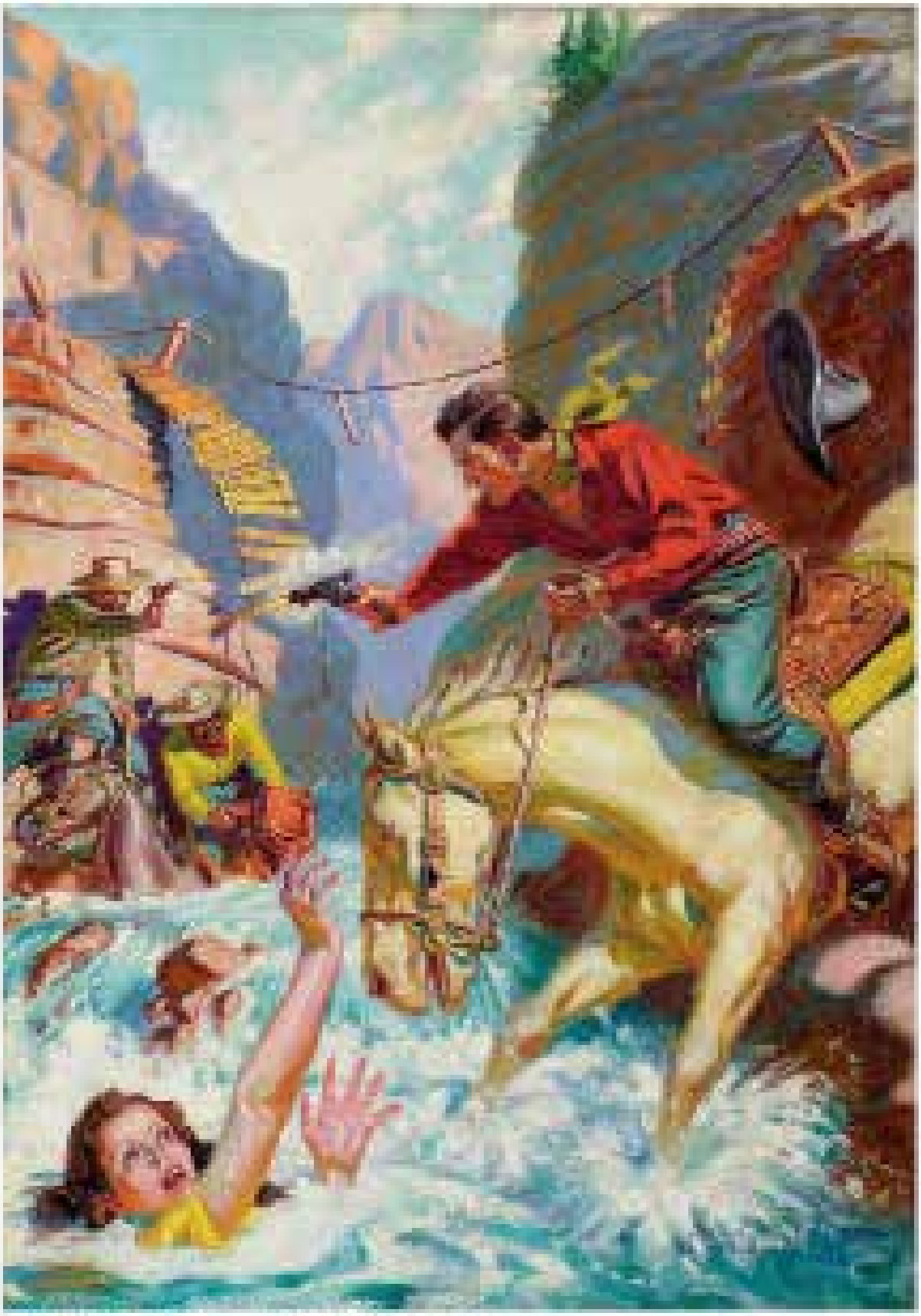
The most exceptional woman of pulp art was created by Norman Saunders, who always claimed to have become an artist so he could look at naked ladies. Unlike most thirty-depression-era artists, Saunders was eager to spend his income on hiring a different professional model every day. Beautiful women would line up for auditions outside his studio door. He preferred to work from direct observation in order to study each woman's unique forms and the graceful nuances of their individual poses. He did not photograph the models for his pin-up pulps, but he did find interesting ideas by sketching photographs of women that he found in newspapers and magazines. These practices enriched his paintings of women with specificity. But the most outstanding feature of a Saunders woman was the personality conveyed by her facial expressions. Saunders envisioned a violent world where everyone struggled for survival, and no one believed in heaven or hell. His ideal of womanhood was romantic and beautiful, but she was also a willing combatant in the brutal conflict of man. She was a sexual pragmatist, who could salivate in the dominant male like a consensual sex partner. This hardened outlook removed all pretense of innocence and brought complex and primal emotions to her facial expression that were unusually frank and human.

The fourth exceptional woman in pulp art was created by Allen Anderson, who was the only pulp artist who gave his women all of the sexual power. As if he were standing behind a Queen, the artist viewed his women from an eye level below her chin. Her creamy thighs were the central feature, while her jutting bosom seemed to fill her blouse to the point of bursting. All of the power of Anderson's paintings is concentrated in the hot-blooded sensuality of his women.

All four of these women are outstanding inventions. It is remarkable that their one common thread is that they all appeared on the covers of Culture pulps in the 1940s. Female American deviancy apparently could not be contained.

Although Culture Publications came first, it was the editorial direction from Fawcett Flying that had the most important


Andrews



Original cover illustration for Lassie, November 1954. Courtesy of The Illustration House

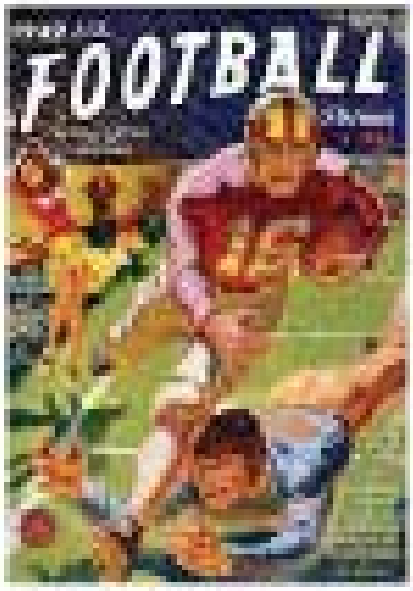
Spicy-Adventure Stories, December 1934

Anderson artwork on his original cover illustration, 1933

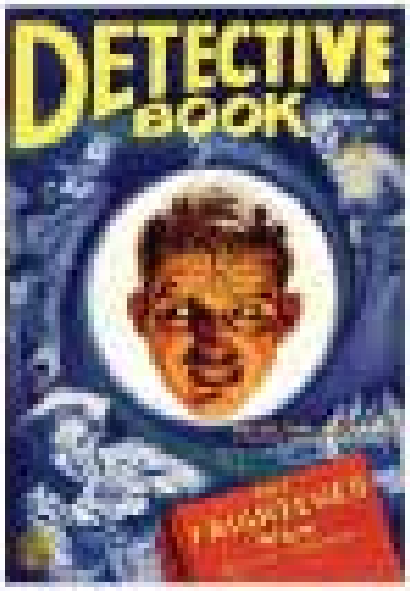
influence on Allen Anderson's pulp covers. Jack Byrne was the managing editor of Fiction House Publications at 156 West 42nd Street in New York City, but the company president, Thurman T. Scott, had very strong opinions on how a cover illustration should look. He personally approved every cover because he was convinced that sales of newsstand periodicals could be substantially increased by the clever manipulation of the cover design. His formula for a successful cover was a scene of intense action in which a sensationally sexy woman appeared in dire peril. He was renowned for returning submitted artwork with detailed critical instructions for improvement. Scott's need to personally control the appearance of his covers was all the more observable because of his eccentric decision to live in New York City while—he perceived it—remain at his River Creek Plantation farm in Thomasville, Georgia. The situation meant that Scott's personal approval for every cover required that the painting travel several round-trip train rides along the Northeast Corridor. (This time-consuming process may have been a factor in explaining why Fiction House published so many quarterlies instead of monthlies or weeklies.)

Although Thurman T. Scott's penchant for maintaining a personal distance from his New York City editors may serve strategy for a publisher with a hands-on approach to production, it may have also been influenced by an ongoing legal crusade in New York City to outlaw the very type of practices that Scott wanted to produce. Several other pulp publishers who developed the spicy market, (or as the editors would say, "peekaboo stuff") such as Martin Goodman of Red Circle Publications and Harry Donenfeld of Culture Publications, were startled to find themselves personally subpoenaed and prosecuted for indecency. Goodman spun a web of offshore incorporation shams around himself in order to maintain a legal distance from the productions. And in a similar effort, Donenfeld Magazines, Inc. became the more respected, DM Inc. Donenfeld even opened a dummy company, Mercer Digest, Inc. in an empty rented office in Bohemian, in order to avoid potential liability from indecency laws in New York City, which were being aggressively prosecuted by Mayor Fiorello LaGuardia. (Donenfeld's line of comic books was first called Donenfeld Comics, and later became DC Inc., as they are still known today. So perhaps Thurman T. Scott's personal aversion to the New York City editorial environment is a testament to the New York City editorial environment, considering that the line of comic books that pushed the boundaries of decency was exchange for higher sales.

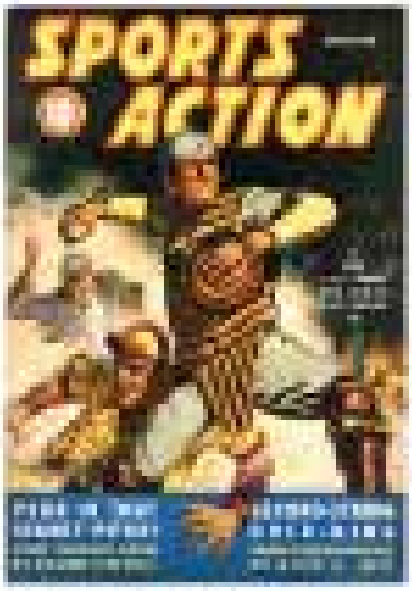
Scott's approach to cover art was a major force at Fiction House. He believed that sensational sales would result from sensational covers, and the market proved him right. His most successful invention was Sheena, Queen of the Jungle, created in 1938 for Jungle Comics by Will Eisner. Sheena was strong, beautiful, unopposed, and wore a leopard skin bikini that made every boy reader dream of one heavy metal bikini with Sheena. Her popularity continued to grow from comics to pulps to matinee serials, to Hollywood movies, and eventually TV shows. Allen Anderson's respected comics career took a back seat with orders to make the skirt higher, claws moving, and lower the necklines so more cleavage. When Anderson submitted covers with a scantily clad, unexpectant



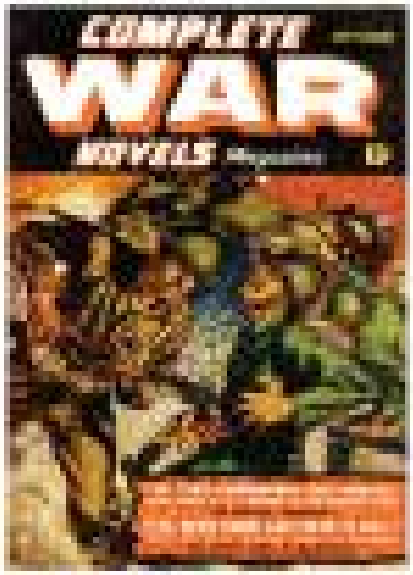
Football Stories, Ace Publications [1942]



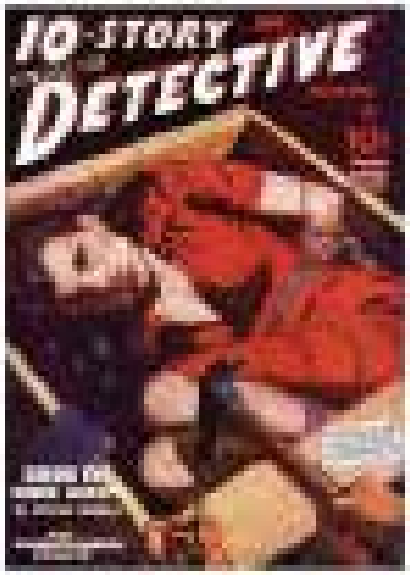
Detective Book, Fiction House [1942]



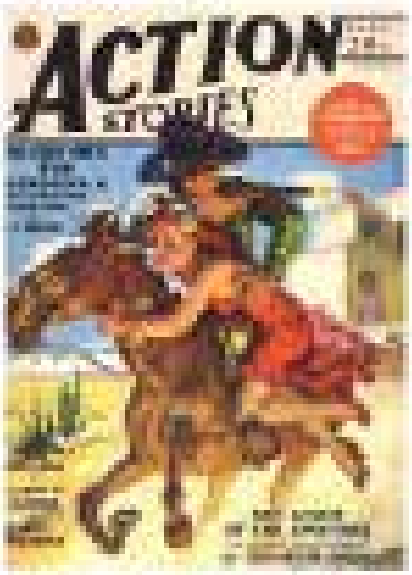
Sports Action, Columbia [1942]



Complete War Novels, Novelties [1942]



10-Story Detective, Newsstand [1942]



Action Stories, Fiction House [1942]

woman at the center of her own heroic action, he had finally convinced the exact right-way to treat him looking for. By 1941, Anderson had surpassed Saunders and George Gross to become the top cover artist at Fiction House. He had overcome his natural reticence, thanks largely to the encouragement of a powerful support group, and had become one of New York City's very best freelance pulp artists.

One afternoon, while working at his studio, Anderson heard alarming news over the radio about an exotic place called "Pearl Harbor." Unfortunately, it hadn't gone to Nemo's apartment. That day and night, the two pals listened in rapt to bulletins and commentary, a bit more grim and stern than usual. The following day, half scared and half relieved, they heard the President's radio broadcast to ask congress to declare "a state of war." While considering their options, Nemo and Anderson realized they would need to quadruple their studio output in preparation for military service. The war was widely expected to last one year, so Nemo suggested they both plan a full year's worth of covers for their best clients in order to provide enough cover art to assure that jobs while they were gone. That evening, they went downstairs for a breather and strolled back over to Anderson's Greenwich apartment house, where they parked on the sidewalk outside with heavy hardbacks and various bookbindings.

They were so addicted now to their pulp-cover style that they came up with a clever scheme to keep producing while they were away. Ralph DeNorie moved his family in with Anderson's parents in Rockville Centre, Long Island, allowing Ralph the flexibility for extended periods, by leaving himself in providence, a year's worth of art in those five pre-cancelled dollars. Ralph DeNorie moved his family in with Anderson's parents in Rockville Centre, Long Island, allowing Ralph the flexibility for extended periods, by leaving himself in providence, a year's worth of art in those five pre-cancelled dollars. Allen Anderson painted 52 pulp covers over the next six months. His covers continued to appear on Fiction House magazines, Exciting Story, Action Stories, Planet

JAMES BAMA
AMERICAN REALIST

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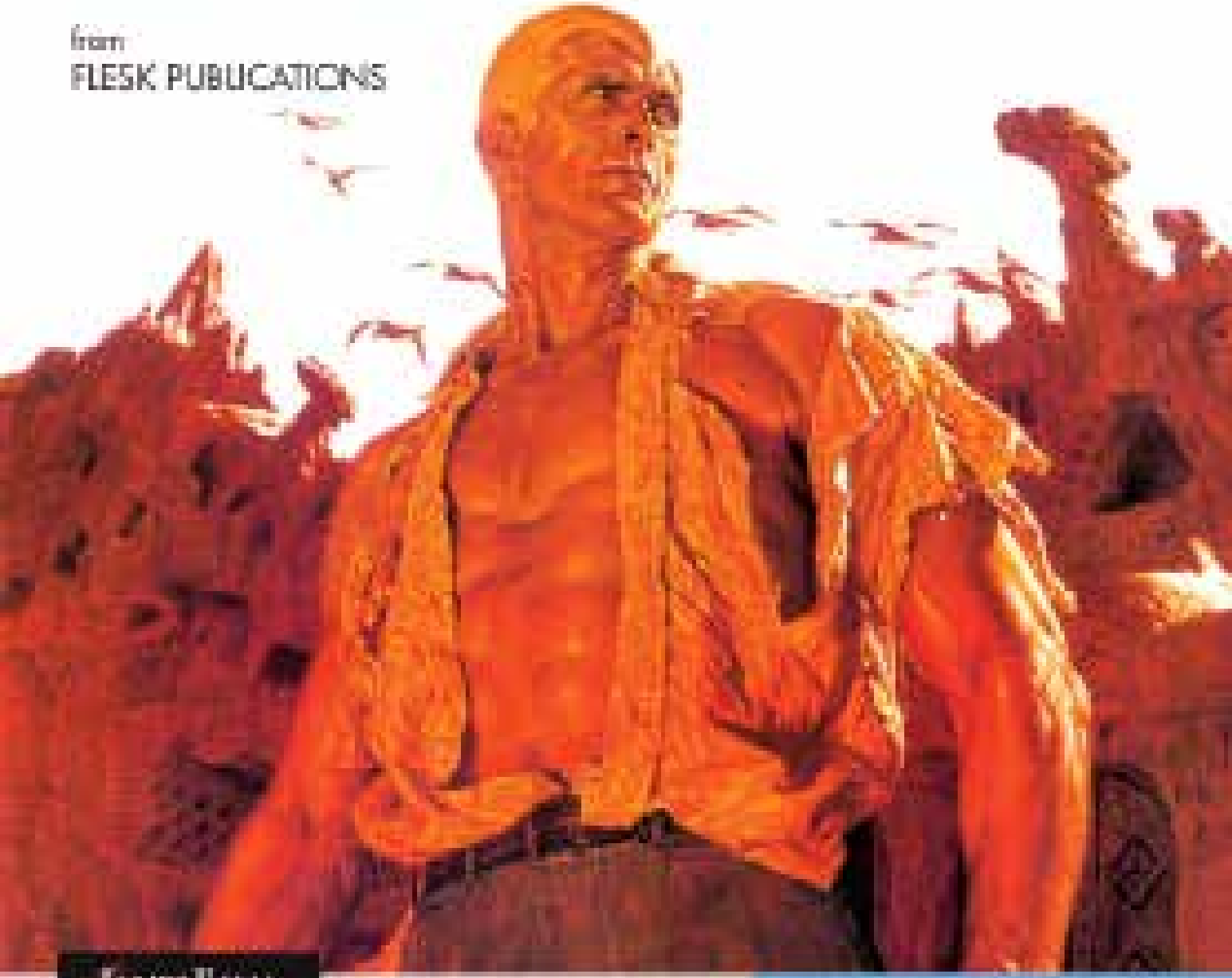

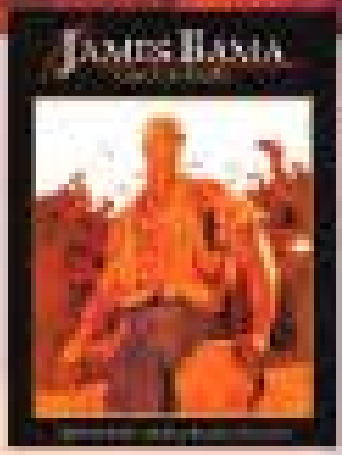

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Alice and Al, circa 1943

Anderson with his original painting, now part of the fleet of U.S.S. Sampson, 1999

Service, and North West Airways), for most months up to 1944, even though he had entered military service six months after war was declared.

As the days rolled by, everyone in New York City became obsessed with general mobilization. At first there was unrest and confusion. People roamed the streets at night somebody looking at the sky and wondering from bar to bar. False rumors and official statements were equally disturbing. Normal routine was interrupted by special plans for civil defense. There were air-raid drills and black-out variations. The public had to learn to follow new systems for rationing gas, rubber, coffee, butter, and meat. Industries had to convert to defense work. There were scrap-metal collection programs because of a shortage of metals to manufacture war material. Suddenly the interrupted life of a successful freelance artist was over, as Allen Anderson, along with every other citizen of every other nation, joined the ranks of a world at war.

During a double date at a Frank Dolmare's Bar on Broadway and 70th Street (headed by Cockeyed Mick, a former bootlegger from prohibition days) Norman Saunders announced that he was going to marry his girlfriend Marian—a gallant gesture by the soon-to-be military man. Norm had learned that a married G.I. was entitled to a "family allowance" for his wife, in addition to his regular pay, and that extra amount would be sent directly to the serviceman's spouse every month from the government. It didn't cost Norm anything to give, and it would be a big help to his girlfriend. Besides, if he were killed in action, someone would benefit from his Army life insurance policy. Allen Anderson treated the new fiancées and then his girlfriend Alice had another suggestion. Since the times were wildly uncertain, why didn't they also get married, so she too could receive the monthly benefit as a serviceman's spouse. Allen agreed. A few days later all four went downtown to Chambers Street for blood tests, and in a week they were married by a civil judge, on a very, very busy day. A lot of American servicemen and their girlfriends had the same idea in 1942. That was the year of the highest number of marriages ever recorded. Before Allen headed off to war, he and Alice visited their families back in Minneapolis. They had left there years earlier with provincial dreams and they were returning as successful cosmopolitans. Everyone was glad to see the married couple except Allen's mother, who never got over her disapproval of Alice. Her rejection was disheartening. Although no one knew it at the time, when they boarded the train back to New York City Allen Anderson had paid his final visit to his family home.

He was 34 years old, and the eligible ages for the draft were from 18 to 45. Anderson reported to the Army Post Hospital for his physical at the Chief Reception Center for inductees on Governor's Island in the East River, but he was rejected from the Army because of poor eyesight. With a persistence typical of the times, he enlisted in the Navy, where he was quickly accepted. He reported for active duty and was sent to Grand Central Station, where he boarded a troop train headed for a training camp at an "undisclosed location" in the Great Lakes region of Upstate New York. There he handed in his civvies for Navy dress blues.

The military draft had begun as early as October 1940, even though the U.S. did not enter the war until December 1941. At first the draft was to be for only one year of military service and the draftees were limited to white men between 21 and 36. That was why Anderson (34), Saunders (35), and DeMarco (36) all thought they would be back at work after twelve months. But in the summer of 1942 the recruits were informed that they were signed up "for the duration, plus six months." Eligibility was later changed to include white men from 18 and 37, but every white man from 18 to 65 was required to register and to carry their registration cards at all times for

inspection. By 1945, the age for the draft had dropped to 17 and men as old as 45 were eligible to volunteer. By 1944 the law was changed to allow "colored men" to be drafted for service support jobs, but that restriction was dropped later as the war's demands increased. By 1945 the U. S. military had grown to 1,400,000 servicemen. They were both younger and older and more racially integrated.

Prior to World War Two sailors rarely trained on board ships, while conducting maneuvers and recovery, and they also trained through correspondence courses with a network of 75 shore-based schools. The attack on Pearl Harbor in the Pacific and the Nazi U-Boat attack on trans-Atlantic shipping had created an urgent need to strengthen both fleets, and that forced the shore-based schools to assume a greater share of the training burden. New ships were going directly from the shipyards into combat, and their commanders needed sailors who could immediately and competently perform their duties as soon as they reported aboard. The Navy established more and more shore-based schools to handle the surging need for manpower. By 1944 there were almost 1,000 shore-based schools serving over 900,000 trainees. One of these new schools was the U.S. Naval Training Center at Sampson, NY, where Allen Anderson was a Seaman Apprentice in the Graphic Training section of the 9400 Company from 1945 to 1946. The base was forty miles south of Lake Ontario, on the shore of Lake Seneca beside an Army Depot and an Air Base. Anderson's duties were to teach lettering and graphic design to sailors who would be assigned to graphics construction units and printing units on board ships. It was a return to the basic practices of his old life at the Knight Art Mill. Once again he was producing layouts, paste-ups, and mechanicals, using pencils, rulers, T-squares, boards, cups, ink, pencils, and glue, sitting in a mill-like office with a dozen other young men hunting over clattering drafting tables. His only break was when he worked on the sailors by himself at night, painting for his own pleasure. His happiest experience in the Navy was when he painted a ceremonial backdrop for "The Spirit of U.S.S. Sampson," which impressed everyone at the naval training school and was appropriated as a patriotic war poster. The original hung behind the desk of the commanding officer, Lieutenant Harold C. Bauer.

Mrs. Alice Anderson spent the war years at her husband's studio apartment. Allen received her monthly stipend from the government, which it continued to pay her for years. Contrary to her earlier fears, all of life's business and pleasure in New York City did not stop during wartime. Alice continued to find work as a model, and by 1945, she had lost another man. She wrote to Allen to ask for a divorce. Allen was crushed by her infidelity, but his pain was compounded because Alice had validated his darkest, low opinion of his chance of being a good husband. They agreed to the divorce. But as marriage had served as attractive in 1941, so divorce was equally popular as the war ended. That was the year of the highest number of divorces ever recorded.

In July 1945, President Truman ordered the world's first tactical deployment of an atomic bomb. One week later,

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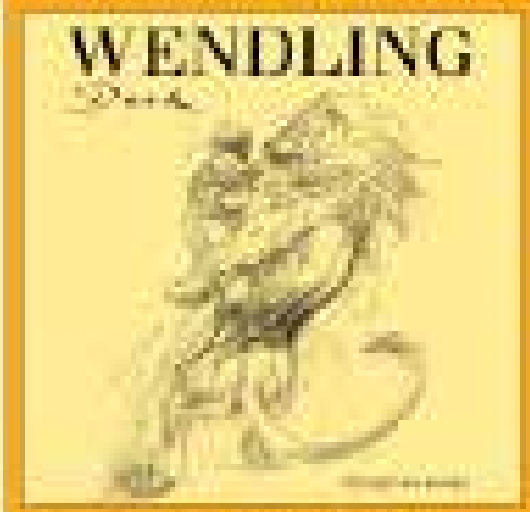

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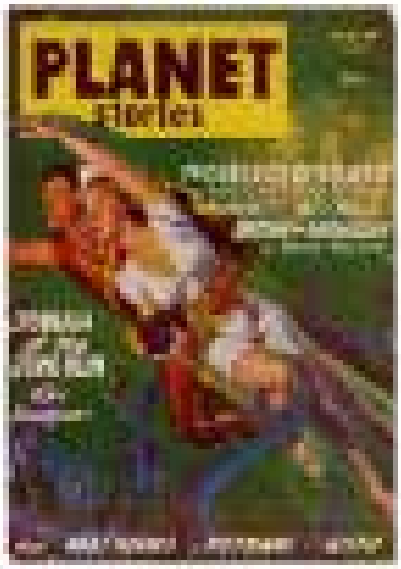
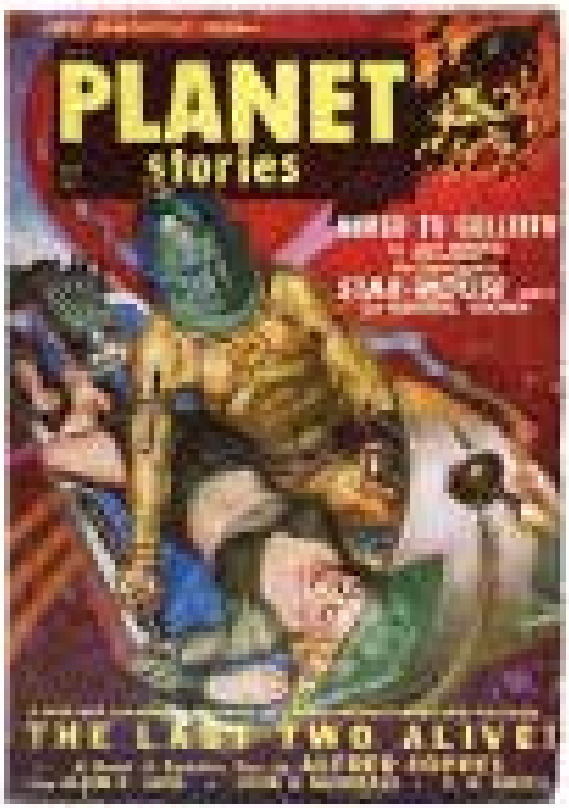


Illustrations 11

Sculptural cover illustration for Vincent Hawkins, Mary LASSA. Image courtesy of the Frank Collection


PLANET
stories
BEAST-JEWEL
of MARS
by LEIGH
BRACKETT


PLANET
stories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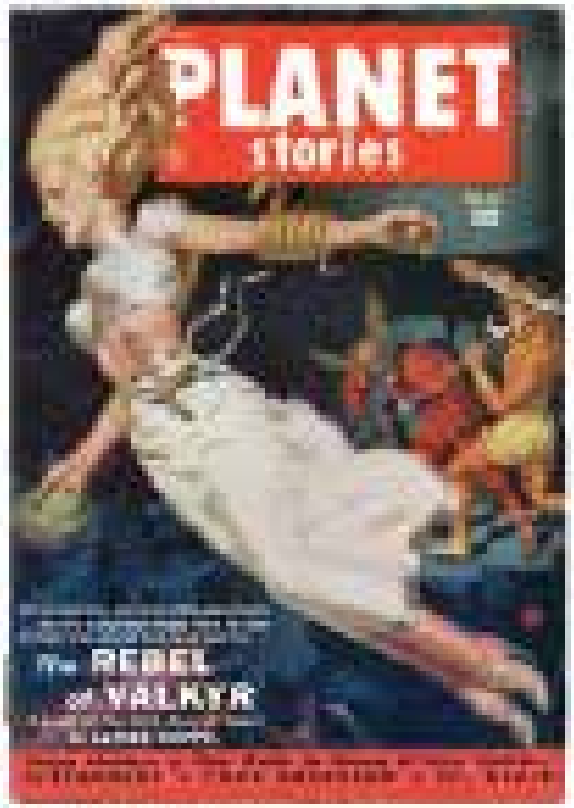
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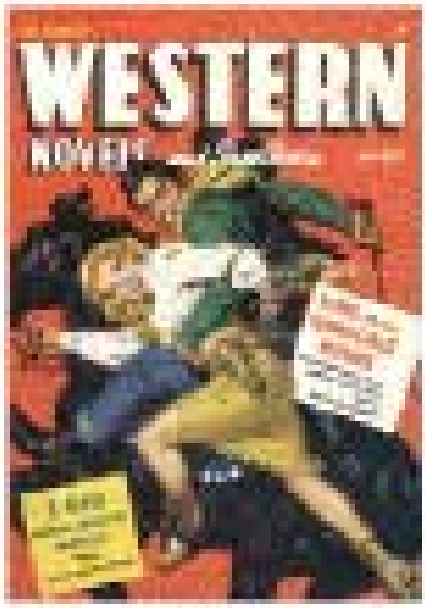
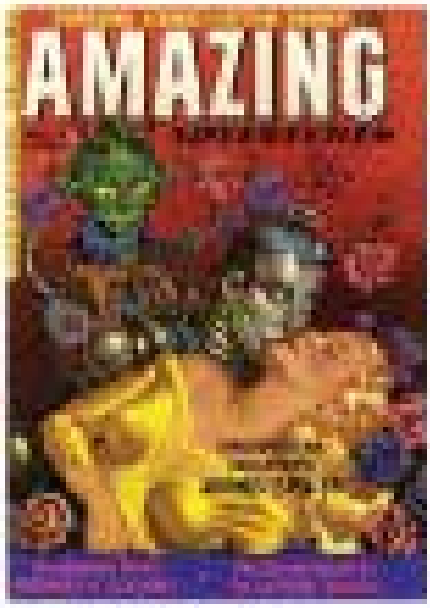
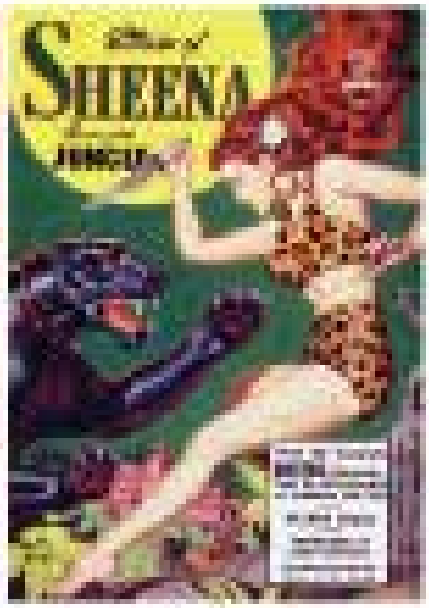
The REBEL
of VALKYR



Western Romeo, November 1949



Amazing Adventures, July–August 1950



Sheena of the Jungle, Spring 1954

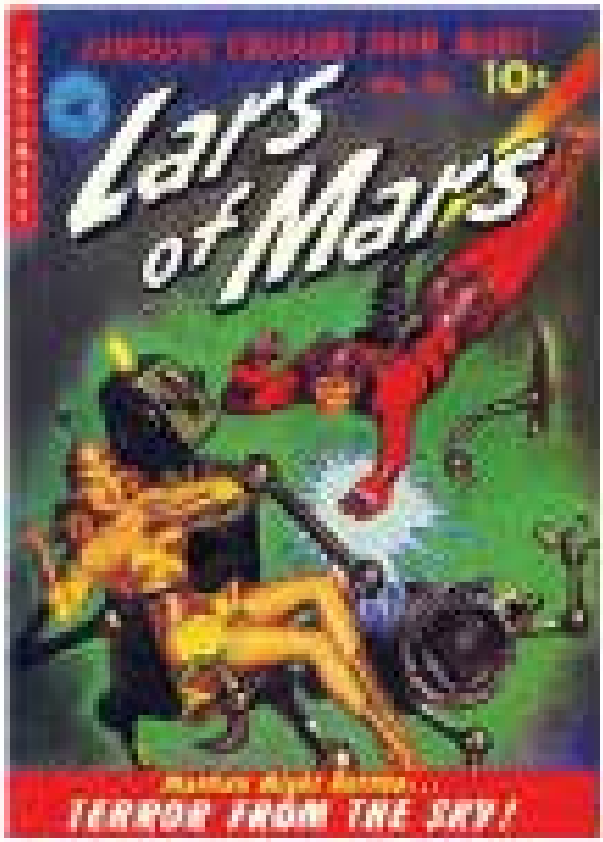
hues, vibrant lettering, and an overall startling, but never frightening, tone. While scenes in other sex and violence-themed Quarrs illustrations, like early examples of Anderson's pre-war paintings, was the November Issue? There little eyes have bugged out over, eager grasping fingers and wide mouths grins that culminate with sexual penetration. There are hot, silly hentai pictures, but their distinctive size and comical exaggerations suggest that their sexual appetites will only go as far as their tummies. The attributes of the November Issue?—the wacky grin, flapping ears, and bugged eyes—are all caricatures of Anderson's own features. It is also possible that Joan Darrow had explained, in the imaginations, the bizarre boundaries girls he had admired in high school. The Sex Queens, and her three strange sisters, comprised the full cast of Allen Anderson's pulp theater. They performed together on the covers of Western, detective, sports, aviation, and war magazines, as well as the embroidery cover for Pictorial House trademark characters—Sheena, Queen of the Jungle, but Anderson's paintings were particularly well-suited to science fiction. There is an old truth in the popular notion that the average red-blooded American boy, from such a reader may have identified with the Prisoner Query as much as Anderson did. His fascination during the Sex Queens was unmistakable. She underscored this heavy metal with a haughty seductiveness that seemed to say, "I wouldn't go out with you if you were the last man on earth!" and yet she ruled a world with only three guys and two of them were imprisoned. So, in Anderson's fantasy world, the Prisoner Query swallowed the last man on earth.

In the popular lingo of 1950, any Cadillac, Lincoln, or Buick with two oversized chrome-plated cone-cones protruding from the front was called a "Dagmar Bumper." The accepted ideal of American womanhood was a scientifically stacked Scandinavian goddess, and the commercial sensational appearance of Allen Anderson's Sex Queens on the covers of Pictorial House pulps contributed to that trend. His paintings also had a potent influence on other Pictorial House artists—such as George Gross, Kelly Freas, and the brilliant cartoonist, Wally Wood.

A curious example of how artistic influences are passed down to the fact that Norman Saunders had a formative effect on Allen Anderson's style up until 1940. That style was most powerfully defined by Anderson's covers for Planet Stories around 1938, and at that time the 42-year-old Anderson was having an comparable influence on the 23 year-old Wally Wood (1927–1981), who was then assigned to illustrate the stories that were featured on Anderson's covers for Planet Stories. Wally Wood's own style was overwhelmingly post-Saunders reflection of Anderson's patented Sex Queens, Jolly Companions, Make-Believe Villains and Passionate Queers. Anderson and Wood met through their joint assignments at Pictorial House, Thrilling, and Ziff-Davis. They were both former New Yorkers, and they were both born and raised and received their art educations in Minneapolis. Also, they both revered Norman Saunders. By 1962, Wally Wood was drawing the preliminary designs for the legendary science fiction trading cards, Mars Attacks, which were painted by Saunders.

By 1948, Ralph Cassen had found work at Fawcett Comics drawing "Buffalo Bronders" and "The Approach of Doom" for Rocky Lane Comics. Rocky Lane was the famous star of the Saturday Western matinee serials from Republic Films. At that same time, Norman Saunders was painting Western covers for Fawcett Comics—Fighting Gangs, Tim Holt and Red Warrior titles. Western were popular with kids but publishers were searching for the next big trend. That turned out turned to be comics without morals about violent crime. The readjustment process after the war was emotionally difficult for returning servicemen—confusing, frustrating, and depressing—and there were a lot of doubts about simplistic ideas of right and wrong. Instead of reading stories about

Original cover illustration for Planet Stories, January 1950. Image courtesy of The Frank Collection.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Lars of Mars
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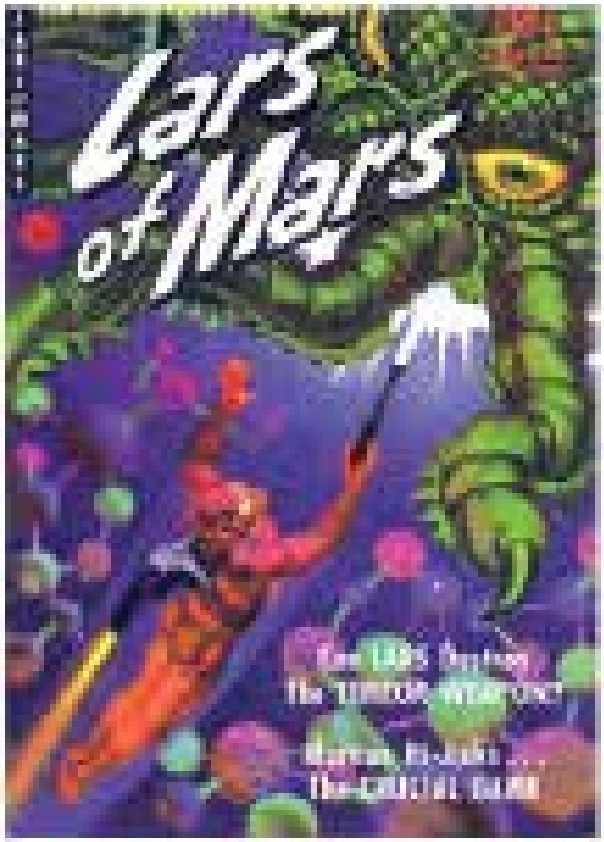
Lars of Mars


Crusader from Mars
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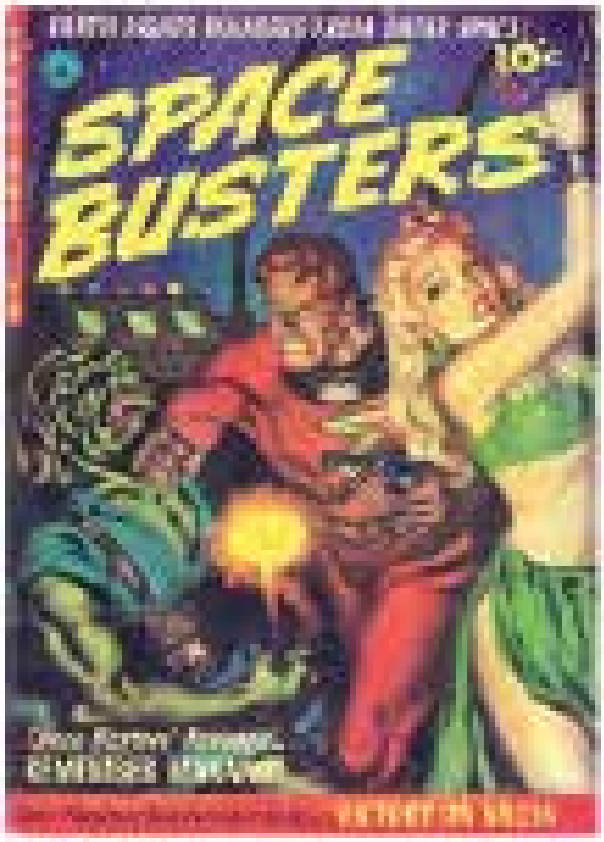
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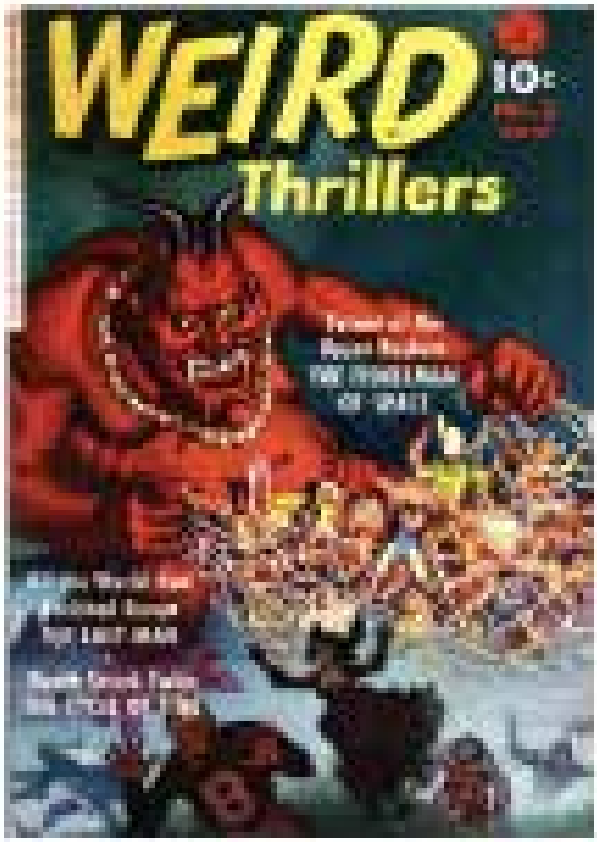
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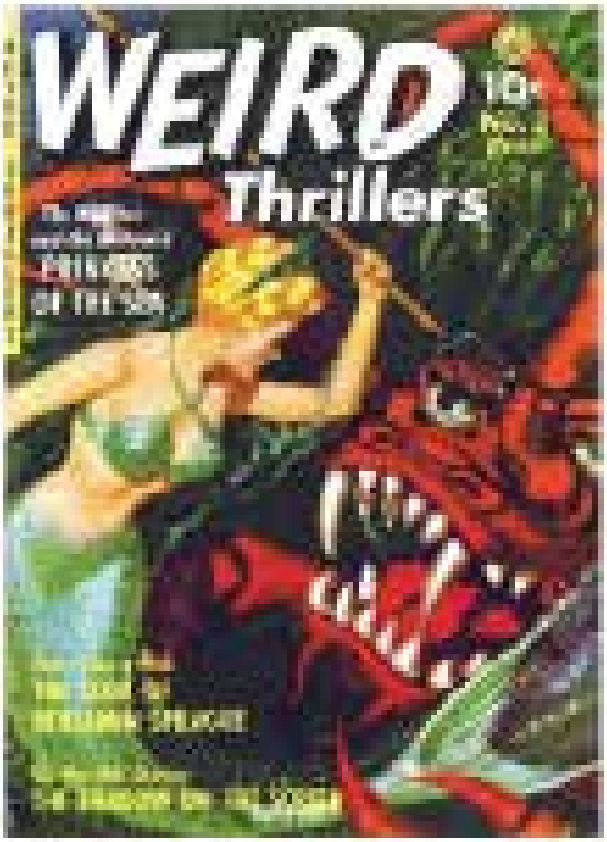
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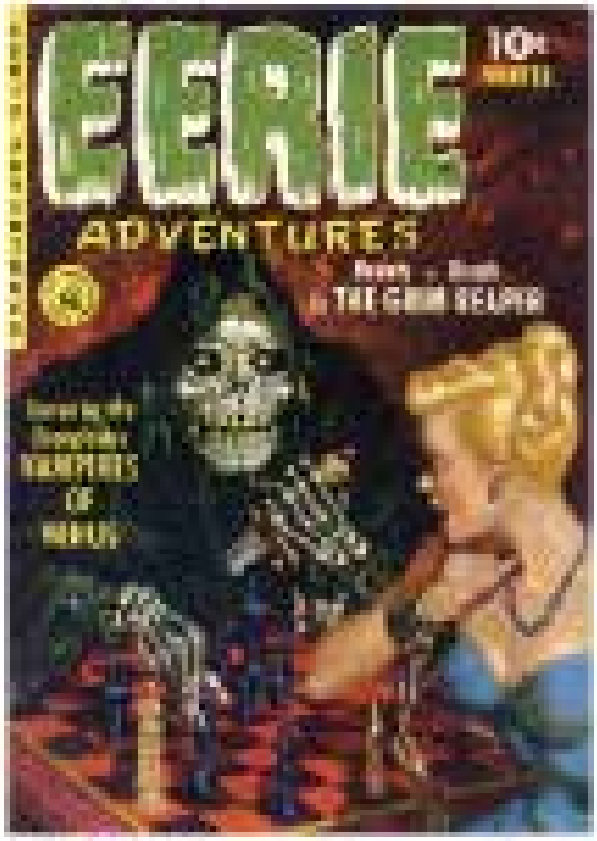
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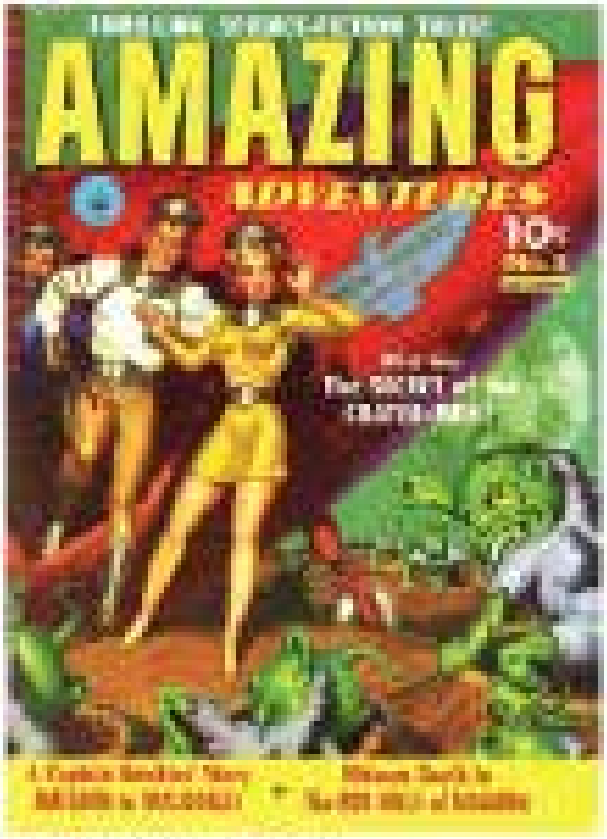
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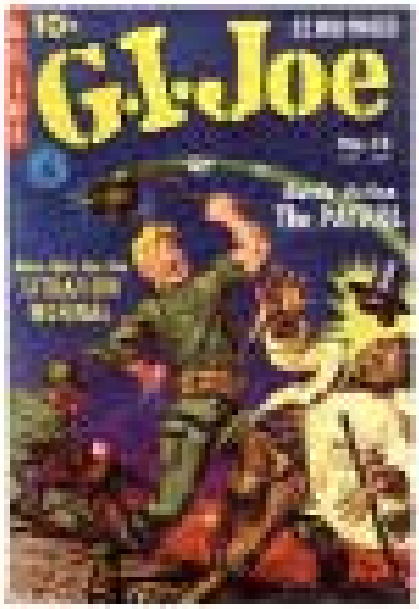
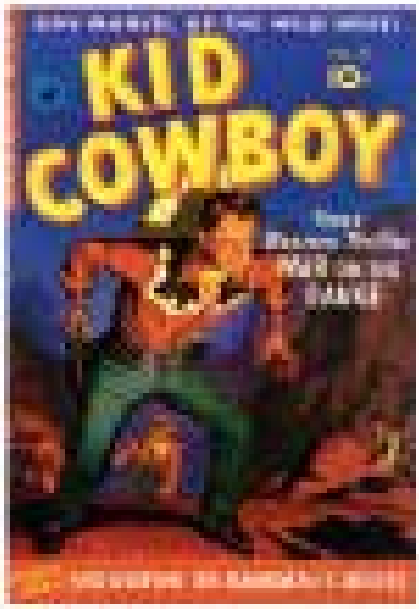
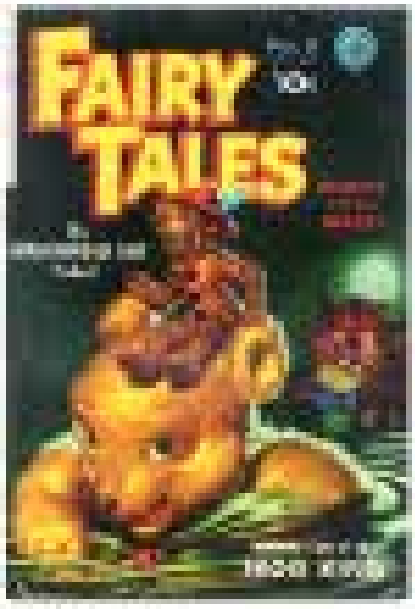


G.I. Joe, January 1951



Kid Cowboy, April 1950



Fairy Tales, June 1954

whatsoever. Jesse Rangers cleaning up Dodge City judges mutilators of adults preferred to read stories about naked detectives making noble gestures to preserve their own manhood in a violent and corrupt world. Mickey Spillane's *I, The Jury* and Raymond Chandler's *The Big Sleep* were best selling novels. Hollywood produced films noir masterpieces like *Three Days, The Naked City*, and *Dead Reckoning*. Even the comic-book publishers were rushing to produce crime comics, following the growing popularity of EC Comics' *Crime Patrol* and *Crime Suspenstories*.

Ziff-Davis had been the successful Chicago publishers of *Amazing Stories, Fantastic Adventures, Mammoth Detective*, and *Mammoth Detective*, but in 1950 the company moved to New York—into new offices at 366 Madison Avenue. Ziff-Davis was interested in starting its own line of comic books. William B. Ziff and Bernard G. Davis hired the world's most famous comic-book veteran, Jerry Siegel, who had remained in obscurity as the Director of the Ziff-Davis Comics Division. (Siegel had been fired from DC Comics by Harry Donenfeld for asserting a claim to royalties for the creation of *Superman*, which at that time was being made into a lucrative television show starring George Reeves.) In 1950 Siegel hired Hank Ingraff as associate editor at Ziff-Davis for $85 a week. According to Ingraff, "Jerry Siegel was the editor of the comics division, but as the little time that I knew him, he showed no inclination to do anything as revolutionary as to choose, or paint, comic book covers. That was even the thinking and the style of the publisher William Ziff."

Ziff wanted to make comic covers that resembled the gaudy pulp detective magazines produced by Popular Publications. Instead of using his in-house artists, Robert Gilbert Jones, Robert Wagner and Harold W. Kuebelbeck, Ziff awarded to Jerry Norman Saunders, who was then the top pulp artist for Popular's *Black Mask, Dime Detective, F.B.I. Detective Story* and *New Detective*. Ziff and Saunders discussed a new line of crime comics, as well as plans for a full range of additional themes—romance, Western, science-fiction, fairy tales, puzzle, sports—as well as a new war comic called *G. I. Joe*. Ziff-Davis was offering $115 per cover, and the company needed over fifty cover illustrations for its first year of operation. Although the pulp industry was generally shrinking by 1950, Norman Saunders saw his creative days increasingly switch from comic-book covers. Saunders painted over 100 covers for pulps and paperbacks in that one year—the largest annual output of his career. Saunders accepted as many comic-book cover assignments from Ziff-Davis as he could, but he also supported during the workload with Alex Anderson. Saunders painted covers for Ziff-Davis crime comics—*Silver Queen, Chris Welsh—Dagger Crime Clinic, Lucky Al of the F.B.I.*, and *Lucky Al of the Secret Service*. Saunders trade names with Anderson painting the first six covers of *G. I. Joe* (which became Ziff-Davis' best selling comic book; *G. I. Joe* sold 1,600,000 copies a month when at its peak of popularity in 1952).

As Saunders became less busy with other assignments, Anderson became the top freelance artist at Ziff-Davis. He painted covers for their entire comic-book line—*Casey Crime Photographer, Front Page Love, Jerry, Amazing Adventures, Space Busters, Crusaders, Crime Must Lose, Lure of Love, Spartan, Rad Carter, Western Rhymes, Jerry Tales, Alice, Polly, Sweet Love*, and *Cinderella Love*.

Anderson was assigned to paint "realistic" pulp magazine covers for Ziff-Davis comic books, but the visual language of pulp fiction and comic books are different. Pulp fiction is a conventional story about people, while comic books are conventional stories about particular characters. Their only connection was a brief attempt at Ziff-Davis during a match with Hugo Rocco, circa 1951, when the Tomahawk Pulp was broken down by Roger Bubble. But in those cases where comic-books adapted conventional stories about people, such as crime, historical romance, fantasy, war, and science-fiction, the pictorial traditions of pulp

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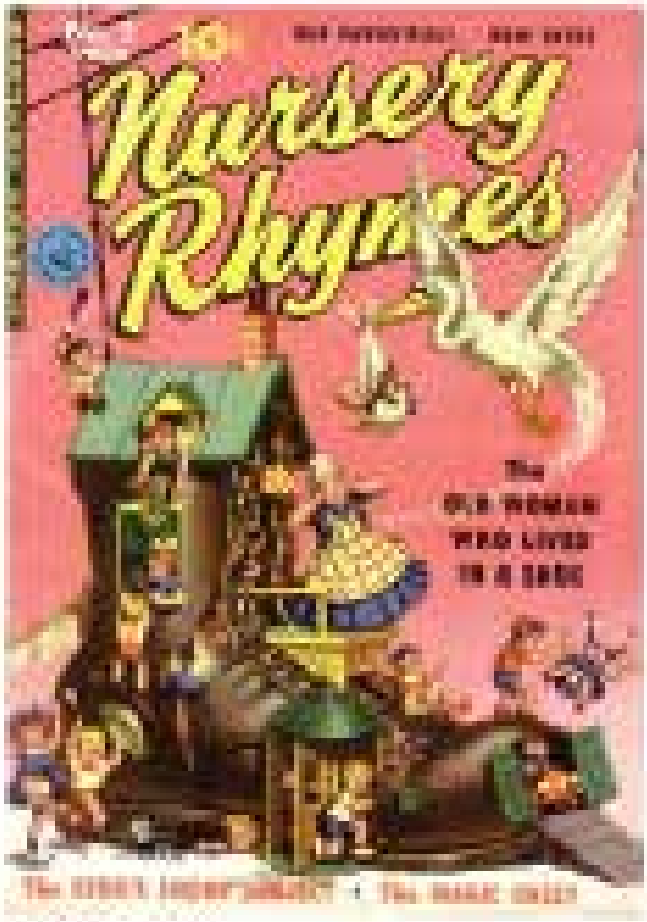
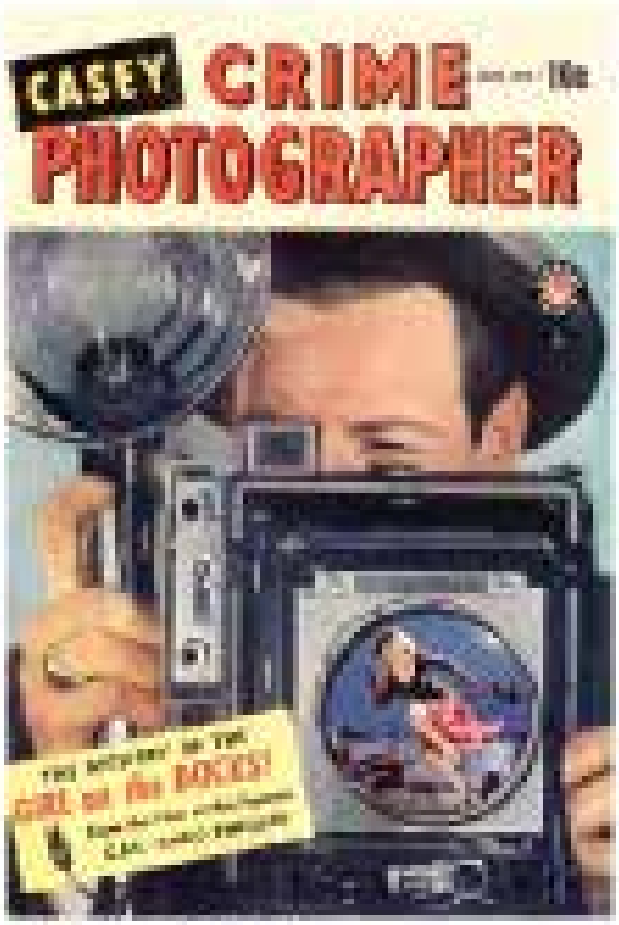


Nursery Rhymes, Winter 1941



Casey Crime Photographer, August 1949

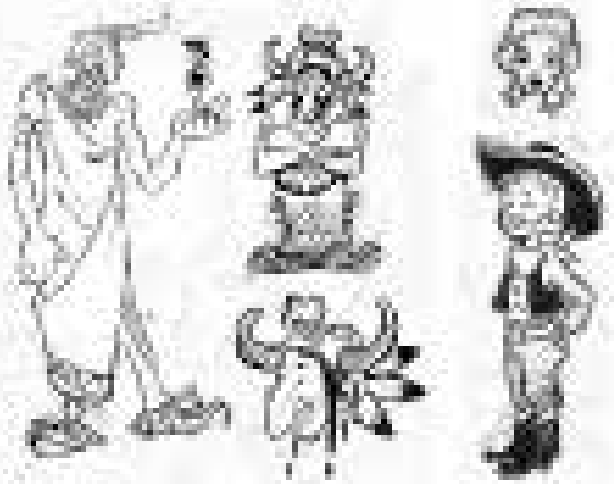
fictive was more comparable. These innovations allowed the pulp artist to follow his standard procedure in arranging his models with costumes and props into a "realistic" stage setting that was comparable with the story. But when Anderson had to paint the cover for Nursery Rhymes comics (Winter 1941), featuring "The Old Woman Who Lived In A Shoe" he faced the fact that these cartoon characters were not visually comparable to human models. The Old Woman and her children did not resemble child actors—they looked more like Little Lulu and Sluggo. So instead of approaching the job like a pulp cover assignment—i.e., posing costumed adult models in elaborate settings—Anderson invented a new way to apply the pictorial traditions of pulp art to cartoon characters. Remembering his experiment with clay as his first cover illustration from 1931, Anderson sculpted a fully dressed 3-D diorama from plasticine clay. He carefully adjusted each character's pose and when he was satisfied with the scene, he arranged theatrical lighting and set up his easel to recreate the appearance of the diorama on his canvas. Work began readily. "When I first saw Nursery Rhymes, I said 'Aha!' Because these type of features was Anderson's forte. I attended it critical that we see the original because at the time I was a salesman with drafting tools and thought it was the perfect cover for my publication."

Anderson's magazine covers had previously featured color photographs of clay dioramas that included hand-painted backgrounds. Using a cartoon rogue gallery with a mischievous twinkle and bulging eyes—Bob Anderson was the first cover artist to make realistic paintings of a clay diorama. This elaborate process allowed him to match his comic-book cover paintings with three-dimensional cartoon characters who actually resembled painted clay figures as opposed to the usual "flat" cartoon characters.

In 1950, the pictorial traditions of comic book covers were still in their infancy as there was room for experimentation. Most of these covers simply used more elaborate versions of the same kind of flat appeal as the earlier pulp-styled formats. All three were still represented with covers painted by pulp artists. Some comic books used textured color photographs, and others used collage elements. Anderson invented an amalgam of all three techniques in his cover for the Ziff-Davis comic, Casey—Crime Photographer, issue #2, which features a close-up color photograph of a crime photographer apprehending a criminal from a small pulp painting backdrop of a rooftop that "reflects" the scene of a mystery woman finding a wounded husband.

This inspired approach of combining cartoons, clay, pulp-painting and "realistic" painting techniques to capture the cartoon of an animated movie as well as a syndicated newspaper cartoon strip based on his own cast of characters similar to Al Capp's Li'l Abner, Dale Mac Manner Tolerant Partnership

McIlvain, and Police Heroes—but Anderson's characters were based on his childhood drawings of Scandinavian farm folk and Chippewa Indians in Minnesota. It is interesting that Anderson's cartoon characters reflect the stereotypical 'Odd and Even' humor that had so captivated his own childhood. He may have intuitively recalled his early success at making people laugh at each other's antics, for first Anderson drew pencil sketches and then put fetching cartoons to define his cartoon characters. He then created large clay busts of each head on a rotating wooden base. These became his 3-D reference models for drawing his characters from any viewpoint. He then cleared out the backrooms of his studio and constructed an elaborate and detailed village—a combination of hayseeds like Log Patch U.S.A., which he populated with day day action figures of his characters. Anderson spent hours playing with these little figures and inventing storylines for their developing escapades. The complexity of this innovative process reflects the artist's serious interest in producing a syndicated newspaper comic strip and eventually an animated cartoon series. One day Lance Aldrich visited Anderson's studio and was shown the elaborate dioramas and clay figures in the back room. He later commented, "That's what impressed me that Allen Anderson was more kind of genius". Perhaps this process might have created comic strip characters as famous as Charlie Brown, Tom & Jerry, or Donald Duck—all of whom were developed by successful cartoonists who had once been students, along with Allen Anderson, at Frank Wing & the Federal Schools in Minneapolis. Anderson contacted a few of



The weekly and working drawing for Anderson's unsyndicated comic strip, circa 1953

Digital Advertising Illustration, circa 1940

his old classmates" from the 1920s to help promote his pro-ject in Hollywood, but without enough support to overcome his finishing objection, the fantasy comic-strip-obsessed-cleaned up Al's backstreets and never saw the light of day (until this publication).

Sam's memoir totally insults Lee Falk: "Anderson was a decent guy. He wasn't married at the time, so one night my wife and I asked him to go out on a double date. He wasn't acting correctly so I fixed him up with a girl. She was a little bit spoiled—but what a knockout! The whole evening Anderson barely said two words. When we dropped him off at his door he was all but drunk! His exact words: 'Where've they been all my life?' But Lee was a persistent son-of-a-bitch. He later brought a gorgeous artist's model to Anderson's studio. 'I literally carried her over to Anderson and placed her on his lap!' I exclaimed in a mocking-ful tone. 'I'm going out now to have a beer. I will be back in about an hour.' When I came back, they were still both just sitting there on the sofa in the exact same position. Nothing had happened! Something could have happened, but didn't! He was so shy!"

In 1951 and 1952, Norman Saunders had been assigned by Fawcett to create several nightmare covers for a new line of horror comics: Unknown World, Strange Stories From Another World, and Worlds Of Fear. The last of which had the classic cover of a terrorized man with empty eye-sockets shrinking in an over-head of giant waiting eyeballs. This was ruled by "A Scare Too Ridiculous" Heroic Comics' hearing on the presumed connection between comic books and juvenile delinquency—a hearing which stirred the history of the comics for enabling their discovery. It also ended the company's experiments with crime-branding a comic book with a mystery pulp magazine. At that same time, Ralph Cahen happened to belong to the Communist Party. When Congressmen started to hunt the drums about a "Communist conspiracy" that had infiltrated our mass media to warp the minds of our children, Cahen's file at the F.B.I. became too hot for Fawcett Publications. He was subpoenaed to appear before the House Un-American Activities Committee, where he refused to name names and pulled the coverage of overt and blackened from the comic book industry. The only person who would have sure was his faithful art professor, Walt Wheeldon, so Ralph moved back to Minneapolis to teach cartooning at the old correspondence art school.

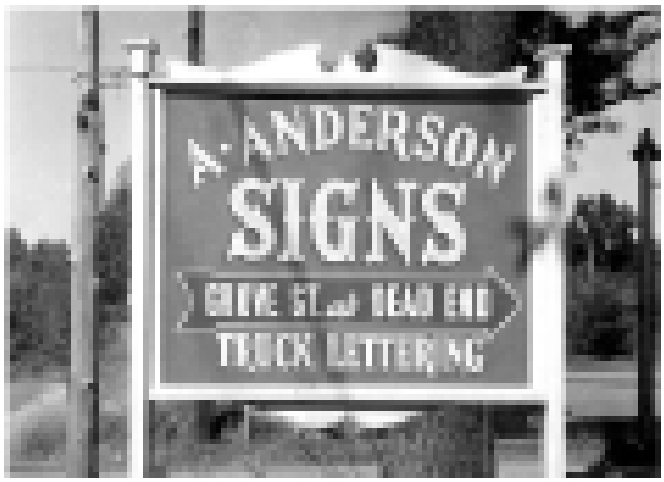
The final blow came for Fawcett comics when they lost the publishing rights to their top seller, Captain Marvel. Fawcett had become the victim of a predictive lawsuit by their old competitor, Harry Donenfeld, who claimed that the Captain Marvel character too closely resembled Superman—and had infringed upon his copyright. After losing the lawsuit, Fawcett ceased publishing its entire line of comic books. By 1953, the old Fawcetteers: Anderson, Saunders and Cahen, were all running extremely low on steady freelance assignment work of any sort.

Pocket-sized paperback books were the hottest trend in post war publishing. The publishers made a fortune by collecting together paperback books from stories and cereal they

had personally purchased from pulp writers and pulp artists. The pre-war industry had always considered the cover paintings to be company property, so the same images were frequently used over and over again. To avoid the embarrassment of showing these readers, the editors might attack the artwork by cropping the painting, changing the background color, or even by changing the color of the clothing. It was a point of exceptional humor for some pulp publishers to brag on their mastheads: "All New Materials." When the post-war industry converted to paperback production, they again dipped into their storage of old pulp covers. In this way, Anderson's work appeared on many paperback books, although he did not receive any additional payments. He did sell a few new covers to Hillman Publishing, for their *Western Novel Classics* and *Complete Western Novels* paperback editions, but they were among the lowest-paying outlets in the business. Hillman had previously published Anderson covers on their *Crime Detective*, *Startling Detective*, and *Inside Detective* which were large-format (11 3/4 X 8") magazines, as opposed to (8 X 5") pulps. Anderson received very few assignments to paint new covers for paperbacks during that market crash.

Publishers made fortunes from selling millions of copies of paperback reprints, while most freelance illustrators faced hard times. The only paperback publisher who paved a small breadcrumb trail to the old pulp artists when re-using their work was E. E. Wyn at *Ace Magazines*. He was also one of the only publishers to consistently print a credit for the cover artist on the contents page of his publications. Before the war, Ace had bought a few Western pulp covers from Anderson for *Western Trails* and *Western Aces*. In 1953, *Ace* produced their popular "D" series of double paperback books, which featured two separate novels together back-to-back and upside-down. Anderson's old pulp covers were reprinted on several dozen "D" paperbacks. Whenever he went down to pick up his check from Ace Books at 23 West 47th Street, he was greeted by the same lovely administrative secretary who had been there since 1950. Jean Smith was a down-to-earth working girl with a southern wit, which she eventually used to create a diverse assortment out of the world's most beautiful artist. That first date was the start of their new life together—as well as the beginning of the end of Allen Anderson's career as a freelance illustrator.

Digital advertising illustration, circa 1999
Image courtesy of The Illustration House



Allen Anderson Signs Company handlettered sign, circa 1949

Handlettered advertisement by Anderson, circa 1950

Allen and Joan were married in the fall of 1953. Al was 44 and Joan was 30. They were perfectly compatible. They both agreed that they did not want the responsibility of raising children, and also that they needed to improve their financial situation. So instead of sleeping in his studio, Al moved into Joan's apartment at 130 West 72nd Street. (His studio? 7-3713. Joan helped him to concentrate on finding a steadier income than freelance illustration.

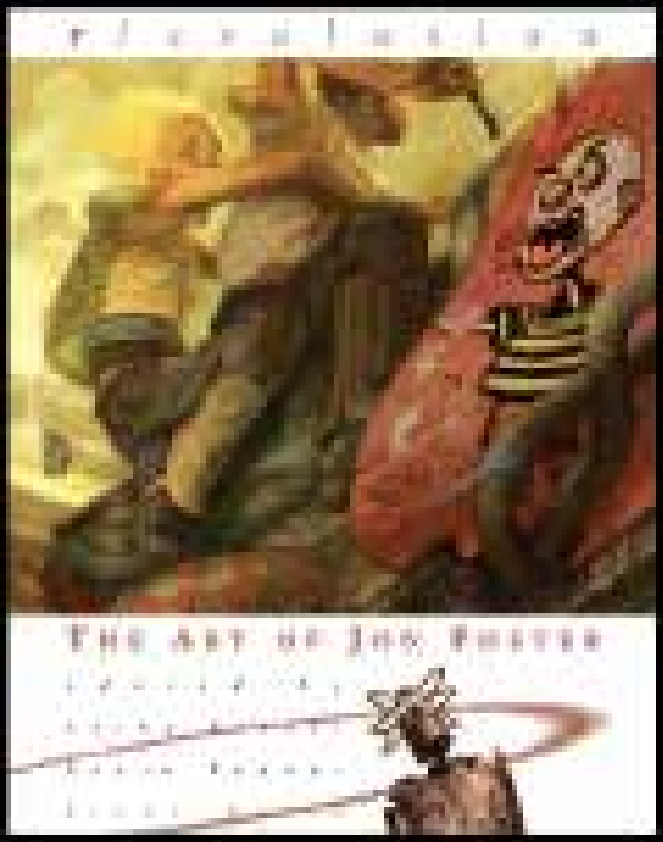
Although there were very few pulp jobs after 1954, most of the former pulp artists were finding work in the growing field of men's magazines, where Anderson's pals and associates would earn the largest portion of their freelance income for the next two decades. But unlike the works of Saunders, DeBeck, and Crane, not one Anderson illustration has been found in a men's magazine. These low-paying assignments were available through the same old publishers, but Joan convinced her husband that there were better ways to make $100 than painting low-class broads in low-cut bras, for low-brow clods. She must have been right, since the Saunders family income shrank to below the poverty level during these men's magazine years.

All the former pulp artists were experiencing the same stagnant market, but Al and Joan were not willing to endure bohemian poverty while waiting for better times. They wanted to avoid unchallenging and low-paying jobs. Married life gave Anderson a new incentive for earning a stable income, but unfortunately for his fans, his new direction took him away from the easel and back to the drafting board. The Andersons decided to pack up and leave Al's freelance art career behind. He had set aside some savings from fifteen years of freelance sales, with which they were able to move upstate in the spring of 1954 to a modest white clapboard house in Tillson, New York, which they bought for $6,000. Al converted the spare bedroom into an office for a respectable, if minimalist, graphics art service. Al installed a hand-painted sign on the main road with directions to the Anderson Sign Co., while Joan drummed up work from local businesses, schools and churches. Al was a one-man art staff. He produced layouts, paste-ups, and mechanicals, using rotary rulers, t-squares, boards, copy, ink, pencils, and glue, while sitting in a well-lit office, but this time it was without a dozen other young men leaning over their cluttered drafting tables. Allen Anderson sat alone in his bedroom office and created graphic designs for outdoor signs and ad copy for local papers, and mail-flyers for the realtors, car dealers, developers, and grocers of Tillson.

Al and Joan's survival strategy was to lower their overhead and aim for a steady low income, and they succeeded. The Anderson Advertising Agency had barely enough work to generate a living wage, but they managed. After ten years, just as they were thinking about retirement, property taxes began to rise, and one of their clients, a local real-estate agent named Horace Bolles, suggested they sell their home. Live on the money from the sale, and move into one of his new properties in the Alpine Haven trailer park. He would sell them a trailer for the discount price of $1500. They accepted his offer. In 1965, they sold their home for $10,000 and moved into a trailer park just north of New Paltz, New York. Al was 58 and Joan was 42. Life settled down. In a tree strip of land beside their home, they built a chicken coop which served two income-producing functions—one as an egg factory and the other as an art studio. The coop had greenhouse windows on two sides and a warren of chicken-wire cages, into the middle of which Al crammed his drawing board and worked in a peaceful atmosphere of scattered straw, flowing feathers, and sprinkled papers. The only sounds were the garbled visceral mutterings of two dozen laying hens and one elderly artist. The hens provided fresh eggs, which were delivered to the local grocery with a weekly supply of hand-lettered placards for that week's sale items. Together, the eggs and the signs paid the credit on his grocery bills. Allen Anderson was content to live in rural poverty.

Through a regular exercise of phone calls and letters, Al, Norm and Ralph Carlson continued their intimate brotherhood of Fawcettoons for the rest of their lives. In the psychedelic summer of 1969, when every American under thirty was dreaming of thumbing a ride to Woodstock, Norman Saunders drove from his home in Harlem up to a trailer camp eighty miles away to visit his lifelong pal. After a cool beer,

Every picture tells a story.



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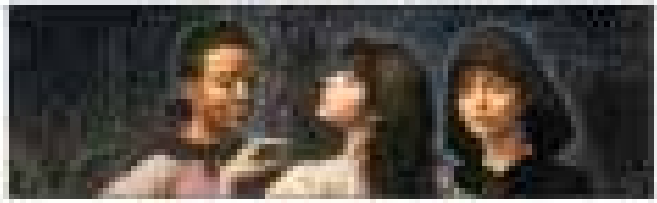
"A color montage permeates John's work. Even if he is portraying a sketch of standing monsters, the creatures seem as if they are vocalizing, or as if a magician has cast a spell and created them once more."
—Christopher Paolini, author of *Eragon*



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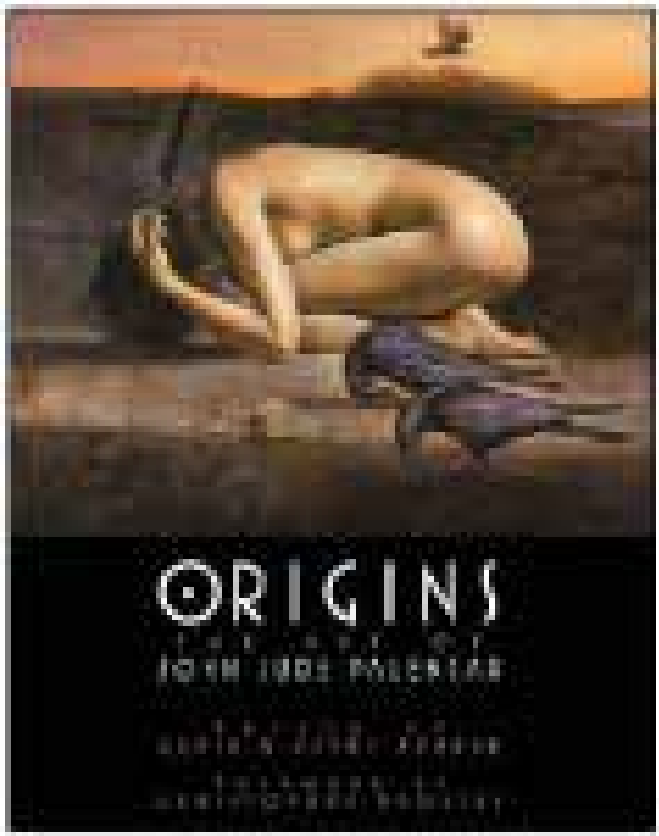

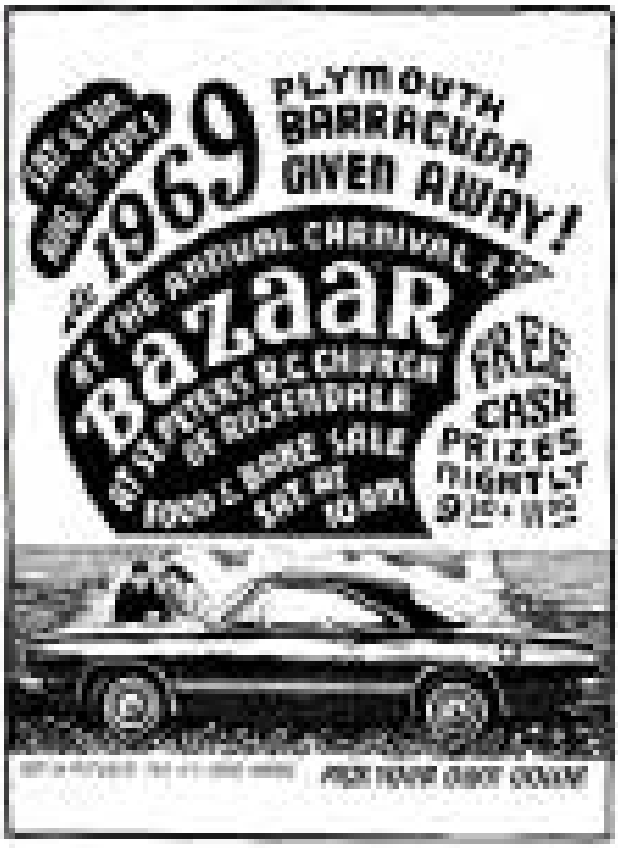

Anderson supported a son in his art studio, saying, "Let me show you my worst to succor. This is still more to know, and I'll never go hungry!" When they got to the chicken coop to give an energetic demonstration of the work that was keeping him fed, Hanchett sent his sun-bleached drawing tablet, he mounted a table brush in red ink and carefully held it between his thumb and forefinger perpendicular to the clean sheet of white paper. He paused for a second and then in a few swift movements, he gracefully brushed in the flawless interwing, POISE & FRAME. I saw, 50. Anderson lifted the brush from the paper—holding it rigidly straight—and traveled the brush between thumb and forefinger to indicate how the cattle hairs should flow in the same direction as each curving stroke. "All I have to do is open the brush and it runs the colors and I'll never go hungry for as long as I live! And I'm free to live anywhere I want, because all grocers everywhere need to change their prices every week!" After the visit, Hoerr was sorry for his old friend's circumstances. But there was also consternation at the fact that Anderson was divorced and unmarried, living on meager Social Security benefits, and by 1971, all began to receive his own monthly payments as well as supplemental retirement pensions for his military service. In their own minds they were doing well—so well enough to get by.

In 1998, Jean Anderson died at 77. Anderson's poor eyesight was worsened with age, and eventually neighbors called on her only now or now in touch with the Saturday family. Her last few letters had to be dictated to a helper: "I do not see very good now. My dear neighbor helps me with my mail." When Norman Saunders died of emphysema in 1999 at 82, Allen Anderson wrote to me "Money was my life-long best friend." As with all of his correspondence to Norm, he signed his last one "Jim."

Six years later, on October 20, 1995, "Little Jim" died from heart problems at Benedictine Hospital in Kingston, New York. The local paper, *The Daily Freeman*, ran this obituary, "Allen G. Anderson, 87, a 50-year area resident, died Monday. He was a member of the Rosendale Senior Citizens and the Alpha Homeowners Association in New Paltz. He was a retired commercial artist for Ace Publications of New York City. Services and burial were privately conducted in the Wilbryck Rural Cemetery."

Then Allen's family and friends were surprised when Jean Anderson's Christmas card came back unopened with a rubber stamp that said, "return to sender" and a postal clerk's note, "deceased no forwarding on file." Later on, I went up to Wilbryck, not to disturb our lingering doubts that Anderson's toothsome might have anything more on it than the smallest and most unimportant black letters, "AA." I also went up to pass along best wishes from the last surviving member of the Red Barn Club, Ralph Carlson, who visited a photo of Little Jim's last resting place. I arrived at the cemetery with my camera and asked for directions to the artist's grave. The caretaker responded in distance and unfamiliarity and told me, "The only services performed was by cremation. The ashes were returned to the funeral home for interment by the family or friends of the deceased. The funeral home had no contact information for the Anderson family, so the ashes were claimed and disposed of by a neighbor." A stunning denouement. Instead of locating a stone memorial for Allen Anderson, it turned out that the last remains of the world's most talented pulp artist were scattered over the Catskills with the passing clouds and disappeared in an advancement of anonymity.

Albert Anderson created the spectacular GUN-QUEEN OF THE WESTERN CRAFT, and yet he chose not to paint a lasting signature in the conventional lower foreground—instead, he delighted his reader, daring through the wisp of clouds that

roads away from the viewer's gaze, as though he were his own metric or an environmental thing, only briefly visible through an illusory surface of vapor that will soon disappear forever.

The tragedy of art responds on the belief that the artist's merit will someday be recognized, despite the cold theories of critics, the irritation of the market, and the caprice of fashion. The hope is that the cream will eventually rise to the top, and just such a heartening occurred recently when I borrowed a CD collection from my thirteen-year-old nephew, Travis, to check out some fresh sounds from the hip-hop generation. It was an unexpected thrill to discover a new video of Dr. Seuss's Horton Hears a Who!—narrated, naturally, in a classic Seussian drawl by Alexander Haig. There have yet to be any plaints, and objectively pointed at one Little Jar would have loved it—and thrilled at the fact that his name will live forever in the history of American illustration.

—R. David Lasswell, 2004

David Lasswell is an artist (drawing with his trademark quality crayons) and writer. He lives and works with Mary Jane in Bellingham, Washington.

Grateful acknowledgments are due to Allen and his family, Stephen Gallagher's Glen Gallery & Archive, Ralph Fletcher, Jack Gulick and Jon Allen Boyle, Steve Ringoff, Sophie Sparks, Liz Romney, Ed Vebell, and to Donald Josey for his work. The Allen Anderson exhibit was introduced at the New York Public Library for the Performing Arts by Sarah Schantz, Administrator, and Jon Pareles of The New York Times. The judy Anderson interviews were conducted over the phone, in person, and by e-mail, as well as by Allen's collected and his library of letters. Special thanks for access to the Allen Anderson Archive at Glen Kennedy, and to Jon Reinhart, George Rodriguez, Mike D'Amato, Robert Lenzi, Jim and Howard Pyle, and The Illustrator Museum for their use of transparencies of original paintings in their personal collections.

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ILLUSTRATING AN ERA:

The Charles E. Cooper Studio

Part Two: Murray Tinkelman

by Neil Shapiro

Murray Tinkelman's place in the pantheon of American illustration is assured, thanks to his accomplishments both as an illustrator and as an educator.

He's won gold medals from the Society of Illustrators, the New York Art Directors Club, and the Society of Publication Designers. He's been commissioned to create art by both the National Parks Service and the U.S. Air Force.

His deep affection for the game of baseball can be seen not only in his extraordinary show of baseball art, held in the National Baseball Hall of Fame but also in his personal exhibit The Artist and the Baseball Card, in which 140 artists from around the country have been invited to feature (and paint a baseball card). Fifty percent of the retail for the first traveling show goes to the Special Olympics in every city where the show is exhibited.

Murray Tinkelman at the bat

In 1995, Tinkelman was named the recipient of the Distinguished Educator of the Art Award from the Society of Illustrators in New York. He is now a Professor of Art at Syracuse University, teaching in the graduate program there, as well as coordinating, coaching and advising in the Masters program. He is now the director of the new MFA program at the Rockford Art School, located in the University of Rockford.

Tinkelman's lectures, "The History of American Illustration" given at colleges, universities and museums around the country, combine his encyclopedic knowledge of the field with an infectious enthusiasm and sense of humor.

He is, of course, a part of that history himself, as the following interview demonstrates.

Graduated in 1967, the interview was originally intended for my Master's Thesis, written while I was attending the Independent Study Program (ISP) at Syracuse University. The topic of my thesis was The Charles E. Cooper Studio, in its day (from the mid '30s through the late '50s) probably the preeminent illustration studio in America. The Cooper Studio employed some of the leading illustrators of the era—masters of sophisticated, glamorous romantic imagery, as well as methodical renderings of the latest in automobiles, aircraft, even household appliances.

Turning down many job offers from companies who wanted me to work in their art departments, I had decided that I wanted to be a freelance illustrator. Fortunately, I had been offered a job by Murray Tinkelman, who had been a student of mine at the Pratt Institute in Brooklyn, and who had graduated from Syracuse University. Murray had been a student of Charles Cooper's, and had worked in the Cooper Studio for a number of years before opening his own studio. Murray had also been a student of Robert Fawcett's, and had worked in the Fawcett Studio for a number of years before opening his own studio. Murray had also been a student of Robert Fawcett's, and had worked in the Fawcett Studio for a number of years before opening his own studio.

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MT: I was partially employed at a greeting card manufacturer as a layout artist for the art director. He was a wonderful art director, but it was a hideous job, just for me. The quality of the work issued by the company, Hallmark Greeting Cards, was classy. I hated it. One day, I was thumbing through an art director's manual. I came across a snapshot—an absolutely beautiful pencil drawing of seven people looking up against a white field. It was looking at an baseball batting situation. It was a marvelous drawing—wonderfully composed, beautifully drawn with a modern flair to it. I assumed that it was an

Example drawings from Cooper-sales brochure by Barney Tobey-Mann

advertisement for Charles E. Cooper Studios. I'd never heard of Cooper Studios. I frankly did not know the difference between a studio and an advertising agency. I was incredibly ignorant.

I saw a name list accompanying the ad. I recognized three names out of about 40 names on the list: Lorraine Bee, who was an absolutely glorious artist, Coby Whitmore, and Jon Whitcomb—the absolute antithesis of Lorraine's work. Her work was primitive-looking and very decorative. Of course, Whitmore and Whitcomb were two of the great masters of the romantic shot. Joe Bowler's name was on that list. At that time, I had not heard of Joe Bowler. I did not know the name Bernie D'Andrea, which was the name on the drawing that attracted my attention. Later, Bernie gave me the original.

We attribute significant redeposits in each other's lives to one another, and this certainly was a major one for me. I didn't know at that time, either, that Bernie was married to Lorraine, which was another wonderful piece of irony. So I called Charles E. Cooper Studios to make an appointment to show some samples. I spoke to Miss Betz (I think her name was Bernice Goldblatt), she was like a secretary with an attitude: "Mr. Cooper sees people on Thursdays." I think this was Wednesday that I played hooky from work. I said, "all right, I'll be there." I had an appointment for mid-morning, about 10:30. I quickly took some cockamamie samples of mine, mounted them, rubber-cemented them on gray pieces of construction paper, and put them in a red manila envelope, the kind with the string.

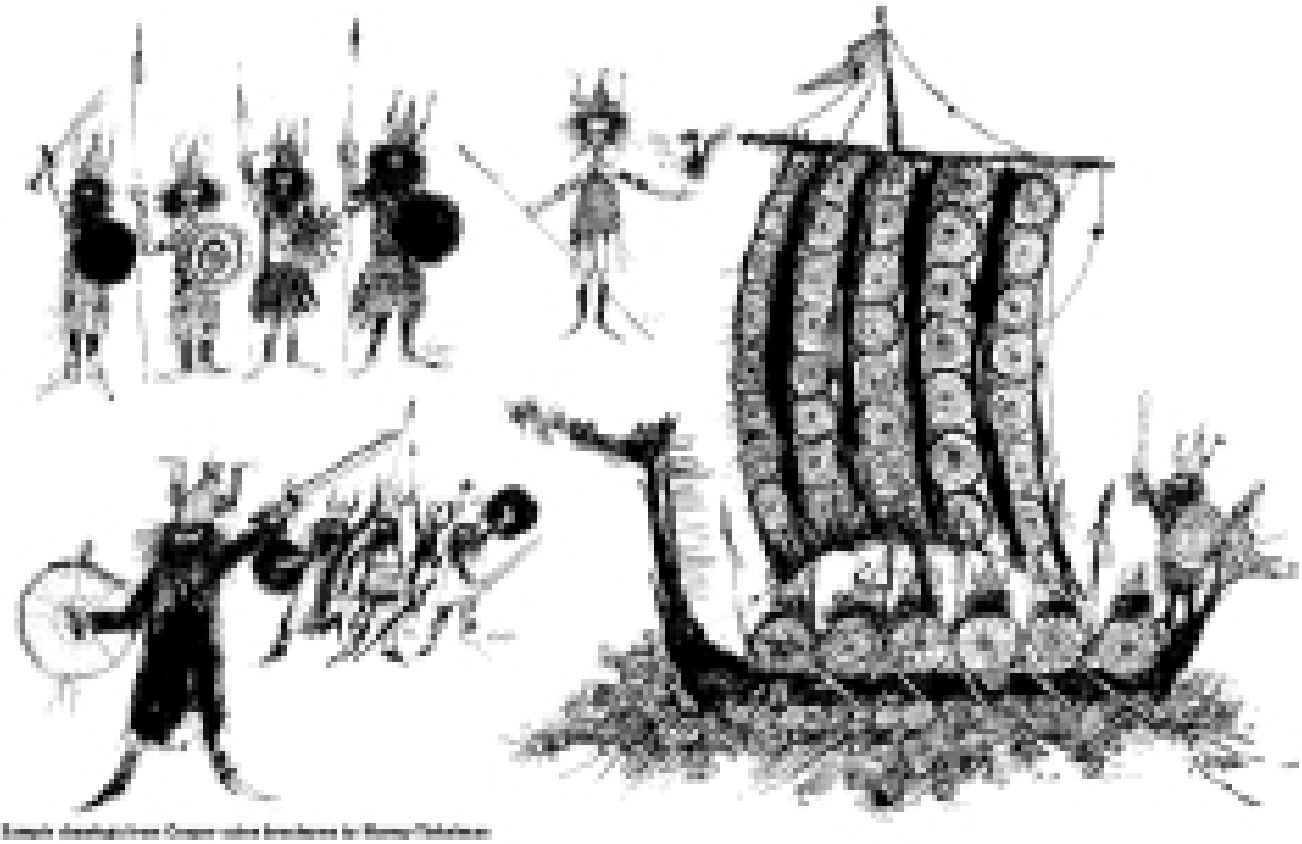
I was on my way. I put my stuff together, and showed up at the studio, on the ninth floor. It was an absolutely gorgeous waiting room: copper leaf, wainscoting, mahogany, black glass table tops, indirect lighting coming from behind the copper leaf sculptural fake ceiling. The secretary and switchboard operator sat behind a desk and mahogany desk with a large switchboard. It was like Radio City Music Hall. In the waiting room were maybe 15 or 20 people with suits and ties and beautiful black leather portfolios. Some were huge hard case portfolios. They were really elegant—not like my little red manila envelope with a drawstring. Things happened very quickly, kind of like a blur. People were being called in to their appointments. They were out of there in what seemed like 30 seconds. These appointments did not last terribly long. Things were piling up at the elevator, people waiting to go down. I said, "Oh, shit, I'm out of here." I was going to blow off the appointment. I got up to go to the elevator. Before I had a chance for the elevator to show up, my name was called. Too late! There's Chuck Stark, maybe 5'6", wearing a white shirt, open at the collar, and the tie was pulled down a little bit. His sleeves were rolled up, and his office was a symphony of black glass, teak, and mahogany, with books lining the shelves. Beautiful original art work on the walls by Whitmore, Whitcomb... Absolutely stunning stuff.

Mike Was he a handsome guy?

MT Is! Is a regular guy. Short, crisp, grey-suity hair, glasses, not macho, but solid, and very dynamic. Looked to me like what a slightly over-age welterweight fighter would look like.

Mike Kind of a fire plug.

MT Absolutely, or a bull rider. His office was on the corner of 57th and Lex, windows on two of the walls of the room. Nice view up, overlooking the traffic of New York City. A bright day. That was just gorgeous. He looked at my stuff. Never said a word. He turned each piece over, made a pile, turned it back, looked at it again, went through the pile again, turned his back



Sample drawings from Cooper-color brochure by Ronny Tolchinsky

to me, put his hands in his pockets, and said, "What do you want?" It was real interesting. I was in his office longer than anybody else from that waiting room.

I blurted out, "I want to make a living making art work. I want to be able to look at myself in the mirror in the morning." Wallace sounds fatalistic, he said, "All right. Come in Monday." This was Wednesday or Thursday. I went right to the Wallace Brown greeting card company and I spoke to my boss, Jim Berenson. He was so relieved when I said I had to leave. He didn't want to fire me because he liked me, and he liked Carol very much. But, I was not doing any kind of job at all. You know I didn't belong there. Everyone knew all about Cooper, and he just was in awe. All of a sudden, he looked at me with renewed respect. What he had for me was ridiculous, but now that Chuck Cooper was going to represent me, that was it. "Don't let the door hit you in the ass on the way out." I turned up at Cooper not knowing that I was now a freelance artist.

Carol was pregnant with our first child. They gave me a space on the 11th floor. The 9th floor was the main floor. They also had the 8th 10th floor. There was one suite of offices on the 11th floor which contained a heavy drinking Chicago illustrator named Nick Hufford, who had worked at the Studebaker Studios. Bill Whittingham was in that room also. It was kind of a shambles. Old Lucite were laying around in there, and so was construction stuff. Bill set up his place; he had just gotten out of the army; he was about my age, enormously talented, and the heir-apparent to Joe Bowler. Joe was his hero.

Bill at that time had not gone freelance. He was still working staff. So, he was getting some kind of salary. Nick was a freelancer, and I was kind of a freelancer. They gave me all the Windsor paint I could use, and all the Whatman board I could use. They supplied all art supplies, except brushes. That was it. My samples were given to the salesmen, who looked at me like I was from fucking outer space. They were not sympathetic or knowledgeable about decorative illustration.

Lorraine—even Lorraine looked at me, at the beginning, like she really didn't understand what I was doing as my background as an abstract painter. Eventually she became my best supporter and closest friend in the world.

At the beginning, I was kind of like an alien. The first guy who gave me any credibility was Bob Lovering. He is just one of the grand people in the world. I was friendly with Bill Whittingham.

Hufford, you didn't become friendly with, you just laughed at him. He was one of the most entertaining, amazing, characters. He had big, bushy hair, and looked like Beethoven—loud drinking, and very funny. I had an old antique telephone, one that stands up, the kind with the round base. On a crowded elevator, Hufford pushes his way in, eccentric with the telephone, takes the receiver off the hook, jiggles the receiver, and says, "Operator, operator, trace this call and tell me where the hell I am!" He was an outrageously funny man. One day he showed up. I'm looking over Bill's shoulder at a job he had on the board, and we hear scuffling, sliding, and scraping down the aisle. It is Nick Hufford, on his knees. He was completely naked, with his shoes on his knees so he would look like Toulouse Lautrec. You didn't see his legs from the knees down. He had a palette, beret, and a brush. He says, "Which way to the Moulin Rouge?" That was Nick Hufford. Whittingham was Mr. straight arrow from Detroit. Very white bread. He was surrounded by this maniacal, drinking painter, and the Jew from Brooklyn. Bill is now living in Naples, Florida.

Norah Hindemarch's puppet sheets from Dragon Studies, circa 1940s

MK: Anyway, your arrival at Cooper's seems to have precipitated a welcome shift there. That shift didn't replace the new-girl "Cooper look," but it certainly added to it. Ads for the studio show how one form can feature collage done by you.

MT: I would love to take credit for something like that, but I don't think that would be necessary.

MK: Will, a lot of the artists said that you were a major force—visionary influence on them. Neil Hollander said, "Rockwell sent Murray Tinkelman," one of the names that ran around the studio.

MT: I don't think identifiable revolutionary change is very productive. Sometimes it is, like the first time you Xeroxed saw the work of Ronnie Packs. He said, "I don't know who the hell did these, but the business is never going to be the same." Ian was an accurate, perceptive, and outspoken. Ironically, the two girl fourteen started going south. Of course, Whitmore still had never really gone away, and Dobbins was still delivering some absolutely gorgeous stuff, but things were changing.

My previous contact Bob Levering to come down to the Brooklyn Museum. Bob is a very enthusiastic guy. He came down with Whitingham and me, and I introduced them to Reuben Tam. I was going to Cooper Union and Brooklyn Museum during the day under a Max Beckmann scholarship. That's how I met Reuben. He really changed my life. Sometimes the right kid, greatest teacher, brilliant painter, wonderful man. I was just going down on an irregular basis to the museum to touch base with Reuben, and I would help him give critiques to

another class. I wasn't teaching at the museum, but he respected me, and I learned so much from him. I was able to get myself in the bunch. He liked me coming in the critiques. His critiques were simply brilliant. They were virtuoso performances of how you get 20 people in a room, each working in a different style and mode, and critique them for what they are about, which is what I try to do in [illegible], but I don't have the sense of poetry.

After I brought Levering and Whitingham down, they were absolutely enthralled by Reuben. They signed up. They actually took courses for several years.

Whitingham won awards from competitive painting group shows in New York and one painting he did right in Reuben's class, Herb Tam, now a 50 x 70 showcase by Bill Whitingham. It hangs in his home. And then people like Gaby Whitmore, Jon Dobbins, and Bob Heath like board above it.

Everybody started coming. The one person that was dragged kicking and screaming to a Museum show was Bernie D'Andrea, who was an incredibly talented and together at the time. It was a show of Philip Guston, an absolutely gorgeous show, for a show of an abstract impressionist.

Anyway, Levering, Whitingham, and I went to show Bernie the light, and he discovered and invented abstract painting within a month. Everyone was much more competitive in Reuben, and they became regulars in the class. I was kind of the liaison, part paper. If you will, to the Museum.

MK: I've seen slightly younger than those other guys, right?

MT: With the exception of Whitingham, I was far and away the youngest. Everybody else was an established illustrator. Somebody once described me as "the average on the 11 o'clock train." Every week in a wide assortment would throw in a piece of new talent and clear the deck slate. That was my role. I don't think my work as an illustrator really affected them, but it was my role as a representative of the next generation. Bud, they liked me. Everyone got along beautifully except for this one little guy in the studio that I really disliked. He was a whiney little bitch who came up from Florida, and was in the studio for a short time.

MBs: He could remain nameless!

MT: Bruce Gray. An obnoxious little punk. He stayed for a very short time. He was young and went to work for an art director at Bergen & Lenz—a fancy-assed department store down in Florida—and he didn't last. The only reason he came on up to Cooper, he was virtually the only person there I didn't like, and he was only there a short time. I think one of Cooper's geniuses was picking people who were very different, but were also very interesting and compatible.

MBs: Everyone I talk to, pretty much to a man, has said what an incredible competitive atmosphere existed at the studio.

MT: Unbelievable. We all helped each other out. There was competition, but it was friendly competition. When Coby would do a commission, Bradley would do it for him if he happened to be in town. Everybody would help everybody. Eventually, I was the representative with a kind of loose representational painting. My world was style all the way, Lorraine's work, even though it was decorative and stylized, was very sophisticated and lovely. My stuff had a little bit of a hate to it, and was a little raw.

MBs: I was in the microfilm room at the Chicago Public Library the other day, going through a list of New York Art Directors annuals from the late '50s to the late '80s. Toward the late '50s, your work was the work that was chosen as a role for the Cooper Studio. The term paper colleges like personal ink work. That is why I asked the question about a stylistic shift in the studio.

MT: As an advertising play, no. But again, I don't think it did anything. I think that the two-girl business that was the heart and soul of the studio, was becoming obsolete, and the nature of the studio business was becoming obsolete. The nice of those fluids in some of the most expensive real estate in the world was not too much. I don't mean to be pejorative with it all, but it could be compared with dinosaurs. Too big, too cluttering, and it became obsolete and gave way to cleaner, meaner, more pointed, like studios, like Push Pin, just starting to strike about that time. The Push Pin guys graduated from Cooper Union in '54, and to almost instant success. They started doing really well, real fast. A decade after they got out of school, they were all pretty much living high. I was a much smaller studio operation. They did not attempt to do photography and production. It was a more streamlined version. I think that Cooper was just too big and too lumbering. The business no longer could support it.

MBs: When and why did you leave Cooper Studio?

MT: It really broke my heart, but I wanted a little more personal attention. I didn't feel the sales representatives were all that productive. I thought they were very old school, and I was really told I had graduate class. I felt that I could survive as an illustrator. I wanted a more personal kind of representation. My favorite rep at Cooper was Bill Weidel. He was getting me most of my work in the studio. He left to go with a group called Artists Incorporated: Heidi Blass, Ted Lacono, and Bill Lockwood, who was a brilliant watercolor artist. I think at that time, Cocoma left because he was pissed off at something or other, so that left Lockwood and Blass. I'm not sure that Fred wasn't a partner at Bill's.

Shortly after I went with Bill and became one of the artists at Artists Inc (I think because of the Cocoma split, he had to change the name somewhat.) I was with Bill for a long time. I felt that the studio days were numbered, that the person who got the most of my work had gone, and I was with him. That simple. It was really turning when I went in to Chuck. He was a super gentleman about it. "It's always a step when one of our artists leaves, but I understand, and good luck to you." We remained friends. I would stop in to see him. I knew Chuck almost like I knew Fred, and I had already made those great friendships. I wasn't that many years after that that they closed the place on 57th Street. I don't really exactly know what happened. I know that I gave him a couple that he showed around. I don't recall anything memorable.

MBs: What is your characterization of Chuck?

MT: Strong, hard-nosed, old-school editor, thinking how sad it was that such an innovative and powerful force in the business ended up that way. I was literally terrorized by Chuck on occasion, and Reuben Tam was the other. Totally different characters. I loved Chuck, and at the time, even, did I forget how important he was to me?

—by Bill Mayer, © 2000

Mel Odom is an award-winning freelance art director who's worked for many publishing houses, including Random House and Simon & Schuster. He is the author of more than 30 books, including the Rivers of London series, and is a member of the Society of Illustrators' Hall of Fame. His work has appeared in the Society of Illustrators' 50th annual, as well as exhibitions over at the Chicago Museum of Art Center.

Illustration by Mel Odom based on Cooper Studio artwork shown above

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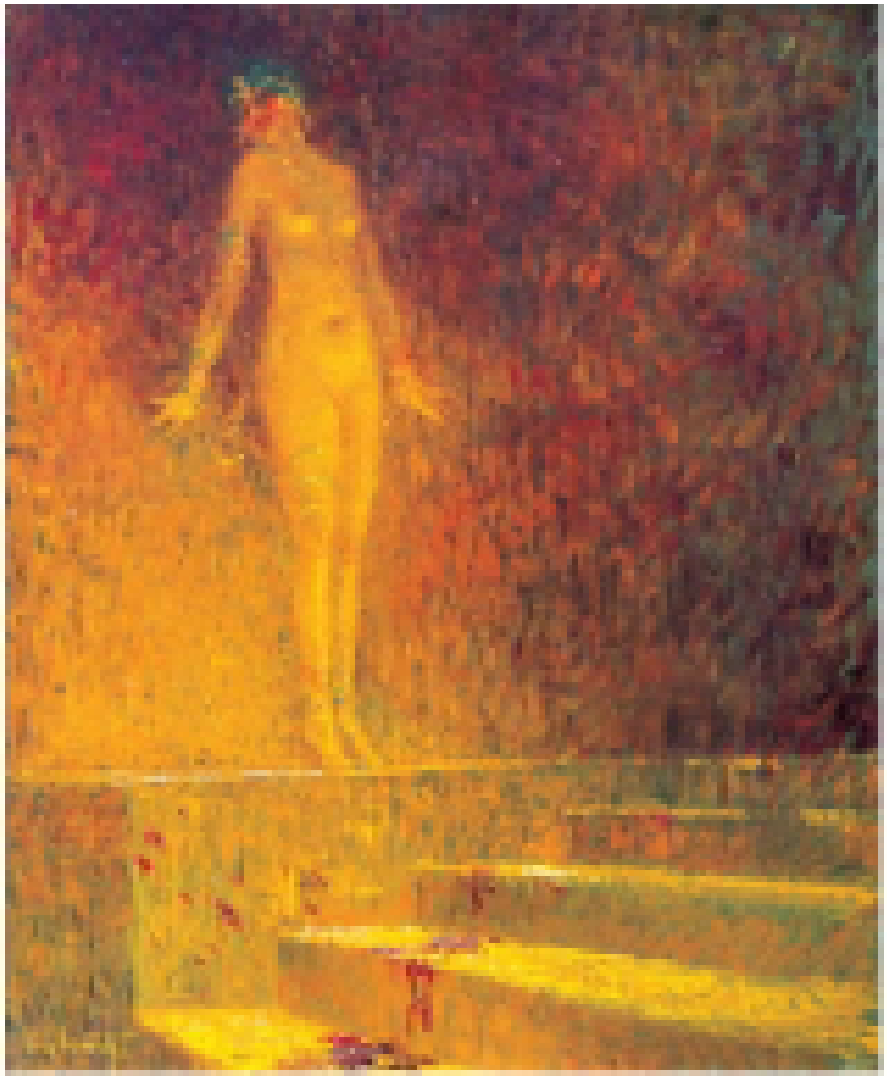
LOUIS JUSTIN LAURENT ICART (1888–1950)

WORLD RENOWNED MASTER OF THE GOLDEN PALETTE



"SALOME"

SALOME
Executed circa [illegible]
Signed [illegible]
Oil on Canvas, 28 x 24 inches
Signed [illegible]

EXHIBITED [illegible] circa
New York City, and January
1921 in Philadelphia, at the John
Hernandez Gallery.

Note: As the world renowned painter and artist known for his legendary Art Deco/Art Nouveau images of Parisian women, Louis Icart was also an accomplished engraver and gallery fine art painter strongly influenced by the late 19th century French Impressionists Claude Monet, Edgar Degas, and Auguste Renoir. The artist also found great inspiration in the fine arts paintings of the Renaissance. In his earliest days of study and development Icart was also inspired initially by Jean Honore Fragonard, Jean Antoine Watteau and Nicolas Lancret.

It was once reported by The New York Times that during the 1920s and 1930s, three out of every four Beverly Hills bedrooms proudly hung a Louis Icart adding unparalleled, iconic beautiful wife. Frenzy often posed for the camera and is the subject of many of the most famous paintings and a number of his important romance quality oil paintings.

"Salome" was executed during the years, Early Years, which began shortly after the end of World War One. Dating about 1926, this painting is considered by one of the artist's most important "masterpieces" executed from his "red" period when his palette contained rich and fiery blends of reds, yellows, and gold shadows. It was from this era of Impressionism that the Icart created the series of historically important masterwork creations. The artist's wife, Adele posed as his model for "Salome." Commanding the many different paintings on the early 1920s, this painting lived in Paris for a number of years before being an exclusive in the Public Auctions in Florida and Montreal, a million bucks about 1990. It has been in the Washington's private collection for more than two decades and is now being offered for sale for the first time in more than three quarters of a century.

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Author of Al Buell's Art for Illustration's Sake published by Abbeville Publishing Group, Hardcover ISBN 0-7892-0418-6

Author and biographer for Edward Runci Collection published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888054-13-6

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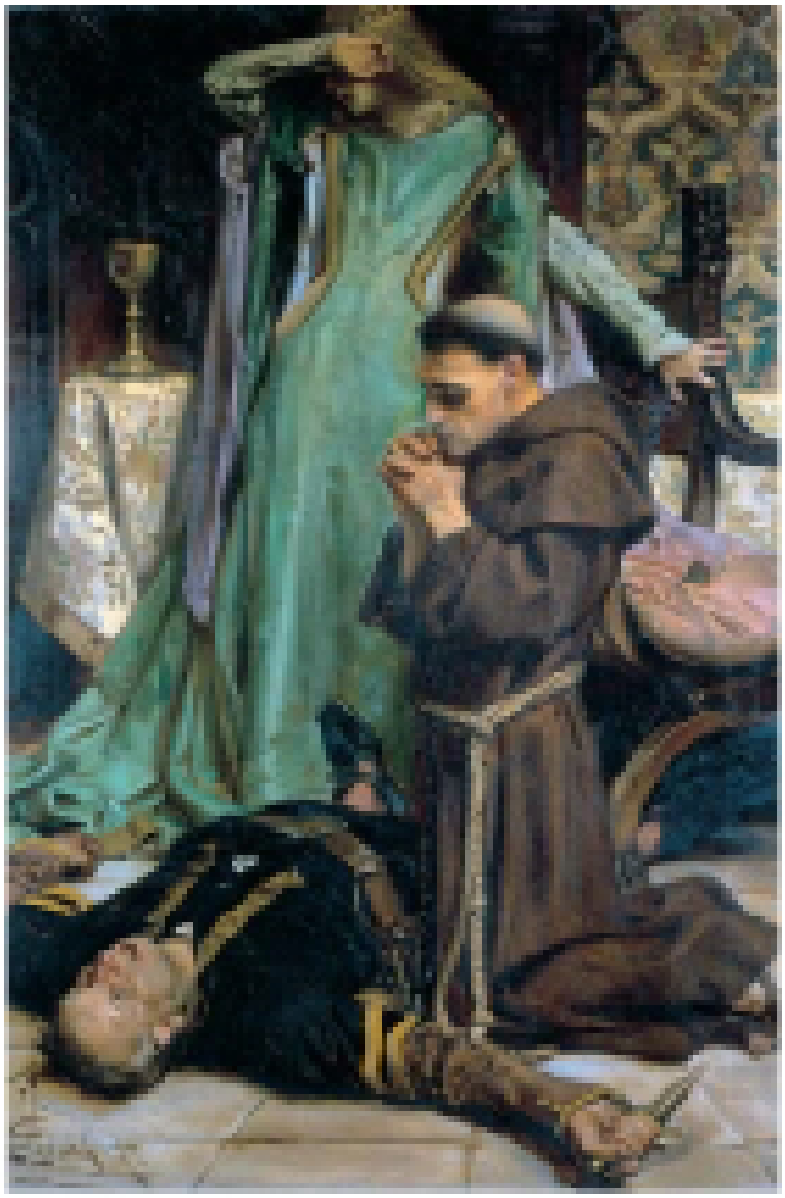

THE BOOK OF EMMORA
Oil on Canvas, 30 x 22.
Signed and dated, 1906

Published: Kodak—The Coming Of The Dawn—A Tale Of The Renaissance by Egerton R. Williams Jr., N.Y.C. McClure & Company Publishers, Chicago, October 6, 1906, page 104
Caption: "She intended that none had quite realized her to be beautiful without."
Reproduced: The J.C. Leyendecker Collection From the Arthur Hoyt Scott & Ken Stuart, 1996, Collector's Press, Oregon, Plate #1, Page 14

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Author of 20 Pages—50 Of The Greatest American Art Ever published by Antique Trader Books, December 1999, ISBN 0-930625-61-2
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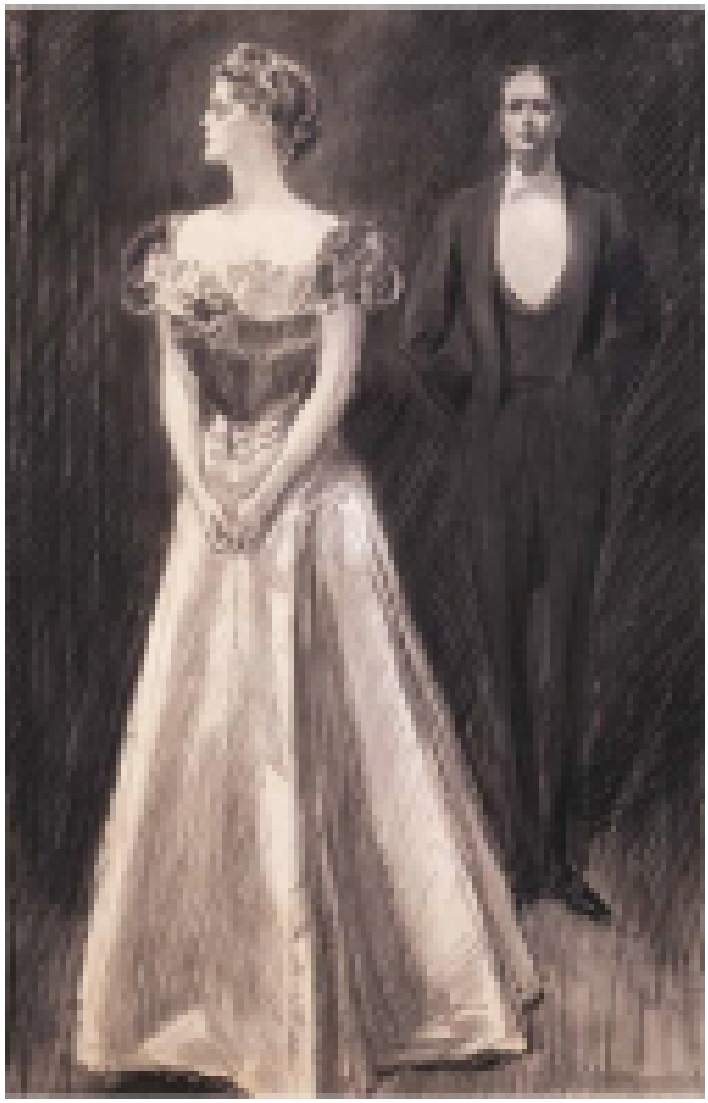
CHARLES DANA GIBSON [1867–1944]

CREATOR OF THE FAMOUS GIBSON GIRL AND GIBSON MAN
THE GIBSON ART NOUVEAU ERA COUPLE



A LIFE OF [illegible]
THE GIBSON GIRL AND THE GIBSON MAN
AMERICA'S COUPLE

Fugitive Hues, the figures of the Intern Branch, Before the Conference, the Pedestrians, Gracie, A Chinese or Gold, [illegible], Signed Upper left, c. 1900, Watercolor, Formerly [illegible], Illustrated in a [illegible] private family collection, [illegible], Oregon.

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Author of Of Dragons: Art for Dungeons & Dragons published by Schiffer Publishing, December 1999, [illegible]

Author and compiler of the Edward Penn Collection published worldwide by Schiffer Publishing, January 2001, [illegible]

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Oil on Canvas, 36 x 30 inches,
Signed & Dated (Lower Left, 1908)

Published Illustration for "Harvesting the Wheat" by Agnes C. Laut, Outing Magazine, October 1908, page 3

Exhibited Art and Artists and a Dying Environment (exhibition catalog), San Angelo Museum of Fine Arts, San Angelo, Texas, 1994

Provenance Private Collection, California; Christie's Los Angeles, July 1998/99, Lot 7 "Threshing"; Christie's New York, October 26, 2006, Lot 21 - The Charles Martignette Collection of American Illustration Art Works

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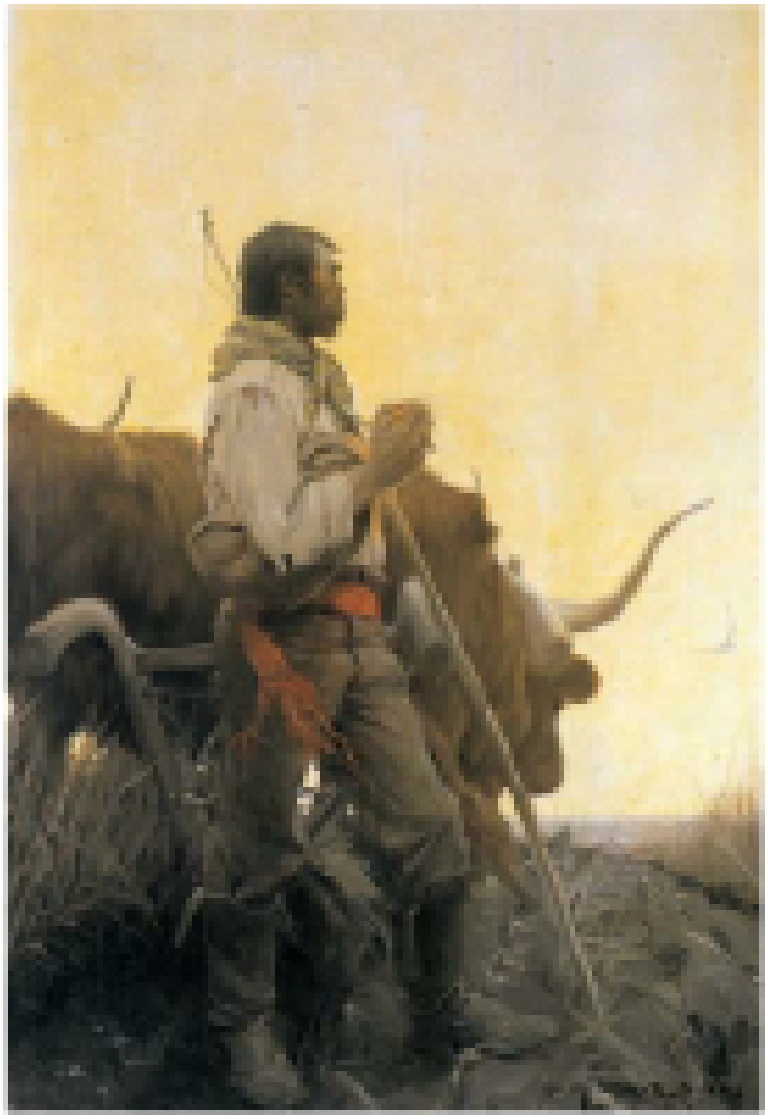
HARVEY T. DUNN (1884–1952)

"THE PLOWMAN—1907"

MR. DUNN'S EARLIEST PRAIRIE FIELD & OXEN PAINTING KNOWN TO EXIST



" I PREFER PAINTING PICTURES OF EARLY SOUTH DAKOTA LIFE TO ANY OTHER KIND AS MY SEARCHES FOR OTHER HORIZONS HAVE LED ME AROUND TO MY FIRST"
—H.T. DUNN

THE PLOWMAN
Oil on Canvas, 30 x 25 inches,
Signed & Dated lower right, "1907"
Published Americana for Today
Magazine, May 1944
Provenance Private Collection,
Exhibited: Dunlap, Los Angeles,
late 1940's–early 1950's, Thursday,
October 26, 1950, Lot 30, The
Charles Rangeley Collection of
American Illustration Art, Kenda

Note: This painting and the 1908 harvest scene painting on the opposite page are two of only four (4) early period (1904–1910) original paintings known to exist by Harvey T. Dunn that captured the true nature of pioneer life very much as it was. Of that total, two are undisputed gems and the last finished example prior to an illness. Although Mr. Dunn spent the next few years of his life creating a body of paintings that captured his cherished memories (then 20+ years old) of his childhood experiences in a sod house and ordinarily out of living with the pioneer settlers in the rural wilderness of South Dakota, it is the EARLIEST painting of his career that truly captured the most vivid and recent memories, environments, and impressions of what those days were really like. Since it extremely rare paintings dating from 1907 to 1909 visually captured the very essence of domestic life on the prairie and still "knew how to tell the story" in a manner more akin to the Realism of Millet than many other works of Americana. The Plowman is the earliest of Dunn's paintings to depict an idle moment. (Patient Homesteader Coming Home, Bedtime Prairie Story, each painting 30 in Canvas, 24 x 17, Signed & Dated lower left, 1909) while one example (c.1910) was painted in 1910. The last painting from this rare group of five original "early" Dunn paintings is entitled "The Homesteader." It currently resides in a private collection in the mid-West.

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Author of 50 Years—50 Pin Illustrators Americana Pin-Ups published by Benedikt Taschen Verlag, Hardcover ISBN: 3-8228-6161-X

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W.H.D. KOERNER (1878–1938)

PAINTER OF COWBOYS, INDIANS, COWGIRLS, CATTLEMEN, PIONEERS, & HOMESTEADERS
STAR PUPIL OF HOWARD PYLE, FRIEND AND PEER TO HARVEY DUNN & FRANK STICK

"THE INDEPENDENT PIONEER WOMAN—1915"

Title: "The Romance of Happiness" by Edward Wildman Child

Published: "Home Beauty: Ideal Hint, The Model, Body, and the Individual, Part Two," Jones

Exhibited: "Pioneers of the American West," Utah Museum of Fine Art, University of Utah, September 26, 1970 – November 11, 1970

Provenance: Private Collection, Beverly Hills, California; Private Collection, Palm Springs, California; Fine Gallery, Santa Fe, New Mexico

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Author of *W.H.D. Koerner: Of the Sheepman Breed/On the Range* published by Abbeville Publishing Group, Hardcover ISBN 0-7892-0418-6 (U.S.)
Author and co-publisher of *The Edward Borein Collection* published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888054-13-6

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W.H.D. KOERNER (1878–1938)

IMPORTANT BRANDYWINE PAINTER & ILLUSTRATOR OF THE AMERICAN WEST
THE ARTIST'S FIRST PAINTING FOR *THE SATURDAY EVENING POST*

"THE ALL AMERICAN COWGIRL—1909"

CHARLES G. MARTIGNETTE

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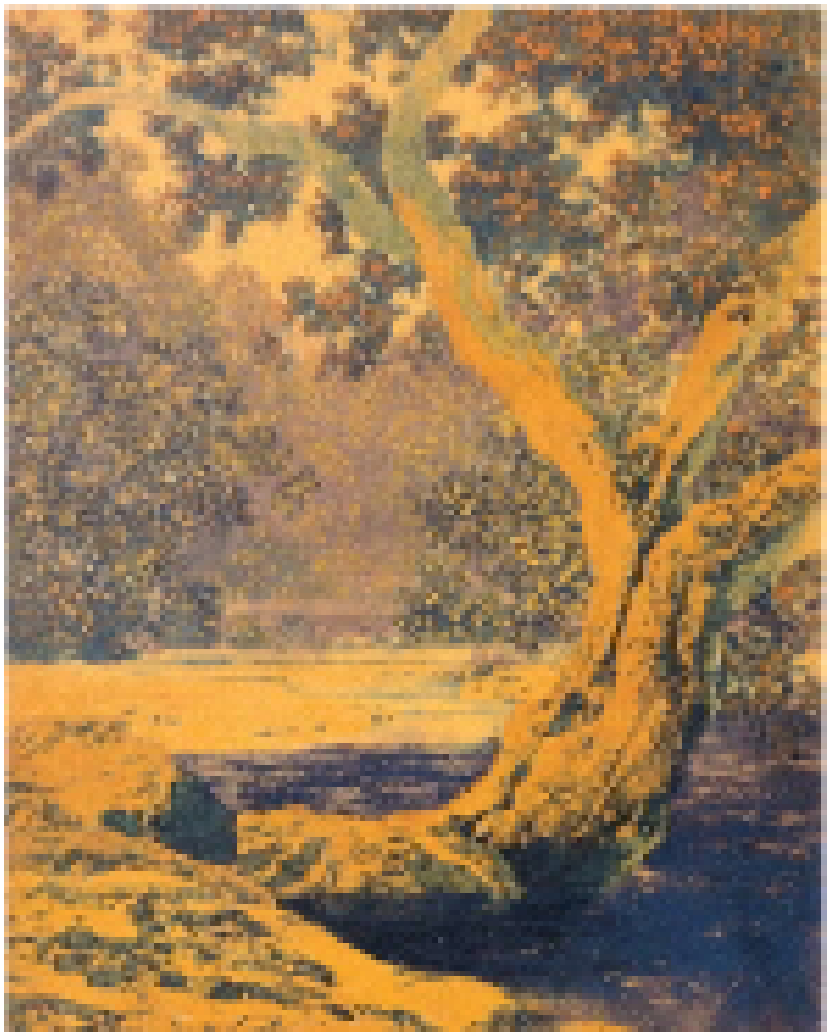
MAXFIELD PARRISH (1870–1966)

FAMOUS UNPUBLISHED LANDSCAPE PAINTING
"AUTUMN BROOK—1948"



AUTUMN BROOK
Original Publishable Painting, Art for Book, 14 x 14 Inches, 1948

Provenance: Maxfield Parrish, The Oaks, Plainfield, New Hampshire (Artist); Lawrence Parrish, The Oaks, Plainfield, New Hampshire, (Son-Collector, Artist); Private Collection, New York

Prior Documentation On The Artwork: Maxfield Parrish (From the Estate), Title Sheet for "Autumn Brook" (Pencil Title), Size: 11 x 9"

Sold Documentation On Artwork: Pook Collection Of Icons, 224 Hardcover Gross black ink stamp

Reproduced: *American Illustrators* by Susan E. Meyer, 1979, Stein Illustrators, Inc., New York, page 114, Spanning Boards chapter, full page illustration
Reproduced: Maxfield Parrish—The Masterworks, Second Edition by John Gilbert, 1995, Ten Speed Press, Berkeley, California (Chapter Eight: Landscapes: The Final Works (1934-1966), pages 167 & 168, color plate 233, figure 18.24, full page illustration
Reproduced: Maxfield Parrish Scrapbook, 1974, Watson-Guptill Press, New York, Original Scenic Landscapes, page 171
Reproduced: Maxfield Parrish—The Landscapes by Alice Gilbert, 1998, Ten Speed Press, Berkeley, California, pages 130 & 131, full page color illustration

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Author of *All Rights—All the Illustrations Reserved* to be published by Antique Nudes Gallery, Sweden, ISBN 0-9703-6401-1
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MAXFIELD PARRISH (1870–1966)

HOWARD PYLE'S MOST COMMERCIALLY SUCCESSFUL & FAMOUS BRANDYWINE ARTIST
THE LAST PAINTING TO EVER PORTRAY A HUMAN FIGURE & THE ARTIST'S OWN SELF-PORTRAIT!

"JACK FROST—1936"

Published Front Cover, Collier's, October 24, 1936.

Published P. F. Collier & Son Publishing Company Monograph cover for readers of Collier's Magazine, October, 1936.

Reproduced Maxfield Parrish by Coy Ludwig, Watson-Guptill Publications, New York, 1973. Chapter Three — Magazine Illustration, Page 99 (full page illustration).

Reproduced Maxfield Parrish—The Masterworks, Second Millennium, New Orleans, 1995. Ten Grand Prints, Includes California Gallery Card — The Magazine Work (1895–1930), page 21, No. 4 (1).

Reproduced Private Collection, Brandywine Conservancy Private Collection, The Pyle Studio, Florida

Important Information: This is the Pyle-to-Parrish "Masterpiece" from the last published Parrish painting, in the unique style, Mr. Parrish has developed toward not only our Jack Frost but Jack Frost with Pyle-like eyes and related characteristics coming from a three "fantasy" prints that encompass virtually the artist's last rendering of a human figure. Moreover, the last and final figurative image that Mr. Parrish would ever paint. Once completed, Mr. Parrish devoted the remainder of his career to painting only landscape subjects. Additionally, the area he titled "fantasy" subject the nature would have produced in a class like only painting of his career that encompassed a subject that was a composite of 20th century American folklore.

On Page 70 in the book Maxfield Parrish 1870–1966 by Coy Ludwig, Watson-Guptill Publications, New York, 1973, in association with the Parrish Museum, Southampton, New York Art Gallery, the author labels the fifteen-passage titled Maxfield Parrish image and painting as the original inspiration.

"Although Parrish continued to contract with Collier's magazine in 1913 in order to concentrate on mural commissions, Collier's continued to publish designs by the best known artist, and, in 1936, invited the artist to contribute a cover design. Parrish responded with the subject of his youngest daughter, Jean, produced what would become his last figurative work and magazine illustration to yet another cultural institution, the artist depicted himself as Jack Frost, working on a landscape with a paintbrush."

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Author and Consultant for Maxfield Parrish Collectible published worldwide by Collector's Press, Portland, Oregon, January 1997 ISBN 1-0000-0000-0

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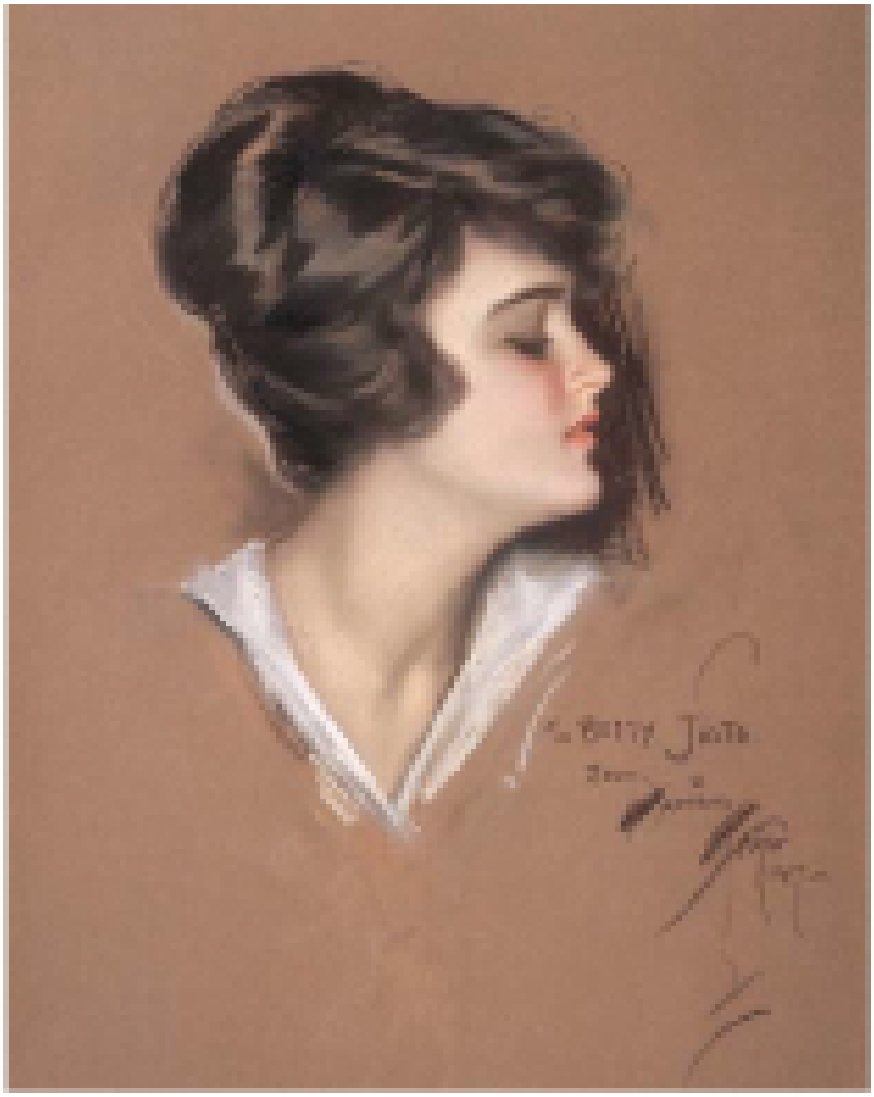
HARRISON FISHER (1875–1934)

THE ILLUSTRATOR WHO DEFINED THE QUINTESSENTIAL BEAUTY OF THE AMERICAN GIRL
FAMOUS MAGAZINE COVER ARTIST FOR *COSMOPOLITAN* & *THE SATURDAY EVENING POST*
LEGENDARY POST CARD DESIGNER ARTIST FOR REINTHAL & NEWMAN PUBLISHERS, N.Y.

"MURIEL–THE ALL-AMERICAN FISHER GIRL"



[illegible]
Pastel On Board, 20 x 20, Signed, Inscribed, Painted, 1917
Published Front Cover, *Cosmopolitan*, April, 1918
Published Front Cover, *Mail Magazine*, June, 1918 (January)
Published Post Card, #439, Reinthal & Newman, New York, 1918
Published Lithography Print, 1918, by Cosmopolitan Magazine Print Department, 8" x 10", titled "Muriel"
Reproduced *The Cigarette Words of Harrison Fisher*, illustrated by Harrison Fisher, Issue, 1914, Image on Back Cover
Reproduced *American and European Portraits of Harrison Fisher*, Volume XXIII, edited by Ken Dykes, 1999, Image on the first, pages 18 and 19
Reproduced *Harrison Fisher's Drawing the American Beauty*, by Tom Brown, Schiffer Publishers, 1999
Reproduced Cosmopolitan Print Department, New York, 1920, Catalogue, page 6, Type # 918, "Muriel"

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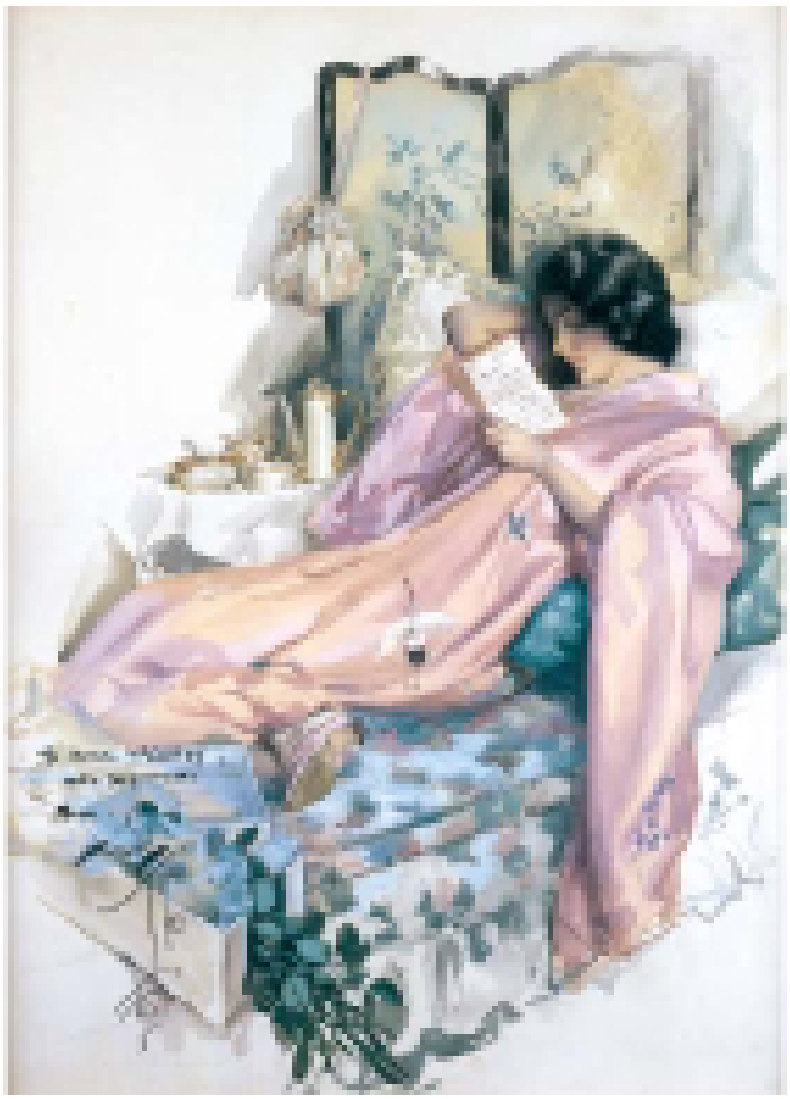
HARRISON FISHER (1875–1934)

CREATOR OF THE AMERICAN GIRL—"THE FISHER GIRL"—AN AMERICAN BEAUTY
ADMIRED BY CHARLES DANA GIBSON, HOWARD CHANDLER CHRISTY, and JAMES MONTGOMERY FLAGG
HERO ARTIST & REAL LIFE IDOL TO MILLIONS OF AMERICAN MEN AND WOMEN FOR OVER FIFTY YEARS!

"DEAR SWEETHEART"



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FRANK E. SCHOONOVER (1863–1935)

PAINTER OF THE AMERICAN WEST & THE CANADIAN NORTHWEST LANDSCAPE
HOWARD PYLE'S FAVORITE PROTÉGÉ & BRANDYWINE ARTIST ILLUSTRATOR
THE LATEST DISCOVERY—A 1912 MAGAZINE STORY ILLUSTRATION PAINTING!

"THE OTHER WOMAN—1912"

THE OTHER WOMAN
Oil on canvas, 30 x 30, signed lower right & dated, 1912

Published: Ladies Home Journal, March 15, 1912, page 12

Story Title: "The Other Woman—The Story of How She Came Between The Agnew Boys" by Robert Middlemass Cloud

Caption: "He belonged to his daughter, and I could forgive her. How could he ask it of me?"

Provenance: Acquired directly from the artist by Mrs. Anne Bullock, for her sister, Mrs. Gray, mid-November 25, 1912

Note 1: Mentioned and illustrated "The Other Woman" included in a recent July 2006 Wilmington Studio Retrospective

Note 2: This painting will be included in the forthcoming Frank E. Schoonover Catalogue Raisonné being compiled by the Frank E. Schoonover Fund, Inc.

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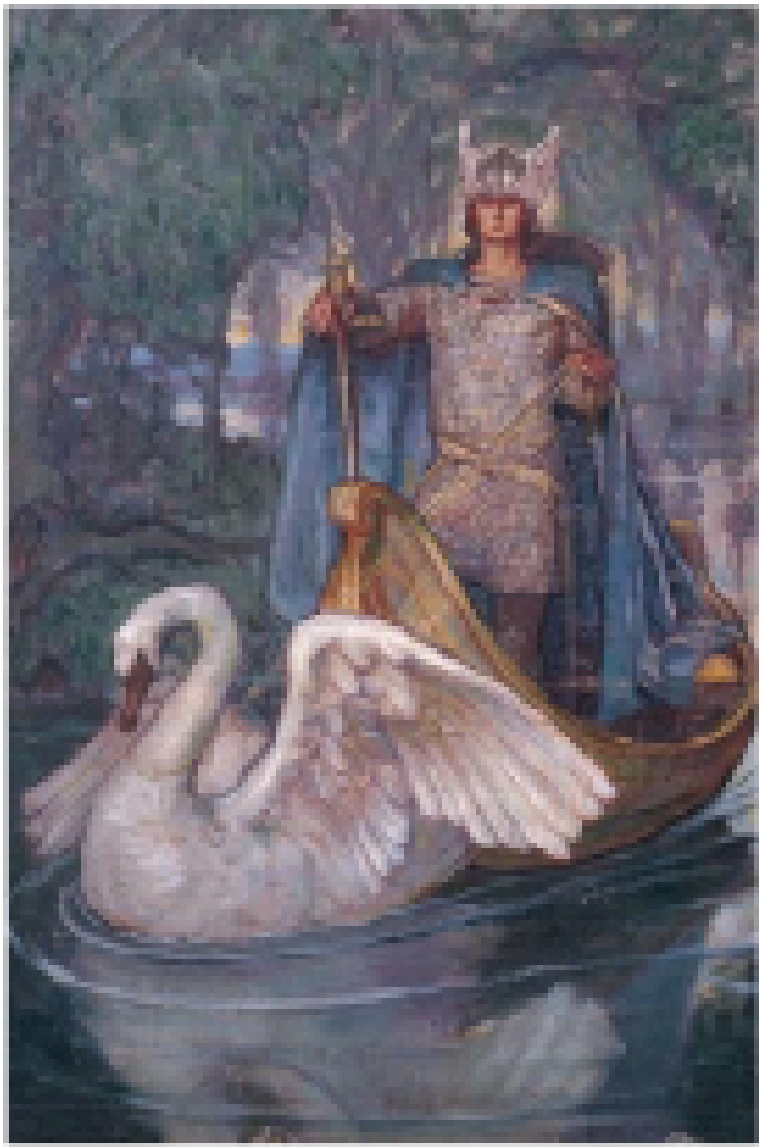
VIOLET OAKLEY (1874–1961)

JESSIE WILLCOX SMITH'S CLOSEST FRIEND & PEER—A RED ROSE GIRL OF HONOR
HOWARD PYLE'S LEGACY LIVED ON IN THE HANDS OF THE WOMEN HE TAUGHT

"LOHENGRIN—KNIGHT OF THE SWAN"



"LOHENGRIN—KNIGHT OF THE SWAN"
Oil On Canvas, 48 x 44"
Signed Lower Right
Published Book Cover &
Frontispiece, Lohengrin by Edward
Maeterlinck, circa 1910, 1911
Provenance Private Collection,
Philadelphia
Reference The Red Rose
Girls: And Successors, Story of the
Last Class by Alice A. Carter, Perry
M. Abrams, 2000
Reference Jessie Willcox Smith:
American Illustrator by Edward
Hudelson, Mercer, 1999
Reference Jessie Willcox Smith
Autobiography by Edward
Hudelson, Mercer, 1984

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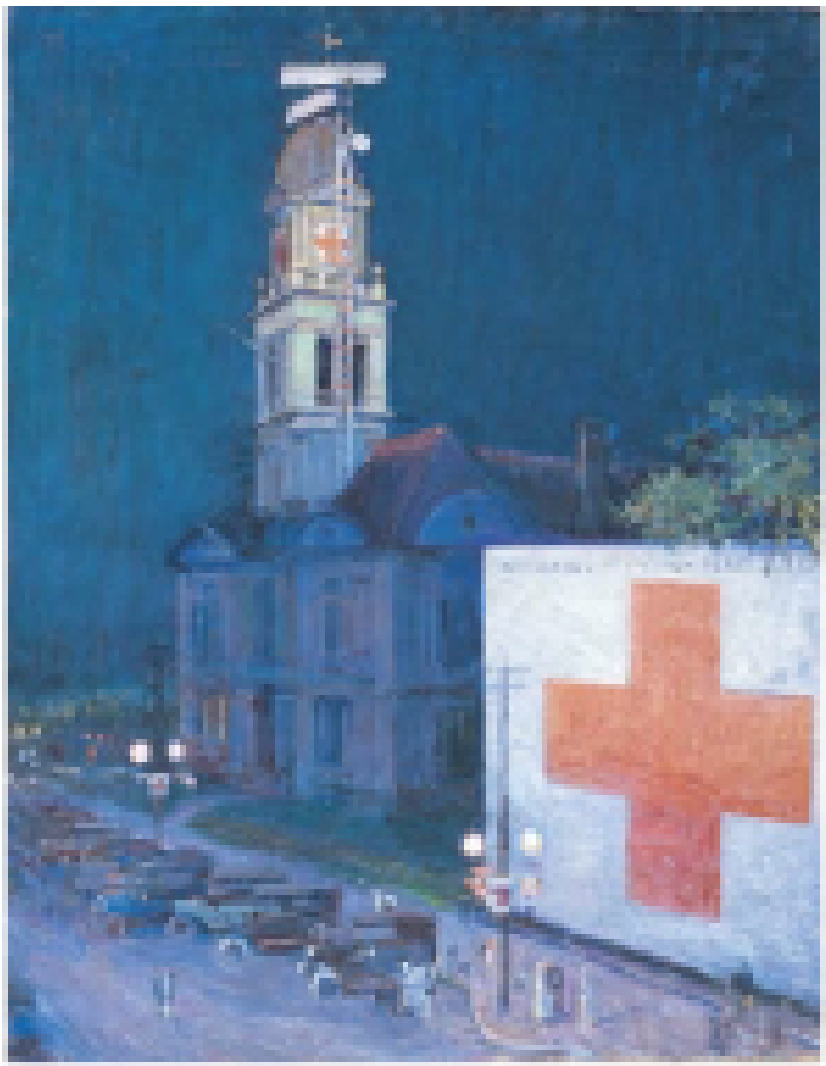
STANLEY M. ARTHURS (1877–1950)

WILMINGTON DELAWARE ARTIST–HOWARD PYLE STUDENT–HIGHLY RESPECTED ILLUSTRATOR
A BRANDYWINE TRADITION PAINTER WHO DOCUMENTED THE DOMESTIC SCENES OF THE GREAT WAR

"THE RED CROSS CHURCH—WWI"



WORLD WAR ONE–RED CROSS CHURCH
Oil On Canvas, 40 x 30, Not Signed

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Author and biographer for Edward Aaron Collection published worldwide by Collector's Press, Portland, Oregon, January 1997 ISBN 1-888054-13-6

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HOWARD CHANDLER CHRISTY (1873–1952)

BRILLIANT CREATOR OF THE WORLD FAMOUS "CHRISTY GIRL"
ARTIST EXTRAORDINAIRE & CELEBRITY TO THE WORLD
"A RED CROSS ANGEL BY HIS SIDE"

RED CROSS MAGAZINE COVER SUBJECT—WORLD WAR I ONE HUNDRED ART PAINTING—SHEET MUSIC COVER ART
Watercolor, White, & Gouache on Illustration Board, 20.5 x 20, Signed lower left & dated, 1919

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HOWARD CHANDLER CHRISTY (1873–1952)

LEGENDARY ARTIST & FAMOUS ILLUSTRATOR OF AMERICAN HISTORY AND LITERATURE—A NEW ENGLAND MOMENT WITH A SAGAMORE INDIAN

"THE SAGAMORE & THE LADY—1913"

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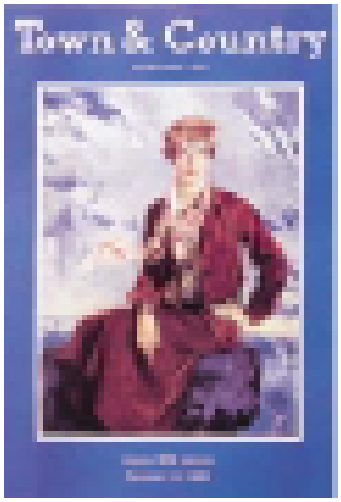
HOWARD CHANDLER CHRISTY (1873–1952)

FINE ART PORTRAIT PAINTER OF IMPORTANT DIGNITARIES, CELEBRITIES, AND STATESMEN

BIGGER THAN LIFE PORTRAIT OF AMERICA'S AVIATION PIONEER

"AMELIA EARHART (1897–1937)"



Town & Country magazine, February 1, 1936

World-famous Aviatrix Amelia, NYC, 1932

Published Cover for Town & Country February 1, 1936 (Hearst Corp., 10 x 13, signed lower left) & Dated September, 1936

Exhibited Rockford Museum of Art, January–February 3, 1936, "Portraits of Celebrities." This painting hung in between twelve suggestively painted paintings by Howard Chandler Christy (1873-1952) Angels and Widows Revisited. Two diametrically "redacting" portraits of Charles Lindbergh which was also painted by Mr. C. Both were hung in the Smithsonian's National Air & Space Museum, Washington D.C.

Appendices Art Digest and The Rockford Register-Republic Thumps by Charles G. Martignette & Louis K. Meisel, Martignette, Meisel, Martignette, pages 1 & 11

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Author of Oil Paintings, Oil On Masonite Reminiscing On the publication by Antonelli Fine Art Verlag, Antonelli ISBN 3-8228-6851-1

Author and Copyright of The Edward Runci Collection published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888054-13-6

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LESLIE THRASHER (1889–1936)

NORMAN ROCKWELL'S BIGGEST RIVAL—*LIBERTY* MAGAZINE FRONT COVER ARTIST
ONE OF HOWARD PYLE'S MOST COMMERCIALLY SUCCESSFUL STUDENTS

MEN'S LIBERATION IN THE ART DECO ERA (1920-1930)

Cover for *Liberty* Magazine, circa 1933. Oil on Canvas, 20 x 16. Signed Lower Right

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Author of *100 Years: 100 Illustrators, American Art Deco* published by Antique Trader Books, December 1999, ISBN 0-930625-61-3

Author of Co-author of *The Illustrated Poe Collection* published worldwide by Collector's Library, Portland, Oregon, January 2007, ISBN 1-84013-914-8

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THE ART NOUVEAU PERIOD (1885–1915) OF GREAT AMERICAN ILLUSTRATION ART
NEW ENGLAND WINTER SCENES OF EVERY DAY LIFE IN THE NORTHEASTERN USA

CHARLES EVERETT JOHNSON (1866–)

CHARLES CHASE EMERSON (1874–1922)

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CHARLES G. MARTIGNETTE

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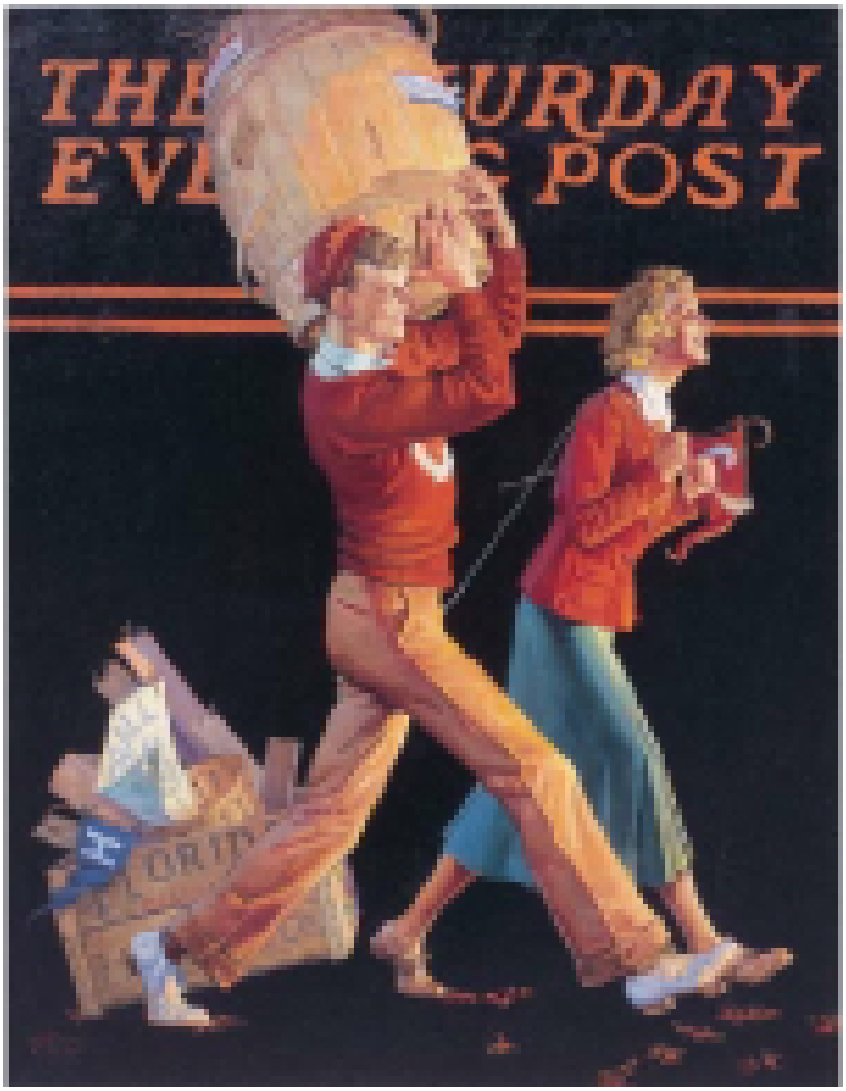
MONTE CREWS (1888–1946)

ONE OF ROCKWELL'S CLOSEST PEERS AND FELLOW ILLUSTRATOR

"AFTER THE FOOTBALL GAME, AND ON THEIR WAY TO THE VICTORY BONFIRE"



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Author of The Great American Pin-Up published worldwide by Abbeville Publishing Group, Hardcover ISBN 0-0000-0000-0

Author of All Rights—All the Illustrations Reproduced in this publication by Abbeville Publishing Group, Hardcover ISBN 0-0000-0000-0

Author of Images of the Edmund Burke Collection published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888529-12-6

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JAMES MONTGOMERY FLAGG (1874–1961)

THE MAN WHO MADE UNCLE SAM FAMOUS ALSO PAINTED SENSUOUS ART DECO NUDE PINUPS!
THE RAREST AND MOST IMPORTANT LIFE-SIZE OIL ON CANVAS FOR THE LAMBS' CLUB

"LAMB'TH WALK"

LAMBS' GAMBOL
Oil On Canvas 40 x 30.
Signed Lower Right
[illegible] for The Lambs' Gambol, December 3, 1938, Waldorf-Astoria Hotel, New York
Published Front Cover, The Lambs' Club Magazine, New York City, December, 1938

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Author of All Aspects: Of The Illustrated American Art Collector published by Antique Trader Publishing, December 1999. ISBN 0-915458-68-9

Author and Biographer The Edward Penn Collection published worldwide by Collector's Press, Portland, Oregon, January 1997. ISBN 1-888054-12-6

OUR NEW TENACIOUSLY ON-LINE WEBSITE DISPLAYING MORE THAN 100 IMPORTANT AMERICAN ILLUSTRATION ART PAINTINGS ON ITS PAGES FROM OUR CURRENT INTERNATIONAL ADVERTISING CAMPAIGN IS NOW AVAILABLE FOR VIEWING AT: **WWW.CHARLESMARTIGNETTE.COM**

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

JOHN FALTER–GEORGE HUGHES–WALTER BAUMHOFER

PRIME 1930s SUBJECTS OF AMERICAN MAGAZINE COVER ART & ADVERTISING ART PAINTINGS
ALL AMERICAN PIN-UP GIRL MOTHER & BABY AT BEACH, DEEP SEA DIVING, & TROUBLE WITH THE LAW!

Transcendent of exceptional paintings by America's great illustrators which were selectively acquired during the last thirty years are now for sale to qualified buyers. SPECIAL ATTENTION IS GIVEN TO YOUR INTERESTS IN ANY SUBJECT MATTER, THEME, PERIOD, GENRE, OR ARTIST IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Services beginning to be limited. Worldwide Client Privacy Assured.

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NORMAN ROCKWELL (1894–1978)

THE MAN WHO CAPTURED & PORTRAYED THE REAL LIFE PORTRAITS OF 20TH CENTURY AMERICA & ITS PEOPLE
THE ARTIST'S PAINTINGS DOCUMENTED THE DAILY LIFESTYLES AND HUMAN EMOTIONS OF ALL AMERICANS

Published The Saturday Evening Post and republished in Fortune magazine as a full page full color ad in April/May, 1953 issue, page 223. For some advertising ad posting was additionally published in the following three magazines in 1954: The Gift in time (January/December), and Working Woman for Petroleum Engineer.
Reproduced both of the original Norman Rockwell advertising art pieces were also displayed as full page color illustrations in Rockwell monographic books: The Adventures of Norman Rockwell by Edwin Corwell Bolly, Madison Square Press, New York, 1954.
Reproduced both of these original Norman Rockwell advertising art pieces were also depicted, listed, described, and documented in Laura Norton Moffat's famous Norman Rockwell Catalogue Raisonné published by the Norman Rockwell Museum.

JOHN HELD JR. (1889–1958)

HISTORIC MANHATTAN ISLAND Associates—
THE EMPIRE STATE BUILDING IN A STOCK BLUE SKY,
Watercolor On Paper, 15" x 22" (38.1 x 55.9), Signed Lower Right & Dated December 9, 1929.

References: The Image Of John Held, Jr. by Alice Connolly & Carl L. Hammond (Director, Archives of American Art) The Stephen Greene Press, Brattleboro, Vermont, 1973.
References: American Humor Illustrated by Susan E. Meyer, Chapter 10 John Held Jr., page 240.
Provenance: The Estate of John Held Jr., Its Collection After John Held Jr.

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Author of The Grand American Lifestyle published worldwide by Abbeville Publishing Group, Hardcover ISBN 0-7892-0401-1

Author of All Aspects - Of The Illustrious American Pie also published by Abbeville Publishing Group, Hardcover ISBN 0-7892-0418-6

Author and Copyright of The Edward Bunn Collection published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888054-13-6

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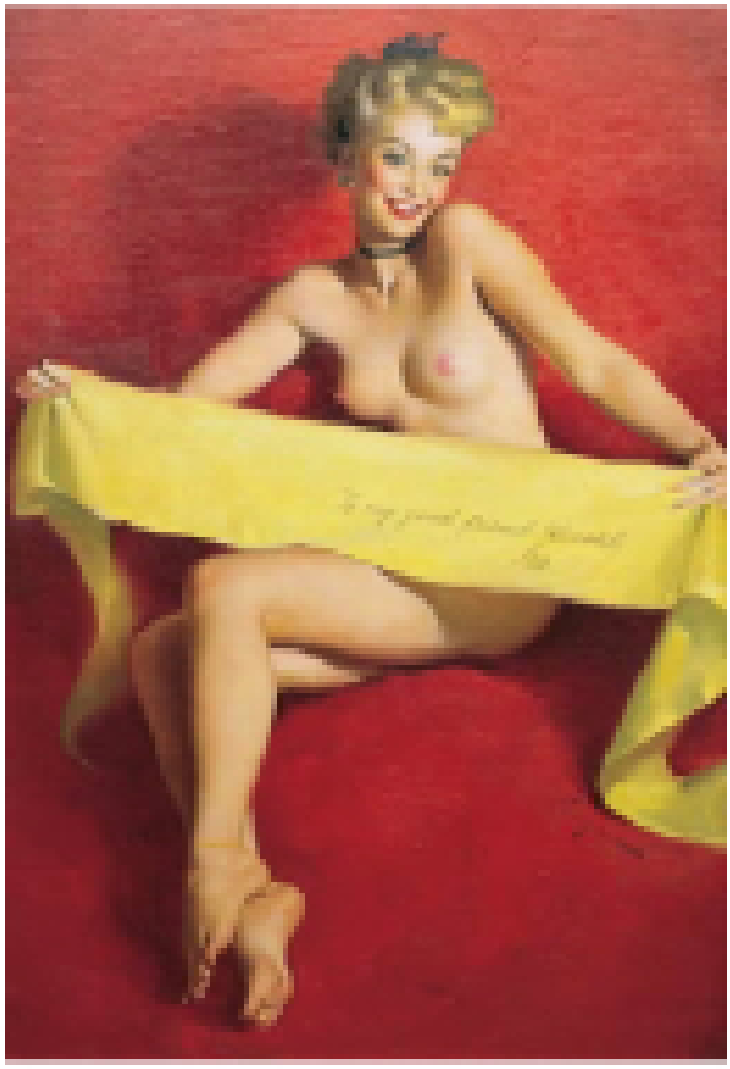
GILLETTE ELVGREN (1914–1980)

THE ARTIST WHO DEFINED THE STANDARD FOR GREAT 20TH CENTURY AMERICAN PINUP & GLAMOUR ART
A GENTLEMEN'S CHOICE—ELVGREN'S BLONDE SEXY GIRL NEXT DOOR—THE ULTIMATE ENTICING CHARMER
ONE OF ONLY SIX ORIGINAL PAINTINGS PUBLISHED BY BROWN & BIGELOW OF A NUDE KNOWN TO EXIST



Inscribed to—
silent movie star
Harold Lloyd

Art Reference Sheet, 14 x 20 Inches, Signed Middle Lower Right and Signed Middle Right in Pencil, Illustration Published "Pin-Up Girl Parade" Booklet

Exhibited Circle of Oil Painting Gallery Exhibit "Northern Nudes", Brooklyn, Redbook, ** circa 1950. The sketch of nude was one of two images used for a period Calendar Back Art of playing cards. The face when opened revealed additional nudes through which the girl's face then appeared and was initially viewed. The following caption was printed adjacent to the opening: "[illegible]" Whether due to blondes, brunettes, pin-ups/nudes, gatefolded nudes and/or ORIGINAL, especially those existing/formerly painted by Gillette Elvgren. And whatever preference you may have in the way of card games we hope your [illegible]

Titles Can You Do Better, Fascinating Figures, 1952.

Reproduced Oil Painting—All the Wonderful Women in Print by Charles G. Martignette and Louis Meisel, Random Hills, 1995, page 109, figure 224

Provenance The Collection of Harold Lloyd, Beverly Hills, California

Note Harold Lloyd, the famous movie star of silent films and also the owner of many glamour photographs—more close personal friend of Gil Elvgren. The artist gave the paintings the vinyl and overlaid this for enhancement of the glitter.

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Author of *Gil Elvgren: All the Wonderful Women in Print* published by Random Hills, Hardcover ISBN 0-679-76018-1

Author and Copyright for Edward Runci Collection published worldwide by Schiffer Publishing, Atglen, Pennsylvania, Hardcover ISBN 0-7643-0124-6

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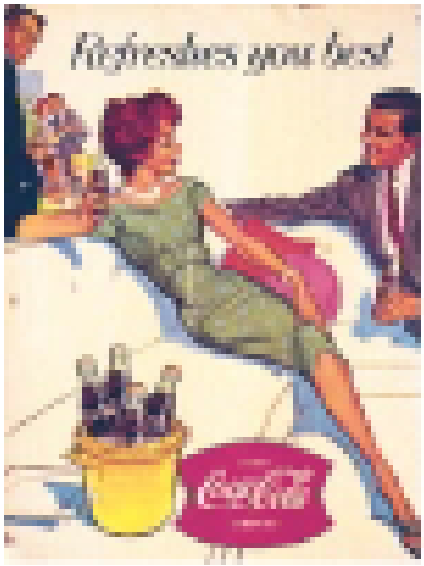
PETER HAWLEY (N/A)

THE COCA-COLA COMPANY'S MOST SUCCESSFUL ADVERTISING CAMPAIGN OF THE 20TH CENTURY
RARE ADVERTISING PAINTINGS THAT EXEMPLIFY THE POSTER BOARD WINDOW AD DISPLAYS OF THE 50'S

COCA-COLA—REFRESHING YOU BEST—THE 1950s



BOTH ORIGINAL PAINTINGS MEASURE 24 x 30 AND THE MATCHING PRINTED POSTERS ARE THE SAME SIZE

Note: Every Coke original artwork is extremely rare and highly sought after by collectors everywhere and the Coca-Cola Co.'s Archives in Atlanta, Georgia, the most recognizable brand in the world, the desirability of Coca-Cola advertising art in the form of the original paintings is almost without comparison.

We own the largest private collection of original Coca-Cola artwork that exists outside of the Coca-Cola Company's Museum and Archives in Atlanta, Georgia. Serious collectors, however, in addition wishing to know more about the Charles Martignette Collection of Original Coca-Cola Art Paintings are invited to make appropriate inquiries.

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Author of *Girl Pilots: Art By Women Aviators From the 1920s to the 1940s* published by Abbeville Publishing, Inc. ISBN 0-7892-0401-1

Author and co-author of *The Edward Runci Collection* published worldwide by Collector's Press, Portland, Oregon, January 1997. ISBN 1-888054-13-6

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GILLETTE ELVGREN (1914–1980)

DID YOU EVER DREAM OF HAVING AN ELVGREN GIRL IN A TRANSPARENT BABY DOLL TOP?
CAN YOU IMAGINE HER IN A PINUP POSE HOLDING A RED DIARY ON BABY BLUE SATIN SHEETS?
SPARKLINGLY SEXY ADORABLE RARE LINGERIE PINUP AND GLAMOUR GIRL OIL ON CANVAS PAINTING

"THINKING OF YOU—1962"

CHARLES G. MARTIGNETTE

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GILLETTE ELVGREN (1914–1980)

HER EYES HAD A MAGIC ALL OF THEIR OWN—THEY SEDUCED THE VIEWER TO BE FAITHFUL TO HER FOREVER
SHE WAS NO ORDINARY GIRL—THIS ONE LEAPED OFF THE CANVAS TO SEDUCE EVEN THE HARDEST OF MEN
PROVOCATIVELY ENTICING—THE PERFECT SEMI-NUDE BARE-BREASTED PIN-UP POSE OIL ON CANVAS PAINTING

"ROXANNE—1960"

ROXANNE
Oil on Canvas, 30in. (h.) Signed lower left. Executed in the mid-to-late 1950s and in the early 1960s and featured **Published** (most likely) by either Colendar Company of Fort Washington or a Calendar Art Print Maker Pin-Up Calendar Girl Editor, Manufacturer Corner, and other advertising specialty products, circa 1960. **Reproduced** Oil Paintings of the Glamorous American Pin-Up by Charles G. Martignette & Louis K. Meisel, Abrams, Publ., Summary, 1976, pages 198, figure 400

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Author of the classic American Pin-Up published worldwide by Abbeville Publishing, hardcover 1982, ISBN 0-89659-277-1

Author of Oil Paintings of the Glamorous American Pin-Up published by Abbeville Publishing, December 1995, ISBN 1-55859-913-3

Author of Vintage Pin-Up Calendar Girls published worldwide by Abbeville Press, Portland, Oregon, January 1997, ISBN 0-7892-0114-8

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ALBERTO VARGAS (1896–1983)

DURING WORLD WAR TWO THE VARGAS GIRL IS CREDITED WITH SAVING A LOT OF AMERICAN LIVES ABROAD
FOR THOSE WHO JOINED THE ARMED SERVICES A VARGAS GIRL WAS ALWAYS CLOSE AT HAND

"THE U.S. AIR FORCE VARGAS GIRL"

EVEN DURING THE PEAK OF THE VARGAS GIRL'S WWII FAME, A GIRL SAVING UP A STORM COULD INSPIRE ONE.

Watercolor & Airbrush on Illustration Board, 14 × 11. Signed lower left. Executed between 1942-1943.

Published Playing Card, one of Diamonds, from the Deck of Playing Cards by Alberto Vargas published 1943 entitled "Valentine's Vargas Girls."

Note: Especially the two types of Vargas Girl images that are most desirable to own as original paintings are those that were the most representative and artistically successful examples of the 1940s & 1950s decades—specifically the Esquire Years (1940 - 1946) and the pin-up & early Playboy Years (1950 - 1959). All but three of the Esquire paintings are in Hearst's extensive collection and two Playboy works are in Playboy's Corporate Art Collection. As a result, a painting like the U.S. Air Force Girl which is visually and emotionally explosive like most of the 40s & 50s era is a striking image & subject is almost impossible to locate on a private collector. My other painting of the same Esquire type of pin-up girl is one of the most historically important and collectible American Pop Culture 'title' and the U.S. Air Force Girl "the best of the best."

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Author of All Vargas: All the Illustrations from the publication by Abbeville Fashion Series, Hardcover ISBN 0-0000-0000-0

Author and Vargas Pin-Up Collector's Guide published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888054-12-6

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ALBERTO VARGAS (1896–1983)

THE ESQUIRE VARGAS GIRL CALENDARS OF WORLD WAR TWO WERE THE MOST IMPORTANT OF HIS CAREER
THIS IS ONE OF ONLY TWO KNOWN VARGAS ESQUIRE CALENDAR GIRL PAINTINGS IN PRIVATE CIRCULATION

"*ESQUIRE* CALENDAR GIRL—DEC. 1946"

ARCHIVE: this ESQUIRE CALENDAR GIRL

Watercolor & airbrush on illustration board, 30 x 22, not signed

Note: None of Mr. Vargas's paintings were hand signed during the 1940's because artists he worked for (Esquire Magazine, the publisher, Mr. David Smart) specifically did require NOT to sign his originals because Esquire wanted to use a mechanical "drop" signature in the printing process. This was particularly unless would change the position and location of the signature to suit the composition he found works on very given image. This policy of not allowing Mr. Vargas to sign his original paintings applied to both his monthly centerfold illustrations (then called "gatefolds") as well as the series of 12 pinup/girls created specifically for the famous "Varga Girl" calendars that Esquire published every year. Of the 71 originals that were published in calendars distributed by Esquire, this painting and one other are the only two original that are privately owned and not owned by Esquire Corporate Collection, which is now owned by and residing at the University of Kansas's Spencer Library. To see the word "rare" in describing the importance of this painting would be an understatement. It is one of only two in the world that are owned by a private collector from the famous and legendary Varga Girl Esquire Calendar series (1941 to 1946).

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Author of *Varga Girls: All the Glamorous Secrets to the pinup Illustrations* published by Abbeville Publishing Group, Hardcover ISBN 0-0000-0000-0

Author and compiler of the Edward Runci Collection published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888054-1-0

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

EARL MORAN (1893–1984)

EARL MORAN MADE HEADLINES IN UNITED STATES NEWSPAPERS & MAGAZINES ALMOST EVERY MONTH
THE ARTIST PAINTED THOUSANDS OF PINUP GIRLS BUT ONLY A HANDFUL OF FINE ART QUALITY NUDES

"GETTING READY FOR THE SHOW—1960"

Oil On Canvas, 24 x 18
Signed lower left (Moran)
Quality Fine Art Nude
Original Painting

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Author of Oil Paintings, Oil On Canvas Reproductions published by Abbeville Publishing Group, Hardcover ISBN 0-7892-0018-6

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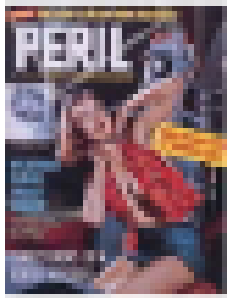

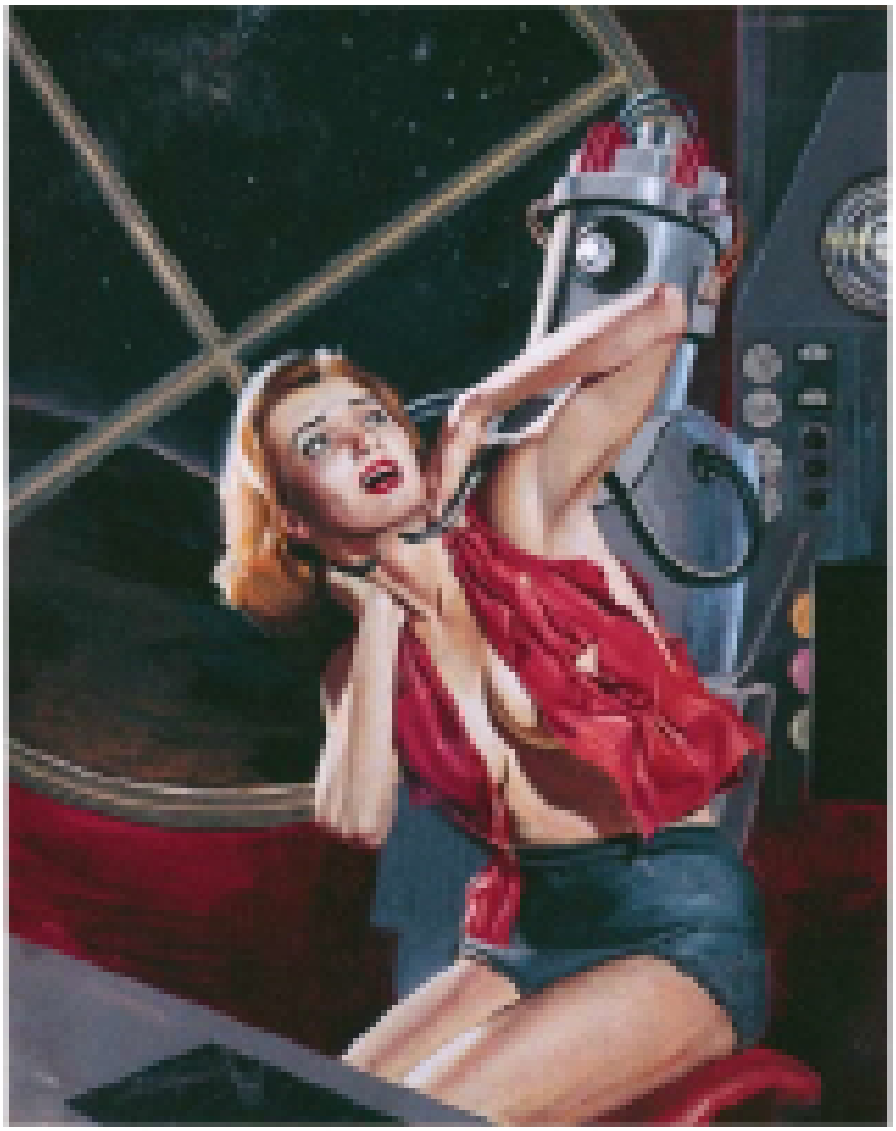

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Author and biographer The Edward Runci Collection published worldwide by Collector's Press, Portland, Oregon, January 1997 ISBN 1-888054-13-6

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"THIS ISLAND EARTH"

Oil On Canvas, 32 x 24
Signed, Inside Left

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Author of All Aspects of the Illustrators Business Practices published by Watson-Guptill Publications, New York, 1979. ISBN 0-8230-0101-0

Author and Biographer of the Edward Borein Collection published exclusively by Northwest Publishing, Inc., Portland, Oregon, January 1991. ISBN 1-56826-116-6

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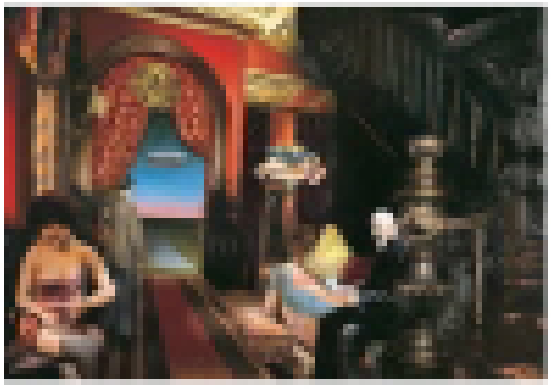
ETERNAL AMBIENCE
Oil On Paper On Masonite,
19 1/2 x 27 1/2, Circa 1991
Published: Guy Johnson
The Great Fantasy Collectors
Signature, 1998, Plate,
Signature page 72, full color
illustration
Exhibited: Louis K. Meisel
Gallery, Soho, New York,
New York, 1992, 1993,
other



THE FORGOTTEN JOURNEY
Oil On Paper On Masonite,
19 1/2 x 27 1/2, Circa 1991
Exhibited: Louis K. Meisel
Gallery, Soho, New York,
New York

**LADIES COOKING—
ART DISCUSSIONS**
Oil On Paper On
Masonite, 19 1/2 x
27 1/2, Circa 1991
Exhibited: Louis K. Meisel
Gallery, Soho, New
York, New York

Note: In addition to the shows mentioned above at Louis K. Meisel Gallery in Soho, New York, Mr. Johnson has also had the following exhibitions:

1966—Contemporary Art Museum, Houston, Texas
1982—Graphics Gallery, Modern Times (Retrospective show)
1979—Solomon, Soho Gallery, New York, "1st Photorealism Show"
1972—New York Cultural Center, "Realism Now"
1973—Galleria Nei Mobile Rinascente, "American Figurative"
1974—Several one-man shows in Copenhagen, Sweden, and Denmark
1976—SAAS International Art Exhibition, Germany
1979, 1982, 1983, 1987—Louis K. Meisel Gallery, New York
1988—OK Harris (Ivan Karp), New York

Note: the johnson's first ever monograph art book was published in 1998 by Editions Flamarch, Forewarded by Jane Peters art authority who has already published more than twelve major art titles. The book also had an introductory review by Louis K. Meisel, Mr. Johnson has had his art reviewed by and been the subject of in-depth articles appearing in the New Yorker magazine in 1972, the New York Times in 1974, Omni Magazine in 1984, Penthouse Magazine in 1984, and in Meisel's Magazine in 1986 / 1987

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Author of Oil Painters of America Portfolio published by Greenwich Workshop Publishing, Shelton, USA ISBN 1-56138-141-0

Author and biographer for Edward Betts Collection published worldwide by Collector's Press, Portland, Oregon, January 1997, ISBN 1-888054-13-6

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Original illustration for Coca-Cola advertising campaign. Mexico (1957) image courtesy of the Illustration House

Jack Potter: A Teaching Legacy

by Michael Newton

My memories of illustrator Jack Potter (1917–2015) stretch back to my days as a student at the School of Visual Arts in New York City. I looked forward to those Thursday evenings back then, going upstairs to Jack's class on fashion illustration. Upon arrival, we always knew that there would be a fashionable model—male or female—ready and waiting for us to execute them on our choice of newsprint paper using a felt-tipped grease pencil or a stick of charcoal. The exercise was a common requirement in the work-in-work sessions of his class, along with, at times, experimenting in watercolors, pastels or acrylics.

Just to back up a bit, Jack Potter was one of the prominent illustrators of his time in the late 1950s and early '60s. His artistic philosophy was that all drawings should be done directly from life. While the photo-based aesthetic of the "New-girl" era was in vogue at that time, the personality of his line-work gave his renderings a unique kind of character and originality. His stylized features and flat shapes created artistic and mindful—yet still traditional—look that garnered a strong demand for his work in those days.

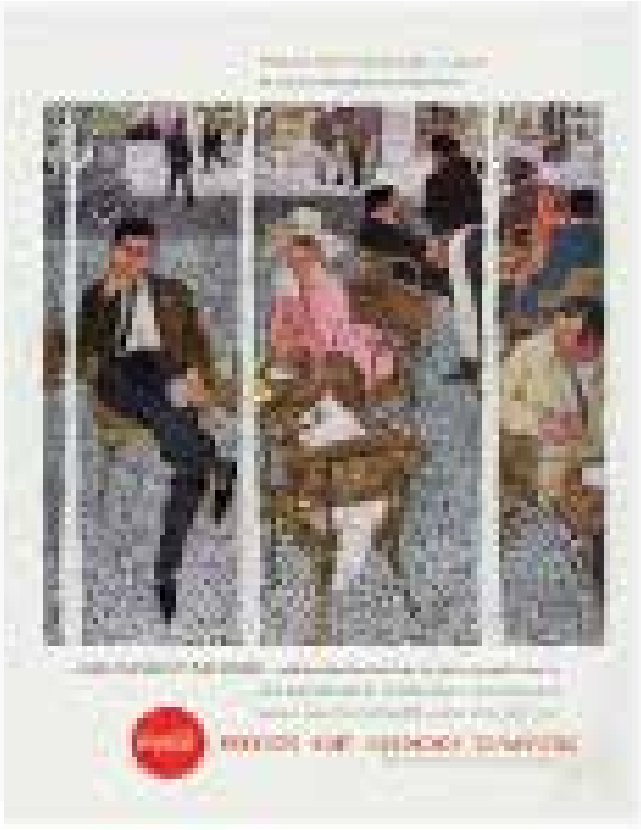
As his students, I often asked Jack of his opinions on a wide range of topics related to the subject of illustration and art in general. As mentioned, Jack's artistic approach was always in contact with life, and one day I asked him about how he executed assignments for his clients. He answered that when he had a job, the last day of work would consist of him calling over all the models he planned to use to his apartment studio. From there, Jack sketched the models as they were arranged in various poses, wearing wardrobe pieces. At the end of the day after the models left, Jack would develop his entire compositions and illustrations based upon these reference drawings. If his background or setting required a specific location that was unavailable, only then would he utilize bits of scrap reference in order to complete the scene. Finally, once the entire composition was drawn out completely in line, he would then proceed to add washes, gouache, acrylics, or whatever the desired medium of color would be over or into the finished line work.

PROFESSIONAL CAREER

Jack got his start in the world of professional illustration following his graduation from The California Art Center School of Design in 1940, arriving in New York City shortly thereafter. He would stay there for almost a year-and-a-half, after which he returned back to California to try his hand at teaching, assuming a position at the Art Center. He would remain there for three years before finally making the move back to New York. It was then that he resumed his active career in illustration, which ran from 1951 to the end of 1965.

The most popular ad campaign that Jack had ever worked on was without question the Coca-Cola series from 1957. To this day it is probably the most visible sample of his work, as his illustrations could be found on the back covers of *Life* and *Look* magazines throughout that year. The ad campaign—which centered around the depictions of various beauty and vacation getaway spots from around the world, all of people drinking Coca-Cola—required that Jack ship out boats to exotic ports of places such as Paris, India and Hawaii, with 19 images in the entire assignment.

When I started collecting these old covers for myself and asked Jack for more information about them, he pointed out that his illustration of Baden-Baden was likely one of the ones that I did not have. The reason for this was that the circulation on these particular issues was not as high as with some of the others, so it was a bit harder to come by. Interestingly, in 2012 one of the original illustrations from the series surfaced at Walt Reed's Illustration Gallery in Mill Valley, California. The "Diamond Head" piece from Hawaii's 1957 *Look* ad was known enough to have the opportunity to actually see it and hold it in my hands.

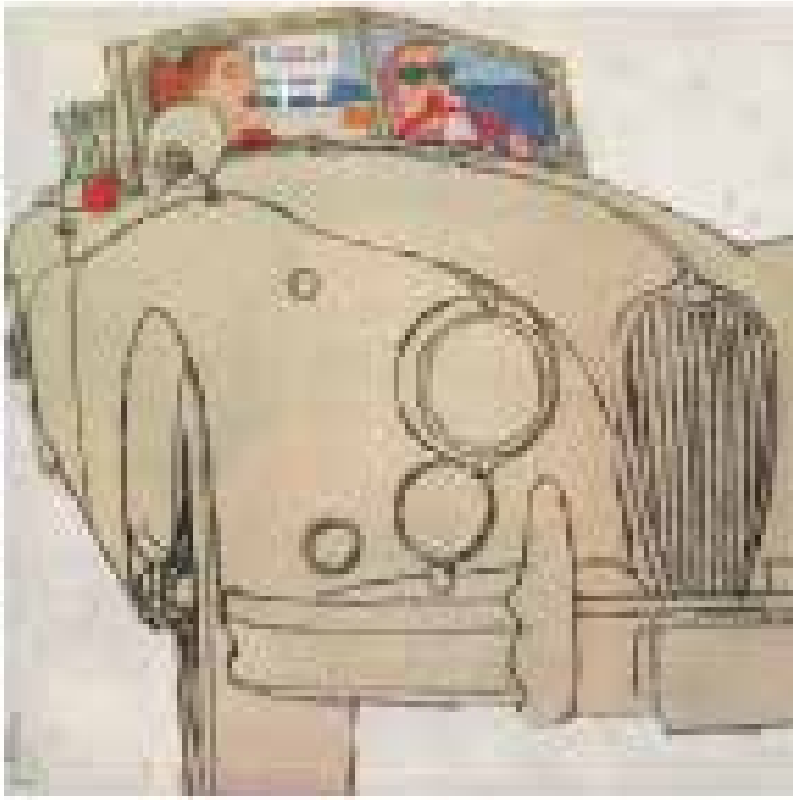


Alcune images from Polish's Coca-Cola advertising campaign, circa 1957 to 1959

One of Jack's Coca-Cola ads, the one of Santa actually appears in *Illustration 51*, the very first of the Society of Illustrators' annuals, 1955. It is a brilliant piece of action writing in a wicked charcoal line that tells with a chic, fashionable lady with a wide-brimmed hat striding to the left, and a white dog and people walking down the street in the background. The entire composition is beautifully framed up and framed by three trees that divide up the scene so it all is in pastels.

Jack's work in commercial illustration also included assignments for the fictional stories in many women's magazines such as *Ladies' Home Journal*, *McCall's*, *Redbook*, *Good Housekeeping*, *Woman's Home Companion*, and *Cosmopolitan*. In *Illustration 51*, there is a piece that Jack did depicting two girls driving to Lake Ida, California for a story called "How to Be a Woman of the World" that appeared in *McCall's* in February 1958. Of particular note is that the whole car is drawn in tan, with the figures rendered in grayscale. In another story illustration, from "The Holiday" in the September 1960 issue of *McCall's*, a handsomely dressed man storms a doorway while an elegant woman with a scarf and sunglasses behind her dresses to exit. Jack rendered this piece in a more painterly type of style.

Additionally, for one of the *Ladies' Home Journal* assignments—one that appeared in the magazine's August 1960 issue—Jack did on-the-spot drawings of actress Carol Burnett, Eddie Cantor, Jackie Robinson, Lionel Barrymore,



Glen Rounds for *McCall's*, February 1960

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ACT 1: AT HOME

Illustrations of Daniel Powter (left) and Rachel Bilson (right) for Act 1: At Home" The Ladies' Home Journal, August 2008

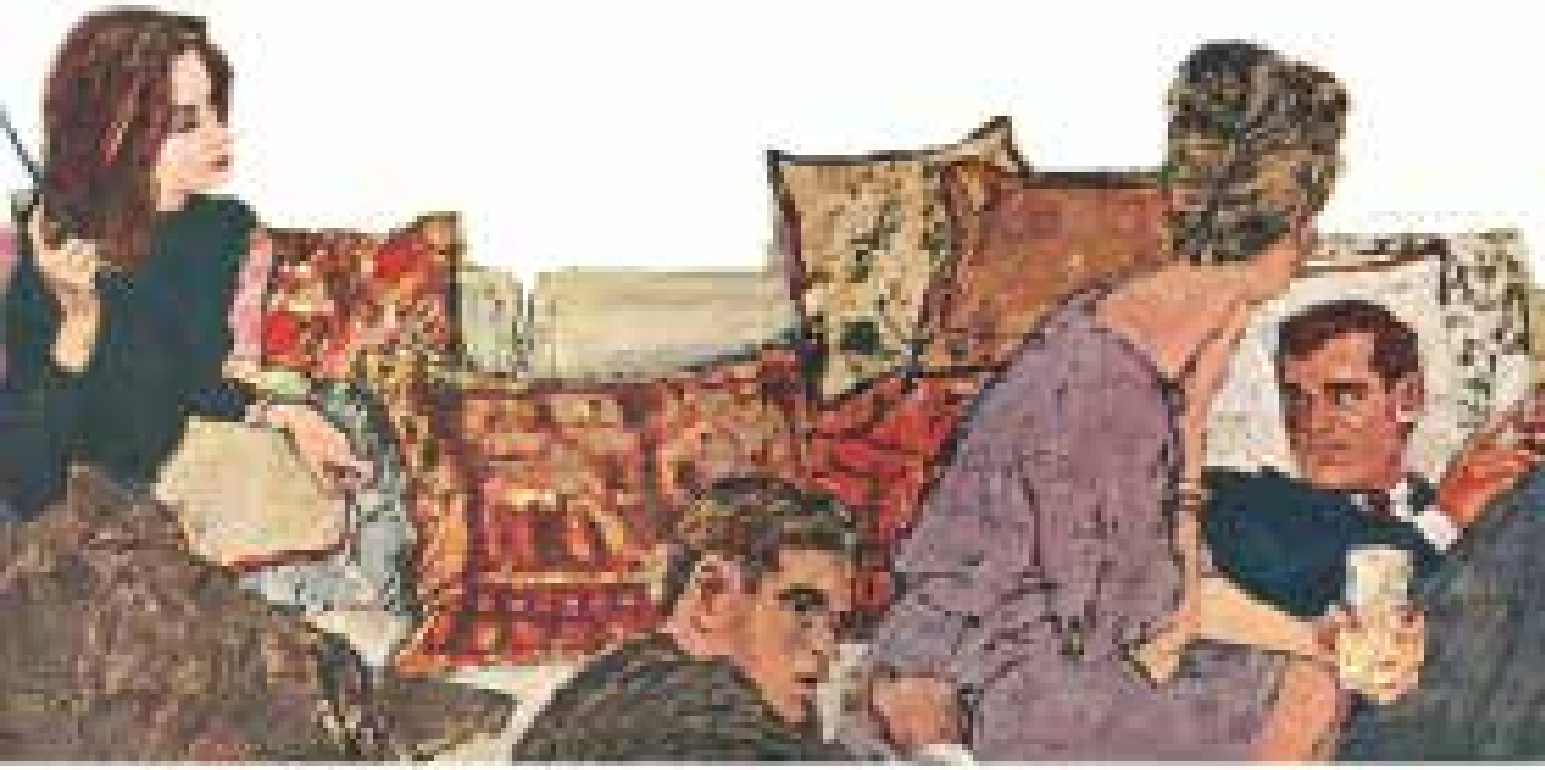


Illustration for "Start Over Home Tour," Redbook, June 2008

Illustration for "Boys Grow Up Scratched," Redbook, January 1956

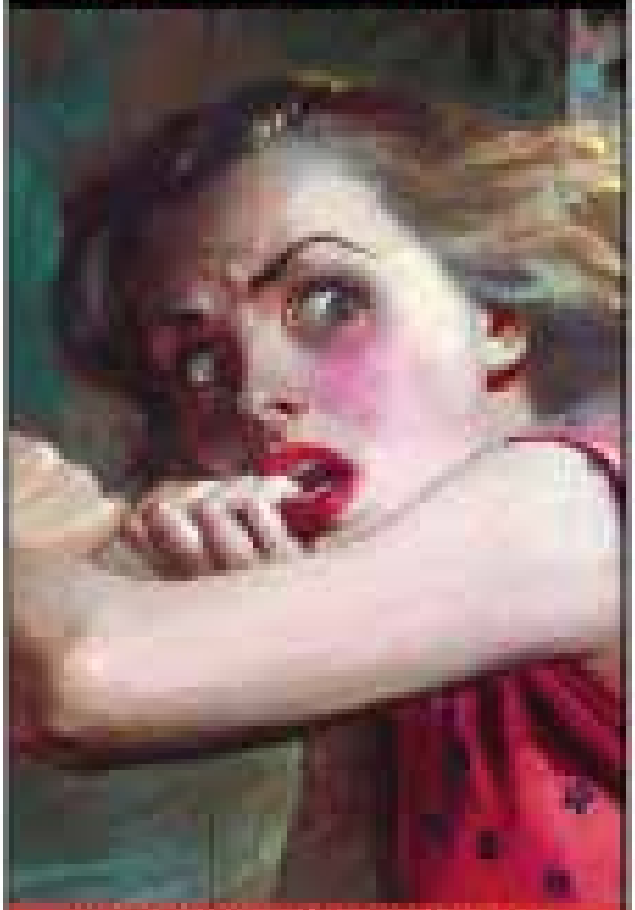
Sandy Dominy, and Barbara Stoddard. The former was titled "Art I," and each of the drawings was done on location in the entrance lobby. The original premise of Barbara Stoddard, in fact, can now be found hanging upstairs in the members' dining room of the Society of Illustrators in New York City.

For Redbook, there are two pieces that Jack did for the publication that stick out in my mind. "Boys Grow Up Scratched" is a charming illustration from January 1956 depicting a young boy trying to build a rocket ship out of bicycle wheels and other spare parts with his dog keeping him company. Likewise, "Don't Ever Recruit Your" from June 1961 portrays two young men and two young women in dress (is something we were used to seeing at one of the group's apartments, probably after a double date. Both of these were digital illustrations appeared in Redbook in 1956.

When asked about the level of pay he received for young work for these publications, Jack responded that he used to get around $2,000 for a spread that would accompany a fiction piece back in the '50s and '60s. Another prominent client of Jack's was Northrop Aviation, for whom he did some marvelous work for their travel campaign that appeared in the pages of Aviation for 1960s. Boats during those years. Jack was represented by Willard Seymour and Bobbie to Lavery, and both firms made sure that the illustrators received top dollar for his work with these high-end clients.

There was a line of cutting-edge fashion paintings that Jack did for a company called L.S. Ayres. The ads ran twice a year in the pages of Vogue and Harper's Bazaar between the years of 1959 and 1962, and the paintings were of tall,

STREAMLINE ILLUSTRATIONS



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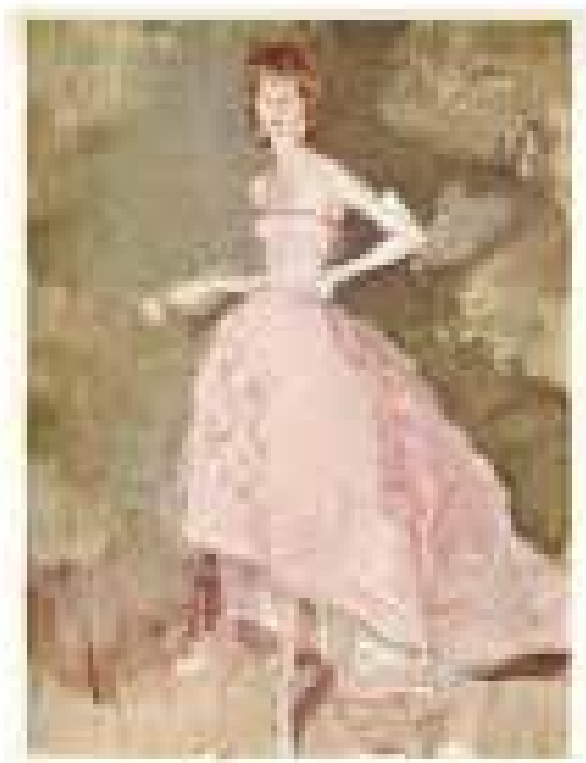


sophisticated figures drawn in a style reminiscent of Hogarth, Carl Barks and Jack Davis.

JACK POTTER TEACHES A SEMINAR

My greatest memories of Jack are, of course, related to my experiences of having him as my instructor many ago. I knew all along he wanted his students to develop an eye for compositional visual relationships and the tension of one element in relation to another. Through cues and suggestions in form and shape, Jack would shape and reshape each exercise and progress to have the student re-draw the figures in an interactive composition and situation. He believed as illustrators that we would have to illustrate figures doing things in a given situation in order to communicate a story. Therefore, learning should start as soon as possible in developing a sense of overlapping forms as well as using depth, texture, and mass in a drawing.

Another exercise he would have us do as students was to set up a still life composed of things from around the room, all stacked up from the smallest at the top to the largest at the bottom. The rule of this was that we had to start at the top and draw the shape of each object all the way down to the table and then down to the floor. This made us aware of the relationship of one form to another, and the shapes of spaces in between. This developed our sense of using negative space to design and define relationships between one element to another. It also helped us to develop our sensitivity to the emotional content of each line.

There was one day in class where I was drawing a model that Jack stopped and noticed that something I was doing was wrong. He sat down at my board, pulled out his charcoal pencil, and with immediate conviction he began giving me instructions as he drew. "You should draw like this (a circle)... or this (a square), or this (a triangle)," he said. "You're drawing a shirt and this is a shirt. Bumps! Bumps! Bumps! This makes me feel like I'm eating a marbled steak!" Then, he simply got up and walked away. While I was a little taken aback by this, it wasn't until he brought it to my attention that I noticed that instead of using contour line to define the structure underneath the clothes of my model, I was just rendering the shapes that the clothes made on the surface. I learned from Jack that it was the confidence in line and shape that brought conviction to a drawing, not just an indication of the surface forms with a weaker and more sophisticated line.

Jack Potter's class was also known for the instructor's infamous "wall critique" sessions at our week-to-week lecture/demonstration class. The morning would always start with a group discussion, and then Jack would critique all of the students' work, one at a time. His approach to this would be to examine and point out the weaknesses in our drawings individually. Jack would do what he called a "diagram" drawing of the contrast relations to what he felt wasn't working in our drawings. These drawings were rather abstract and not worth saving as a memento sheet, but he always wanted us to buy large pieces of soft charcoal pencil with a thick lead, black line. His skill

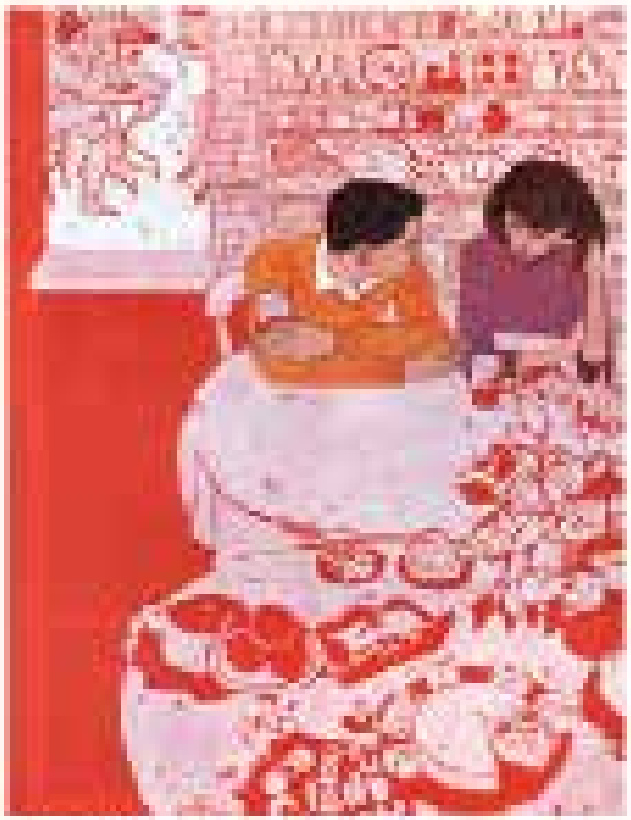
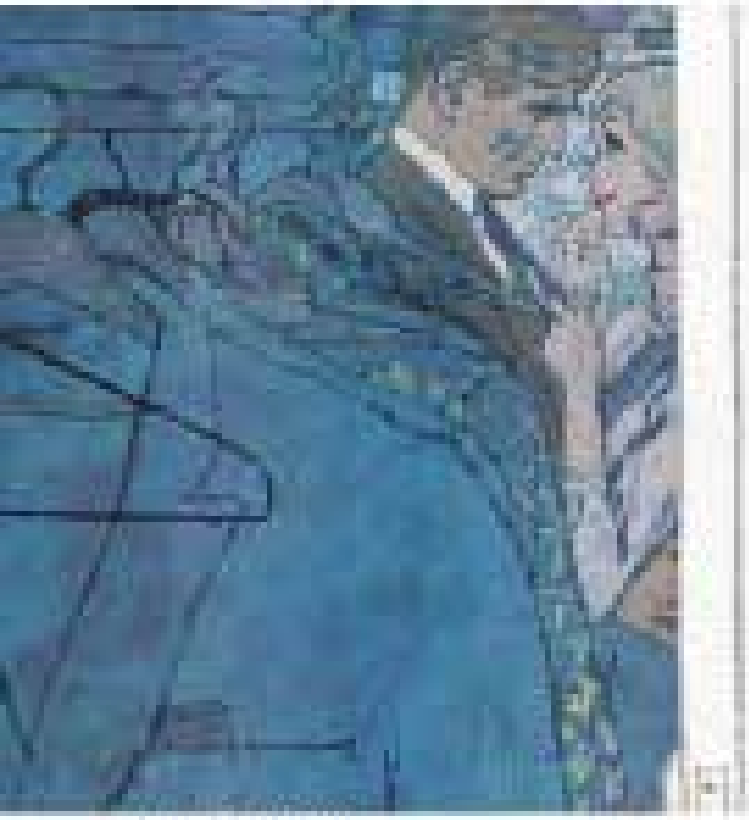


Illustration for Women's Home Companion, 1936

Story illustration, circa 1940s



Story illustration, circa 1940s

Story illustration, circa 1940s

and courses with him was spectacular. He could chisel out the shape of what he was drawing in its purest form. I used to watch him vary the line thickness just enough to convey weight, mass and movement, while at the same time express style, sensitivity, and sophistication just by using the line.

There was one particularly candid moment I remember from the time that I studied under Jack. It came one morning after class when Jack was taking down some drawings and cleaning up after the students. I asked a question, which led Jack to talk about the days of his career in the field of illustration. "Look, I had the money and I had the time," he explained. "But after a while, it just all began to be too much. I was working practically all the time, and it got to the point where I just couldn't take it anymore. I was so fed up and frustrated with illustration—so happy to—that one summer during one of my yearly trips to Holland, I took all of my originals with me over there and I just gave them away."

He continued, "In fact, the only art that I do these days are some small watercolor sketches and studies that I do for myself when I'm in Holland during the summers. Actually, the only thing that I have left from my illustration days are my portfolios with tear sheets in and about everything I've ever done. These days, I have no headaches, no pressure, the only thing that I have to do is set up the model for class and teach you students."

In the December 1964 issue of American Artist magazine, Jack, then aged 39, recited not to an interview conducted by Tucson artist and school of Visual Arts co-founder Burne Hogarth) some of his thoughts on teaching. "The people who come to me must be people first, then students of people—then art students. As people they will find out. They must learn to see themselves the way they know the people they are. That will make them artists, not imitators or parrots."

There was one day about four years after I graduated that I went again to visit Jack in the area near the school. It was a day when I had some extra time on my hands, and I knew that a few of my old instructors were still there, including Jack. In fact, his was the first class I stopped in, where a patient group of students was in the middle of a session drawing a male model. Jack waved for me to come in, and he asked if I felt like sitting in and drawing as well. So I found a spot in the circle of the class, since I was in a big hurry at my current job where I had to make money. Both my art Jack could see that I had not brought any supplies with me, so he provided me with a grease pencil and a few sheets of drawing paper.

During the break, I tried to talk to Jack about some of his old jobs, as well as some of his old war stories that I had come across in my collecting endeavors. I then tried to fill him up on all the work I'd done since we last saw each other. I remember telling him about my first job in the field, working for Marvel Comics, and how I had been assigned to ink the pencils of Jack Kirby. I told him that I was very much a fan of Kirby's work, and that I was very much enjoying the experience. Jack looked at me and let me know that I "wasn't quite getting it

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Advertisement for Fuller Fabrics, circa 1950s

Advertisement for Fuller Fabrics, circa 1950s

Advertisement for Marlboro, circa 1950s

Advertisement for LOVE, circa 1950s

A wonderful example of Peter's wonderful line and expressive draftsmanship

all was lost" by bringing in his old tools and creating a drawing live. He eventually drew a few sketches for me after the break. His luck had always been worse than his brain, and the best part of the experience was that he signed the sketches as he usually never could against any of his drawings from class.

THE LEGACY OF JACK POTTER

I eventually lost touch with Jack, having last seen him in person on February 2, 1999. Several years ago, though, I was sent a packet of alumni information from the School of Visual Arts. While perusing the literature, my eye caught a line that contained something about the "Jack Potter Memorial Scholarship Fund." After some investigation, I discovered that my former teacher had passed away of chronic ailments on September 14, 2003 at the age of 74.

The legacy of Jack Potter in the illustration community is profound and wide reaching. His career as a teacher stretched from West Coast as part of the faculty at Art Center School of Design in California in early 1950s to his most populist era on the East Coast in 1961 at New York's School of Visual Arts. Many other prominent and well-known artists and illustrators have all contributed to articles and testimonials of their connection studying under Jack. Illustrators and comic book artists Sal Amendola, Roy Anderson, Jim Endicott, John Gnadinger, Joseph Orr, Mike Ploog, Mitchell Hooks, Rich Lasala, Charles Lilly, Jolin Shapiro, and Bern Wrightson all spoken of being influenced by Jack's instructions.

Jack's passing represents the final closing chapter of the original guard of illustration teachers. He was part of a staple legacy of instructors who taught at the School of Visual Arts for many years who have now sadly all passed on. Just some of the names on this great list include Burne Hogarth, Gilbert Tauss, Robert Weaver, and, most recently, the great Will Eisner. What these passings also represent is the fading of an era in American illustration where draftsmanship, humanism, and narrative content were paramount. As Silas Rhodes, owner and founder of The School of Visual Arts wrote in his commentary in the *Society of Illustrators Journal* #5 following Jack's death: "The likes of Jack Potter we'll never see again." ✱

—by Mike Mavrou, © 2006

My author thanks to those alumni mentioned as well as Walt and Roger Reed at the Reference Library for their kindness, friendship, and support; many of the original four alumni issues of the *Artist* are scans from the Illustration Master archives, and we thank Steve for that kind courtesy and generosity in supplying us with these materials. Thanks also to Dan Zeltzer, who graciously supplied us with scans of two drawings from his collection.

BY REID STEWART AUSTIN

Alberto and I and The *Playboy* Pubic Wars

IT WAS MAY, 1965. Such [illegible] Only [illegible] I was quitting. I'd even gone up to the new *Playboy* offices with my boss, art Paul Browning. I'd selected office space I'd never occupy. After six years (he was a BIG DEAL [illegible]) terrifying—leaving the best job I'd ever had, and I couldn't tell a soul until everything was set with the rental operation. I'd decided to go solo in Fort Lauderdale.

The real truth (besides a spot of [illegible]) was quitting up my position as Alberto Vargas's art director—a job and honor I took very seriously. The night before I planned to tell Art about my decision to quit, I [illegible] quite literally, that after I went through the whole difficult painting routine for [illegible] he [illegible] squinted and said, "It looks okay to Florida." A question he would repeat literally when I actually told him that morning. It was weird.

I then rushed ahead with the [illegible] to my monograph work (not to continue working with Alberto [illegible] once [illegible]—he is [illegible]. I'm a new hire in Florida. So, they want it—and I get a nice [illegible]. I would have done it for nothing, but that monthly [illegible] paycheck [illegible].

Alberto would [illegible] a period of months [illegible] and [illegible] drawings (The [illegible] Studio) which I would [illegible] or [illegible] as necessary to avoid [illegible] "airbrushed" from month to month.

Living in laid-back South Florida, struggling with the day-to-day [illegible] of the retail business, I would occasionally fall out of *Playboy* step. By 1970 I was out of [illegible] in the "Pubic Wars" then [illegible] America. I was [illegible].

On my annual Chicago meeting to go over the Vargas [illegible] with Art, we [illegible] was going to [illegible] a not unexpected [illegible]—covering up her crotch. I suggested that her fingers [illegible] could be the [illegible] her hands plunged into the pockets could easily [illegible] be made to cover the offending area. It was now midnight at the press and I was a bit groggy with [illegible] Art finally [illegible] with a knowing smile, "You know what? Let's leave it exposed." [illegible]

Original illustration for *Playboy* May 1970 issue. © Copyright The Estate of Alberto Vargas, courtesy of Museum Vargas

Original illustration for Playboy, November, 1974. Image © Copyright the Estate of Ron Harper, courtesy of Brenda Harper.

They say persistence will overcome the strongest resistance, and Alberto. Though willing to indulge the Public Pubis...everyone must draw the line somewhere. Pubic hair was an aesthetic Alberto had never wished to exhibit in public, nor fully involved in private. It was a work in progress' as he spoke.

A last observation apropos Playboy/Pubic or Not Pubic... As stated, it was the invention and the competition (Hustler and Penthouse respectively) who started—randomly was not the word—Showdowns, somehow, that culminated in "anatomical" excesses (see right). Arthur eventually confided how the initial lack of both nipple and pubic hair—"A genie left in a strong sea breeze, and we're depicted as caricatures to the exclusion of nipple and/or pubic hair! We are past the day when the reader will tolerate nipple in his mind when we don't show it." (I thought it pretty wild as was Harlan never asked it would be cool...)

—By Scott Antonucci, January 15, 2004

The author wishes to thank Brenda Harper for her assistance in researching this article, and for her help.

Original illustration for Playboy, November, 1974. Image © Copyright the Estate of Ron Harper, courtesy of Brenda Harper.

The National Biscuit Company's

UNEEDA BISCUIT BOY

Rediscovering an Icon of American Advertising

by Daniel Zimmer

It has come to my attention that the original artwork for "The Uneeda Biscuit Boy" will soon be placed into auction, and will be available for sale to the general public. While this painting has not officially been "lost"—it has been hanging in the Nabisco corporate offices for decades and most recently has been in the possession of one of the retired officers of the company—I think it is an interesting opportunity to revisit the history of this painting, one of the most important and recognizable symbols in the pantheon of legendary character trademarks.

THE ORIGIN OF THE "UNEEDA BISCUIT"

During the 1890s every town or city in America contained dozens of small local bakeries. Over time these many small bakeries began to consolidate, and by the 1890s there were three very large companies producing most of the baked goods in the country: New York Biscuit, American Biscuit, and United States Baking. In 1898, a clever former Chicago journalist Adolphus Green managed to convince the big three to join forces and to work as a single unit to dominate the market. In its first year the new National Biscuit Company owned 70 percent of all the bakeries in America.

Adolphus Green's next desire was to differentiate The National Biscuit Company's products from the competition. A cracker is a cracker, but a NABISCO cracker needed to be something special. The first step in creating a special product was to create a special name and Green came up with a long list of possibilities: Bokus, Knickbix, Nobbies, Toms, Parsnips. He took his list to the N.W. Ayer & Son advertising agency and showed it to his account representative Henry N. McKinney. McKinney was not impressed.

He drew up his own list of names: Hero Cracker, Take Cracker, Eat Cracker, Water Cracker, Uneeda Cracker and a number of others. Green favored "Uneeda Cracker" but he thought that it lacked class. The British referred to crackers as "biscuits," and so "Uneeda Biscuit" is created.

Having determined a suitable name, the next step was to develop a unique package for their product.

At the turn of the century, crackers and biscuits were sold in retailers in large barrels, which were then sorted out by grocers to consumers in paper bags. The form of distribution did nothing to protect biscuits from moisture, and consequently left consumers with stale and soggy crackers. Green and his staff developed a unique packaging method for crackers and baked goods that featured a moisture proof "In-er-Seal" waxed paper liner. Their innovation revolutionized the cracker and biscuit business, allowing the company to preserve the freshness of its goods for an extended period of time, and to keep the biscuits crisp and flavorful. We take it for granted today, but there was a dramatic improvement.

The first cracker issued by the company using the new packaging process was the "Uneeda Biscuit," and to introduce their new product they embarked upon an extraordinary million dollar national advertising campaign. The boy in the yellow slicker was the trademark of the entire campaign, and in 1900 alone he helped to sell over 100 million boxes of crackers.

THE "SLICKER BOY"

N.W. Ayer and Son developed the design for the "Slicker Boy" and the image was painted and signed in the lower right by Frederic Stanley, a staff artist in the advertising department of the National Biscuit Company. It is interesting to note that

"The Uneeda Biscuit Boy" symbolizes a variety of National Biscuit Company products in these three advertising display cards, circa 1920s.

this image is the very painting commissioned for the campaign, and that the same painting was used for all later advertising and packaging purposes during the past 100 odd years, and it is still in use today. The Uneeda Biscuit kid has been a holding to the reproduction a second part of the painting, but a contemporary overlay. This allowed the advertising department the flexibility to produce promotional displays featuring the "Uneeda Boy" holding one of the company's hundreds of related goods and products. Another interesting aspect of this story is that the wooden frame featuring the painting was actually found in a second-hand store in one of the company's many early western cities that moved boxes of packaged goods to their stores. Nothing went to waste in the National system!

THE ORIGINAL BISCUIT BOY, GORDON STILLS

Accompanying the painting in the auction is a fascinating folder of archival material relating to the history of the Uneeda Boy. Most are unpublished—and were it not for the information revealed in these files we would be unaware as well—that the image of the "Uneeda Boy" was based on a real person. In fact, the contract, company documents and photographs accompanying the painting not only identify the boy, but provide a great deal of additional information that otherwise might never be known. The boy's name was Gordon Stills, and in 1989 he was the first and only survivor of an advertising agency executive working on the campaign at the time. Stills, a native of Philadelphia, was photographed at 1989 wearing a suit coat, but still bears

while holding a package of frozen meats, nearly as he appears in the painting. He initially received $100 for the project, a considerable sum at the time. The photograph taken was then used to create the painting of the famous Uncola Rascal Boy advertising symbol. Included with the artwork is a period photographic print of Stills posing as the "Uncola Rascal Boy" as well as a number of legal documents. Among documents, most but not all in the form of copyright relating to the trademark of the "Uncola Boy" by the National Biscuit Company. When Stills posed for the photograph, neither he nor the family had any idea that at a few short years his image would become the most well-known advertising symbol in the world, and through his name would not be known, he would become one of the most famous people in the world. In 1937 the Uncola Rascal Boy trademark was renewed and an accompanying document signed by Stills details the history of his involvement and interest. In 1948, however, the company requested his cooperation for legal reasons once again, as they were required by law to renew the copyright for the advertising art every twenty-one years and to do so as required by the then-newly enacted federal trademark guidelines passed in July 1947. The new guidelines required the consent of an individual in the image of a still living person was to be registered as a trademark. Mr. Stills, at this point a grand man and in very poor health, was no longer so cooperative. In 1948 Gordon Stills felt that he was cheated by the company and not adequately compensated for the use of his image. He wanted compensation. A series of letters from 1941 reveals that he refused to agree to most terms following the company to register his image as a company trademark unless he received more money from them. Internal company correspondence is naturally very concerned with the issue of money. The Philadelphia-area representative dispatched to meet with Stills wanted to come to terms but Mr. Stills was not able to communicate what would make him happy. Subsequent correspondence to Gordon Stills from the NBC legal department tries to build him and suggests that his previous consent was really sufficient to establish his current consent, and that they would appreciate and expect his cooperation. The National Biscuit Company legal department does not offer any financial incentive to Stills this second time. It appears that Stills passed away very soon after without the issue ever being resolved. ■

Gordon Stills, circa 1940.

The author wishes to thank Robert Allen and Robert Edwards Hayden for providing the images and information used in this article. To learn more about the forthcoming auction, visit www.HakeAuctions.com.

Assouline Publishing is pleased to announce the publication of

FRANKLIN BOOTH: AMERICAN ILLUSTRATOR

The highly influential Franklin Booth is acknowledged as a genius of pen, ink, and brush. This new collection of his work beautifully displays his meticulous and jaw-dropping "cross-hatched" style and includes nearly twelve-seven color illustrations.

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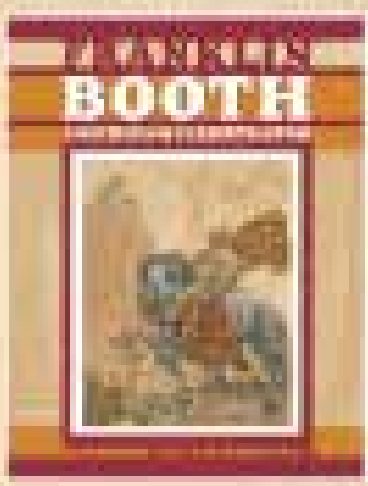
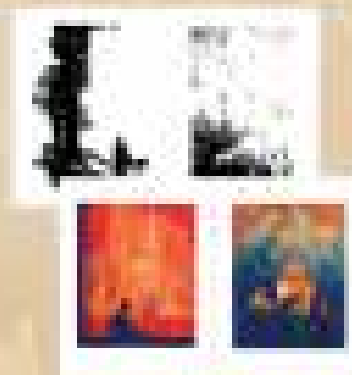




ASSOULINE

New and Notable:

JAMES BAMA: AMERICAN REALIST

BY BRIAN M. KANE
208 PAGES, FULL COLOR
$34.95 HARDCOVER
STUDIO VISUAL ARTS, 2008

The illustrious art of James Bama has now been collected into this impressive 160-page full-color hardcover volume. James Bama, American Realist is the first book to span his entire career, with examples of his magazine illustrations, paperback book covers, and advertising artwork. Chapters examine his work in pop culture, historic western fiction, adventure and western genres, concluding with his most recent fine art endeavors.

During his career Bama's art graced many memorable pop culture paperback book covers. Among his most notable works are the 61 cover paintings for Bantam's Doc Savage adventure series, all of which are contained within.

This volume features a detailed biography exploring his noteworthy and unique career. Insightful quotes by Bama accompany many pieces, in addition, testimonials by leading artists, writers, and historians are contained throughout.

Written and designed by Brian M. Kane in cooperation with Mr. Bama. Introduction by Harlan Ellison, foreword by Joe Lansdale. Over 300 illustrations are featured, of which more than 80 are from the original art. Other Bama-related paintings of family and modeling shoots are contained within. The deluxe hardbound edition is limited to 1000 signed and numbered copies, comes in a slipcase, and includes a professional quality one-hour long documentary film on the artist on DVD, produced and directed by film maker Paul Gilbert.

THE ART OF PLAYBOY'S ELDON DEDINI

BY ELDON DEDINI
231 PAGES, FULL COLOR
$49.95 HARDCOVER
FANTAGRAPHICS, 2008

For over 40 years, Eldon Dedini has been one of Playboy's most recognizable full-page gag cartoonists. He created over 1200 cartoons for Playboy from 1959 to 2005. With a seasoned cartoonist's technique that he deepens a broad range of subjects—from East and West Coast culture and suburban adultery to classical European erotic prints...Dedini's most powerful cartoons rely on mythology and legend, evoking a bawdy, usually libertine paradise that leaves us eager begging over the dragon's long after the gag registers. The Art of Playboy's Eldon Dedini is the first retrospective collection of his work and gathers in one volume the most sophisticated, elegant—and funny—gag panels of the past six decades.

Dedini was named best magazine cartoonist by the National Cartoonists Society in 1958, 1961, 1964, and 1968.

THE FAMOUS MONSTER MOVIE ART OF BASIL GOGOS

EDITED BY [illegible]
240 PAGES, FULL COLOR
$49.95 SOFTCOVER / $59.95 HARDCOVER
[illegible]

In many fans of classic horror movies, the name Basil Gogos is as familiar to that of Boris Karloff, Bela Lugosi or Vincent Price. Gogos' paintings are as iconic as the subjects.

The Famous Monster Movie Art of Basil Gogos is a celebration of the career of this acknowledged master of film monster portrait art. This long-overdue retrospective features high-quality reproductions of many of his most famous paintings as well as many previously unpublished paintings and drawings of classic film creatures and actors. Gogos' early work in movie adventure magazine and paperback book art is examined as well as his works in movie posters and other areas. An in-depth, career-spanning interview with the artist accompanies the illustrations and tributes by other artists and film professionals inspired by Gogos' powerful images. The book also features an introduction by rock star, movie director and horror collector Rob Zombie.

CARTOON MODERN

BY [illegible]
[illegible] PAGES, FULL COLOR
$[illegible] HARDCOVER
[illegible], 2008

Between the classic films of Walt Disney in the 1940s and the televised cartoon revolution of the 1960s was a critical period in the history of animation. Amid stacks of the influential American illustrated magazines and Continental style, charts the evolution of the cartoon style in animation, which largely abandoned the "Gothic" aesthetic for cleaner graphics and more abstract approach. Abundantly found in commercials, industrial and educational films, toy and opus entertainment, and more, this quickly popular cartoon modernism shared much with the painting and graphic design movements of the era. Showcasing hundreds of rare and forgotten examples, model sheets, cels, and film stills, Cartoon Modern is a thoroughly researched, eye-popping, and delightful account of a vital decade of animation design.

WALLY'S WORLD: THE BRILLIANT LIFE & TRAGIC DEATH OF WALLY WOOD

BY [illegible]
[illegible] PAGES, [illegible]
$[illegible] HARDCOVER
[illegible], 2008

Wally's World opens in Hollywood's eighties, 1981, in a world world of partying parties and drug addicts, with a cameo by one classic

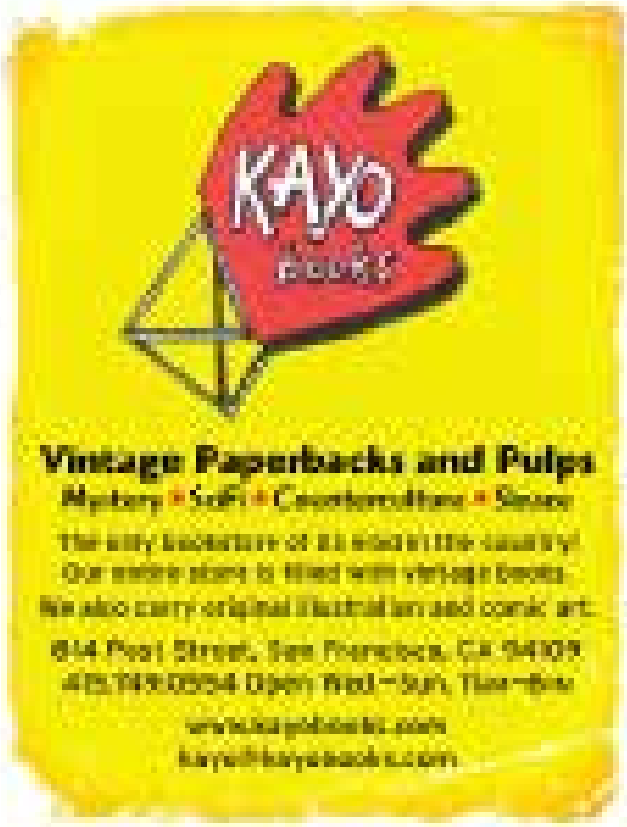
by 'disreputable gumshoes on the outskirts of Hollywood.' This is one mystery club thriller that may, dramatic, get wrenching illustrated biography of cartoonist William Wood. Wood rose to the pinnacle of the comic book field with a brilliant career as one of America's top humorists and MAD Magazine's first star cartoonist. The artist also excelled as a cutting edge science-fantasy illustrator and mainstream regular of sizzling superhero books. Wood was sought out to collaborate with pop-art maestro Peter Max, acclaimed illustrator Ralph Bakshi, Harry Harrison, the Nebula Award winning author of the Charlton Heston sci-fi thriller, Soylent Green, Marvel comics creators Stan Lee and Jack Kirby, and Pulitzer Prize winner John Updike. But the capstone of the illustrated page was haunted by many dear friends of Wood's – elements that ultimately very little from his creative peaks to die an early death on the outskirts of Hollywood.

FRANKLIN BOOTH: AMERICAN ILLUSTRATOR

Franklin Booth is one of the most important and influential artists of the 19th and 20th centuries. Born in 1874, as an artistically inclined youth he found new dimensions in the popular magazines of the time, all of which used 1 wood-engraved print technique to reproduce drawings and paintings. While copying with a pen the fine lines created by this process, Booth developed his intricate "scratch-hatching" style. Soon he was crafting distinctive artwork for ads, articles, poems and bookplates, and his work appeared regularly in such publications as Cosmopolitan and Harper's. A true master of the pen and brush, his style has been widely imitated but rarely matched, and his remarkable talent continues to amaze. In this richly illustrated volume featuring many rarely-seen artwork, Booth Award-winning editor Manuel Auad offers a glimpse into the breathtaking vision of this incredible American illustrator.

MODERN HISTORICAL ADVENTURE NOVELS: A SURVEY, INDEX AND VALUE GUIDE

This full-color illustrated book offers a survey, index and value guide to collectible historical adventure novels, and includes listings for all the key US and UK editions, hard cover and paperback. All creators of the genre are included: Bernard Cornwell, George MacDonald Fraser, Patrick O'Brian, Alexander Kent, Philip McCutchan, C.S. Forester, Steven Saylor, Allan Mallinson, Bradley Bejis, James L. Nelson, Richard Woodman and dozens more. The book is illustrated with covers of book covers, with hundreds of collectible and rare book covers.



EXHIBITIONS & EVENTS

Cartoon America: Highlights from the Art Wood Collection of Cartoon and Caricature
Now through February 24, 2007
The Library of Congress, Thomas Jefferson Building

The exhibition will feature 100 masterworks of sixty celebrated artists in political cartoonists Thomas Nast, Rube Goldberg, Bill Mauldin and Patrick Oliphant; comic strip creators Winsor McCay, George Herriman, Chic Young, Milt Caniff, Charles Schulz and Lynn Johnston; humorous gag cartoonists Peter Arno and William Steig; caricaturists Al Hirschfeld and David Levine; animators' drawings and cels from Walt Disney Productions and Hanna-Barbera; and illustrations by Edwin A. Abbey, John Held and Norman Rockwell.

Drawings selected for the exhibition reflect the pioneering collecting interests of J. Arthur Wood (b.), a connoisseur of popular graphic art. Nearly a decade of more than 36,000 original cartoon drawings is now housed in the Library's Prints and Photographs Division. The collection, spanning three centuries, is distinctive and unparalleled because of the depth of holdings in political cartoons and comic strips and the specific landmark pieces in all major genres. It stands not as a jewel among the Library's special collections, illuminating the history of America as cartoon art form, and greatly enhancing the Library's extensive holdings of cartoon art.

American's Golden Age of Illustration (1880 to 1920) is represented by drawings created by Edwin Austin Abbey, Lucius Maltby Kingsley Bigg, Dean Cornwell and their pioneering western counterparts, Will Brandon Rose (Wood) and Katherine Pyle.

Masters of American Comics
Now through January 28, 2007
The Newark Museum, NJ and The Jewish Museum, NY

This two-part exhibition presented simultaneously at The Newark Museum and The Jewish Museum, is the first major museum examination of one of America's great art forms. Focusing on 14 of the most innovative and influential American cartoonists, it vividly shows how comic strips and books developed as a serious and popular art form over the last century. Nearly 600 original drawings, rare proofs, printed newspaper pages, comic books and graphic novels represent the work of such pioneering artists as Winsor McCay, Lyonel Feininger, George Herriman, R. C. Segar, Frank King, Chester Gould, Milton Caniff, Charles M. Schulz, Will Eisner, Jack Kirby, Harvey Kurtzman, R. Crumb and Chris Ware. Comic strips from the first half of the 20th century will be shown at The Newark Museum and comic books and graphic novels from the 1960s onward will be featured at The Jewish Museum.

Howard Pyle and the American Renaissance
March 17, 2007 through July 29, 2007
Brandywine River Museum, PA

The American Renaissance was an important ideological and aesthetic trend in the late 19th century that influenced the illustration work of Howard Pyle, believing that illustration was a springboard for painting and a means for cultivating public taste. Pyle created many classically-inspired works for publication in popular magazines and books. This exhibition will feature approximately 40 works by Pyle as well as by artists that influenced Pyle's style and artists that shared his ideals.

Norman Rockwell's Tom Sawyer and Huckleberry Finn
December 1, 2006 through January 15, 2007
Greenville Museum of Art, NC

In 1936, George Macy, the publisher of the Heritage Press and Limited Editions Club books, invited Norman Rockwell to illustrate Mark Twain's *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. Rockwell visited Hannibal, Missouri, Twain's boyhood town, to find authentic details to include in his work. Twain's vivid descriptions of characters, settings and mood were an inspiration to the illustrator, who considered each of the writer's scenes to be "complete and perfect in the last detail." The series signed, limited edition prints from Rockwell's own collection comprise this exhibition featuring the artist's timeless images of two American classics.

If you are aware of any exhibitions or events in your area please contact us so that we may announce it in this section of the magazine. Write to Dave Cole at

In the Next Issue...



The Art of Louis Glanzman by Mary Grant
The History of Patterson & Hall Agency by Bruce Hellstern
The Art of Ed Emberley by Lisa Ortiz
Exhibitions and Events, Book Reviews, and much more!