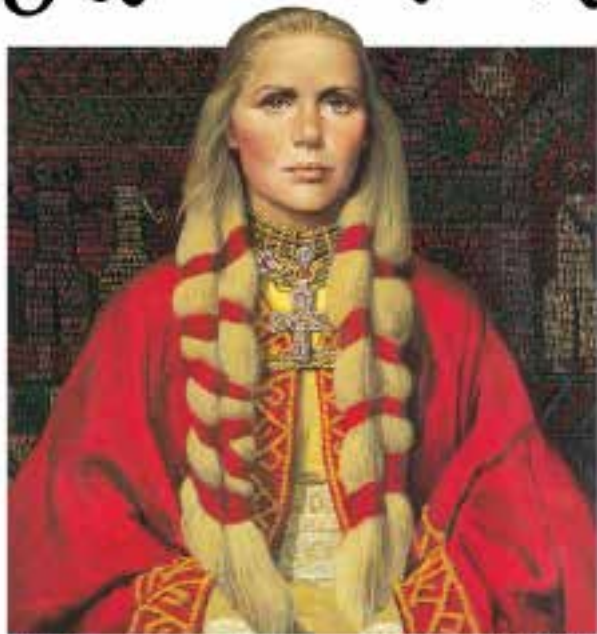


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(1922-)

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VOLUME FIVE, ISSUE NUMBER NINETEEN — SUMMER 2007

Contents

- 4** Louis S. Ginzman: The Fine Art of Illustration
by Gary Levine
- 36** The Evolution of the West Coast's Leading Art Studio
by Bruce Mahoney
- 84** Ed Emshwiller: The Art of Things to Come
by Tom Flierl
- 104** The Rockwell Files: The Recovery of Norman Rockwell's Russian Schoolroom
by Chad Garrison
- 108** Caras and Colleagues: A Continuing Legacy in American Illustration
by Herb Ransworth
- 110** New and Notable
- 112** Exhibitions and Events

From the Editor...

Welcome to another superb-sized 132-page issue of *Illustration*. An extra special treat: 100% of all the contributions who have worked toward a sustainable future are, and to all of the advertisers whose generous support is so important to the survival of this magazine. Please remember to contact them and to let them know that you are their ally here. Your support of their business is greatly appreciated.

I wanted to take another moment to mention that I am now publishing a new magazine covering contemporary illustration. It is called *3D*, and issue #1 is now available. Please look for it at your local bookstore, or visit www.3dmag.com to see more.

Finally, our article on Allen Anderson on the last issue has recently attracted the attention of a publisher: The Hall and Green Library in Williston and Jerry Agri's comic book packaging studio in Salt Lake. The Hall was created by writer/teacher/illustrator/artist Murray Lampert, while Green Library was created by writer Bill Finger and artist Harry Campbell. Both were first published by All-American Publications in 1940. We apologize for this ongoing error. Now—any will be fixed!

David Zimmer, Publisher

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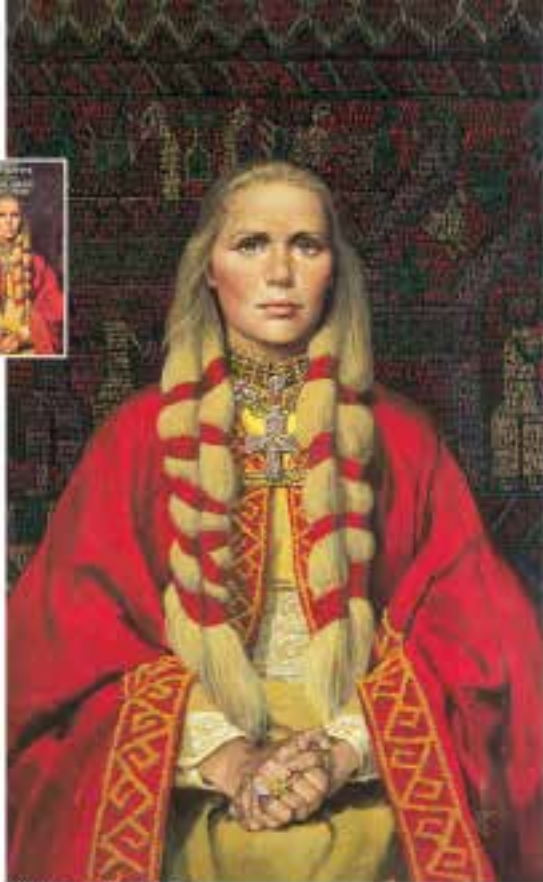


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Original contributed by The World Bank, 1988

LOUIS S. GLANZMAN: THE FINE ART OF ILLUSTRATION

by Gary Lovisi

Louis S. Glanzman, with his deep budget of the gap between quality illustration and fine art, having been essential to three distinct aspects of his career—first, as a successful children's book illustrator; then, as a popular *Vogue* and historical artist; and, finally, as a fine art portrait painter. Always extremely precise, detailed, and historically accurate, Glanzman's artwork exhibits the perfect combination of old-world craftsmanship married with the modern creative process.

Glanzman's many illustrations have graced the covers and pages of the nation's most prestigious magazines—*Time*, *Life*, *The Saturday Evening Post*, *Archaeology*, *National Geographic*, *National Lampoon*, *Boy's Life*, *Reader's Digest*, *News*, *Apex*, *Collier's*, and *The New Yorker*. The volume of work attests to his popularity, and to his great level of professional success.

EARLY YEARS

Louis Glanzman, born in Baltimore in 1912, grew up in rural Virginia during the height of the Great Depression. The images of hardship, as well as the New Deal policies—that situation resonated as a child left a deep impression on him, creating a reservoir of memories that would greatly influence



Louis S. Glanzman, circa 1940s

his later work. Glanzman, himself the son of a Jewish father and a Catholic mother, was no doubt exposed to his own mixture of traditions during those overlooked times.

Soon enough, the boy would turn his attention to a newly discovered passion—art. "I loved to draw," Lou said. "I never did get to go to an art school, but I never stopped drawing—and then I learned to paint."

There was a woman in the Rocks, says, on Long Island when I lived there (and she wanted some pictures for her living room. She said it did point the pictures, then she'd get the paint for me. I didn't even have a paint set, and she bought me a whole paint kit, canvas, and all the materials. Well, I did six paintings for her living

room. I never painted a painting before that in my life. My mother helped me, because my mother knew how to paint, know the materials, so she always helped me."

In fact, Lou came from a family of very talented people, many of whom were artists. The mother was a very creative woman, as was his grandfather, Samuel Decker, who was an artist. Lou also grew up with two brothers who are highly creative. David is a talented sculptor, and Sam made his mark as a comic book. But it was when he became a signal in the war, right.



Examples of early Golden Age comic books from the early 1940s.

COMIC BOOKS & THE MILITARY

Incredibly enough, Lou began his own professional art career by doing comic book illustrations at the early age of 18. "It was about that period before the war that I started my career," he said. "I used to go around to all the publishers with my drawings, and they'd all tell me, 'Go back to school, kid!'" Laughing, he would be like a winking rooster there, and those gentlemen all sitting around, and I never knew I looked like a kid. It felt I was a pro!

"At any rate, one of the publishers gives me a break, and I started my own comic strip called *The Shield*. Then the original artist, Bill Finger, who did the *Batman* in their big color called *Aviating Alvin*, left. Now I didn't know anything about the *Batman* picture, but somehow he passed out and the pros there gave it to me. And I was delighted. I was working, and it's a funny book, and so I started doing *Aviating Alvin*."

Working for *Centaur Publications*, an early small comic book outfit, the book was Lou's first comic book work, and it appeared on *Blue and Silver Comics #7* (which was actually the first issue dated May 1941 at being distributed by "Lee Glass"). He did another strip at the time titled *Submarine*, also by Lee Glass. He was also known to go by his grandfather's name, "Sam Devlin" during this time. There is an uncredited to him or anyone else in the *Centaur Comic Book Price Book*. Lou also worked on *Centaur's Aviating Alvin Comics* from Number 125 to last number on bill of 154. He did art on issues #9, #9-11, and #13-23, as well as covers for #13-19 and #11. Incidentally, his famous brother, illustrator Sam Glazman, also worked on the same book with him, but produced art for issues #8, #16, #18, #19-21, and 23.



Glazman (left) and Lou (right) in 1940s.

By the end of that, Paul Harvey had been attacked and America was busy entering World War II. Lou's work on the comic books and his age of adolescence was over.

"I did summer up to the war, that I went into the Service," Lou said. Right after the attack on Pearl Harbor, Lou, his father, and his two younger brothers all enlisted to join the Armed Forces. While Lou was able to join right away, his brothers—also with his young at the onset of the war—ended up somewhere they were old enough.

In the U.S. Army Air Corps, Lou, also known as "Buck" Glazman by his Army buddies, was a mechanic on trainer aircraft, but it is his quiet moments he could think he found during his service. He was never given a job during his *Aviating Alvin* magazine for his better years at Gadsden Field, Alabama. Lou did all the art on it as well as some covers for issues in 1942 and 1944. This early work is important not only because it was a training ground for his talents, but because his career, which were portraits that highlighted a key member of the anti-Communist press program. Lou's comic illustrations were in the spirit of *Aviating Alvin*—more than two decades before he would be doing actual *Tom* cover portraits.

EARLY PAPERBACKS & ADVERTISING

After the conclusion of his military service and returning home, Lou entered the world of paperback illustrations, an advertising contract he had made during the war. Lou's paperback art ran from the late 1940s on through into the 1950s century—over 10 years. However, there exists to be few detailed paperback periods in his work.

The early period of Lou's paperback career runs all around 1949. Here we see him doing all kinds of work for *Factor Books*, *Harmon Books*, and a few smaller outfits, as well as some of his earlier attempts at children's illustrations, historical art, and portraits. His later paperback period—starts about 1972 in the process—focuses on his three key cover artist *Aviating Alvin* magazine, with most work for *Harmon* being in the historical vein. This is where Lou's paperback work comes from its own as the art.



Tom Cover, circa 1940s.

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Cover illustration illustration for *Buffalo Bill*, 1948

"When I became an illustrator, the descriptions were in charge of the illustrations in the military were professional men who had worked in the book publishing industry before the war, and went back to it as soon as it was over. It was named Tom Brown's as a change of book publications, and back then the paperbacks were stapled over. No one had ever published paperbacks before, and Thomas & Schuster (Pocket Books) was one of the early ones."

Law's earlier work for pocket books, Pocket Books, and other books later included children's titles as well as Western and historical art. His book cover for *Algebra* (Holt's Library Book #1, 1941) combined his work as a children's book illustrator with his love of the Wild West. Some of this work also crossed over into his final strength—paperbacks—as evidenced by his illustration of the legendary Buffalo Bill (cover) and *King of the Cowboys* for the book *Buffalo Bill*. Law also lent his talents to paperbacks in the realm of sports, detective, mystery, and even books about camp cook and opera—and later even science fiction bibliography.

Law's cover illustrations for pocket books at times carried prominent names, such as on the cover of *Larry the Horse* (Pocket Books #195, 1948). This affinity for horses and stars would become more developed years later in his covers for *National Geographic*.

"Though the artist insists that he never used professional models as subjects for the covers on his books, he did admit that early on his wife, Frances, was drafted as a model for some books and magazine illustrations. You can see her in the dead horse book cover of *The Three-by-Three Pocket Book* (Holt World Book #699, 1957).

"I draw everything in black ink," Law explained. "I even tried to get cartoons into *The New Yorker*. They'd have a line of hats or five pigs in the office with their portfolios, and that's



how they'd sell their cartoons. Well, I came in to see the editor as if it was an audition. If he laughed, he bought it. And I brought more stuff, he told me to go back to school."

Law says he used to get paid around \$2,000 for a paperback cover painting in the 1950s. He eventually became one of the highest paid paperback illustrators, with his highest price of about \$6,000 per cover coming in the 1980s and 1990s, which was only for fine printing rights. Law was literally the highest paid paperback cover artist at that time.

Also in these years immediately after the war, Law worked on advertising accounts for major firms like Coca-Cola, General Electric, and Prudential Insurance. He also did cover or book movie posters for David O. Selznick's studios. In the same year, Law illustrated magazine covers depicting stars and celebrities such as Red Buttons, Jack Benny, Dr. Phil, and Bill Lee, among many others. Most of these illustrations were covers for *Collier's* and *The Saturday Evening Post*.

Law related one amusing story about a painting he did of Lawrence Oliver for the film *Oliver '55*. This turned out to be an interesting painting, but not in the best way—on the morning of the Hotel Astor in New York City to admire the film, Law said, "The painting was so big it would have been three stories high and taken up the whole side of the building—but how could it? Law doesn't know what happened to it, but he laughs about it now. "The thing took up the whole damn studio!"

CHILDREN'S BOOK ILLUSTRATION

Law has always been a very popular children's book illustrator, with over 30 successful book covers to his credit, including work on legendary series like *Pippi Longstocking* and *Tom Sawyer*, as well as many covers for the books of his authors in the genre.



From left to right: 1952. By cartoonist's illustration magazine editor, Corbett



Page in color from 1952



On the Trail of the Space Pirates 1952

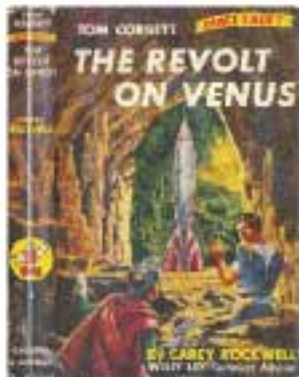


On Space Pioneers, 1952

In a sense, you could say Tom's early works were children's books, since he began his professional art career by drawing comic book illustrations. His first children's book, *The Alien Menace*, was done for Viking in 1945. This first book was quickly followed by *Jupiter's Paperbacks* in the early Corbett

Books series (1946) and Pocket Books' *Kaiser* series. The next one book in the series was *The Power of Photography* (Avalon 149-201) from 1949.

Speaking of the children's books, Leo said, "I've remembered some of these early books. I did a bunch for *Booklet*, too, and



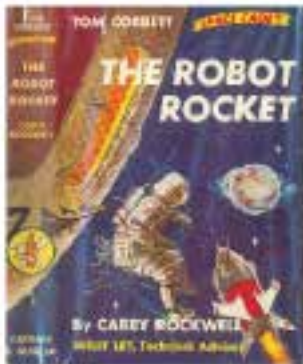
The Revolt on Venus (1960)



Treachery in Outer Space (1961)



Sabotage in Space (1962)



The Robot Rocket (1962)

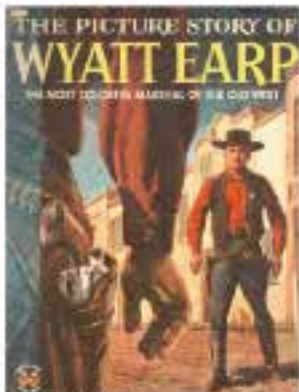
There's a couple of paintings that were on display at the Ben-Hill Hall of Fame at Gasparita, Colorado. All about them went on were up there one time and I saw them. They were of Lou Gehrig, Babe Ruth—you know, the famous ones—and they were all about the hardware book covers?

One of those books were actually *Greatest Horses of Tom Mix* (showing images of Tom Mix's horses, Baby Balls, and Ty Cobb, among others) and *Pushing 'O' Pins* by Bob Feltz. Both hardware stores at the Big League Baseball Library. Lou probably did others in his series.

In 1956 Lou did the covers—as well as many coloring book and other interior illustrations—for two books that further established children's book illustrators with the passion for history. These were for *Wander Books'* *His Great Old Pop-palooza: The Astonishing Story of Wyatt Earp and Adventures of the Range Rider*. These are two books, and Lou's covers and interior work are superb examples of the best illustrations for younger readers. It is exciting, action-packed, and accurate.

One of his more exciting children's books from this era is *Ben-Hill (Ben-Hill Kidnap)* (1956) with Lou's cover depicting Ben-Hill during the church race. The inside cover, double-page spread of a human skeleton and the crowd at the arena is just breathtaking. The book is full of wonderful illustrations, all paintings and many detailed line drawings. The sheer number of illustrations is amazing.

All of these early works helped cement Lou's career as an important and popular children's book illustrator. They would



The Wyatt Earp of Wyatt Earp, 1956

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Brutally with Love, 1934

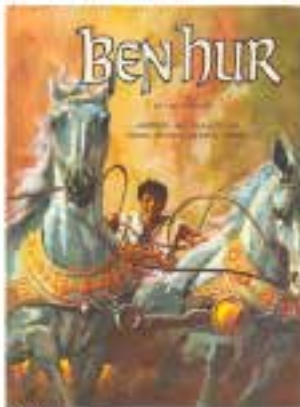


Immortality, Inc., 1939



Giants Unleashed, 1936

And fans were doing crazy stunts based on the covers for the children's books and juvenile novels written by popular authors such as Mary Stolt, Mary Stahl, and others beginning in the 1940s and lasting for almost two decades.



Ben Hur, 1937

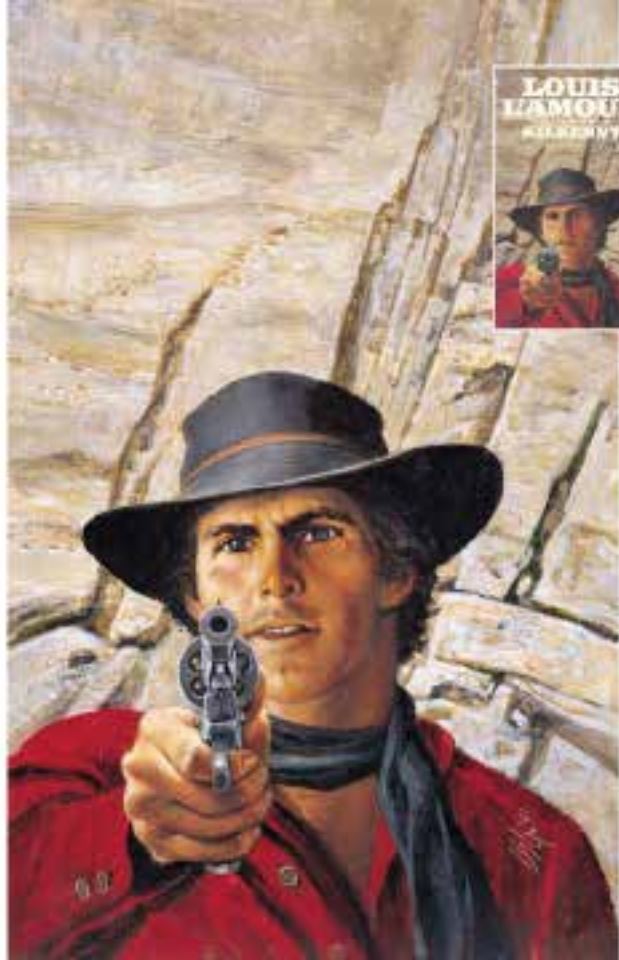
HISTORICAL ILLUSTRATION: JOHN HENPERACE ENA

By the 1930s and into the late 1940s, Lou produced cover illustrations for the *Ben Hur* Books paperback editions of Louis L'Amour and many other popular authors.

When Lou printed a paperback cover for me, she always gave the creative authority to do it his own way. And that meant it was not me. Lou explained, "They let me do it. I gave up making very early. I drew the illustrations from my mind and from my own research, so that I call my 'imagine'—sketches full of pictures and images. I didn't learn that from Herman (Bodewell). Herman always said I needed just technical coloring, clipping, and I still have the cases of illustrated images. But it was a learning scene and I needed a narrator. It'd go to my magazine and find photos of reference."

When asked if he ever had an art director tell him how to do a painting, Lou just laughed and said, "Oh, no, he'd be my foe!" Then he smiled and added, "I tell you, they became friends of mine; they trained me and I trained them."

While Lou did not see his professional destiny in his work, he sometimes drank members of his family into young. As mentioned earlier, he frequently used his wife, Fran, as a model, and she did sit on the painting ground to make paperbacks and magazines during the 1930s. Lou recalled, "Let Louie, that he was at Lou had a story about a house of books—a warehouse. I think was called Nice Iron. So I used Fran for all the models. They were nice girls and the models. I used Fran for all of them, including the *Ben Hur* magazine. And they printed in So many city, was 26 years later. Lou was a director at *Ben Hur* Books, and he had some hand with something about a 'house of books' and he said for me to use Fran as the model like I did on the other one. That's when I would to say, 'Um, I don't think the same!'"





Original scene illustration for *Gunsmoke and the Saloon Singer*, 1994



Book of Monsters, 1975

Let's wish Lutz a 50th birthday, as he seems to have completed an incredible journey with images of a dragon and warrior on a horse with a silver girl. The work is pure heroic fantasy, and successful for Bantam Books. It may not have been used. At the time, Lutz was being considered as an artist who would create heroic fantasy work in the style of Frank Frazetta, and this may have been a classic prototype painting. It is a moving, ready, well-appearing work.

Then there is a Glaxoan (being painted to an entirely different color). This one is all dark reality. It

was created for the cover of the 1975 paperback *The Book of Monsters* by John Parris. He did this one for Lon Lutz at Bantam Books. Like an old Italian man painted in an ultra-realistic manner, their faces so close you could almost reach out and touch them. Each face shows its character past, present, youth, struggle of each man, cloudy and windy.

Lutz also did cover paintings for the 30 historical Western novels of Terry C. Johnson published by Bantam Books in hardcover and paperback. The one was because very good French and Italian work went out the Italian home after. Lutz told me, "I did the covers for all of his books. The difference was that Jerry and I became very close friends. When I met Lon's father, I have to admit we were not close friends.

He wasn't friendly." Lutz also did cover art that offered exciting and dramatic interpretations of the International Western novels of J.D. Griffin, Harry Westcott, and Allen W. Eckert, K...among others.

Another outstanding group of cover paintings were done by Lutz for the 1980s Bantam paperback reprints of the *Justice League* series by Mike Cline during Newsgate's period. Signed Under Lon's Name, history in many hands, wearing a red ribbon, cover done for the first book in the series. The book's cover shows rich historical detail in the clothing and hair style, even as we see a lovely portrait of a strong and vibrant woman. The work for the book is the best. The cover, even an award from the Society of Illustrators.

U.S. AIR FORCE ART COLLECTION

Lutz's love of history exists in his air war painting, on display at the Air Force Academy in the United States Air Force Art Collection (Denver). Having himself served in the Army Air Corps during World War II, Lutz went to the Far East in 1954 with other artists and did six post-apocalyptic war scenes of history's attack.

One of his most striking paintings from the collection, "After Out of Control," shows a fighter jet soaring by an island coastline. It's a, Lutz said, "I was extremely influenced by the contrast between my beautiful vision, such as the old world of the classical landscape. This painting developed from a traditional study machine often seen in Japan. The love about abstract treatment of the background suggests the emotional



Killer of the Sun, 1979



Legend on the Frontier, 1981



Lured to Love, 1982



The Cherokee Trail, 1983



Hondo, 1960



Journey to the Center of the Earth, 1984



Son of a Western Hero, 1986



Guns in the Saddle, 1988



Border Chatter, 1984



Tucker, 1985

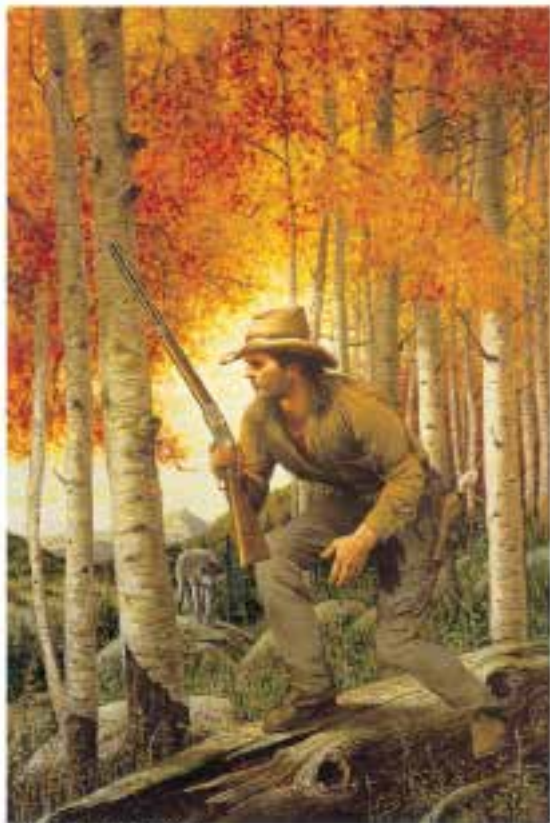


The Gypsy Lord, 1991



The Shadow Gun, 1992





Original cover illustration by Sam Baskin, circa 1970.



Original Illustration for the book *Green and Blue* 1980

today the water is forever silent, and this is half again, as far as the soil. Against this country is a radically improved F-86 Sabre. These Sabres were all over the Pan American. It was a star trail! It was my responsibility. The markings on the wallpaper indicate the trail flight to intercept Wing out of Okinawa."

THE 'SIX' MAGAZINES

Liu did six magazines and stories in the most of the important and popular magazines of the last half of the 20th century. Called "sicks" because of the higher quality paper they used, these high-paying outlets were much desired by every quality author or illustrator working their way up in the business.

"You're asked about how it felt to have done work in such legendary magazines. Liu just smiled and said, "How'd it feel? For me it was a disaster. The only thing that was exciting was the amount of money that they paid!"

The above statement should not be misunderstood because Liu was always excited when working on any art project. He was not a man impressed with names or titles, or one magazine over another. These were jobs he did for pay to support his family. Nevertheless, Liu always understood that he was creating art and looked at every project as an exciting special that had to be done to its own special way.



Original Illustration by Bruce Smith, Dante's Divine Comedy, 1989

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In 1964, Lutz was commissioned by Life magazine to paint scenes of America's Civil War battles for a six-page series of articles to commemorate the hundred-year anniversary of the war. The Civil War had never been so close like this before, with original full-color paintings, placed alongside articles written by famed historian Bruce Catton. Many of the best artists of the era were involved in the project—Ken Feller, Tom Lovell, Bradley McDavid, and Leo Clumman, who contributed at least six or two masterpieces and many other fine works.

Lutz did every painting in Life, including one that depicts Andrew Jackson, when he first came to the White House as President, before he spent the building up to the people, and they came to and soon became a mob, and, well—they called for a mob. Lutz's painting shows the wild scene, excitement, on horseback, and it was of the early years of our nation.

THE NATIONAL PARKS SERVICE & NATIONAL GEOGRAPHIC

Lutz was commissioned during the 1970s and 1980s to do illustrations for books published by the National Parks Service on various topics of American history. This was initiated by Lutz. One of those, *Longhorn, Trail and the Significance of the American Revolution* (1976), written by famed historian Thomas F. Fleming, contains many of Lutz's most vibrant historical and patriotic images. Who's to It is the portrait of



"George Washington on Horseback" by George Catlin, 1805

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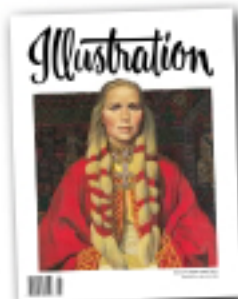


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Highland Woodcutters' Book/The Vikings, National Geographic Books, 1970



The Sinking of the Longships/ National Geographic



Figure 1: Illustration for *The Vikings*, National Geographic Books, 1971





"Woman of the Frontier" Nathan Baymiller



"Highly Decorative for Boston State Bank, Paris Department"



The Battle of Thermopylae, William Verelstam

a Founding Father of the American Revolution (Benjamin Franklin) or simple chronic-writers standing together in a decorated line of battle to defend their country (Hercules at Lemnina and Gassand). His art impresses all who view it.

Some of Lewis's most compelling paintings have been his portraits and some of the best of these were done by *National Geographic* magazine and special books published by the National Geographic Society in the 1970s and 1980s. These wonderful paintings illustrate personal historical events as well as crucial images drawn from detailed historical research.

One of Lewis's most passionate historical battle scenes (God never so like during those very events) unfolds down an apparently well-ventilated open-air fighting the Persians in Thermopylae Pass. "Thermopylae" done for *National Geographic*, captures all the grit and heroism, blood and fire, that must have been abundant during the actual fierce battle almost 2,500 years ago. Likewise, Lewis's painting of the Continental Congress in a historical manuscript. It follows Benjamin Franklin in the Declaration (written) with all the Founding Fathers assembled in Independence Hall in Philadelphia.

Some of Lewis's most compelling work was done for the venerable *National Geographic* Society books. The actual artists of full paintings, drawings and line art in each of these books is staggering. In such, each book took him a couple of months

to complete. The large paintings took a couple of days with smaller drawings being done in a day or overnight. For instance, The Pilgrage contains an illustration of several medieval fresh-taking German illustrations, many full paintings. Lewis was proud when the author and archeologist, who had first approval of the art in historical accuracy, told him they were amazed that well all the minute detail Lewis had gotten so much right.

PODCAST HERE

Keep going with the theme of 2019 issue: General Francisco Pizarro over! Lewis did soon then who covers the Incas empire. Lewis used the cover of *Time* to illustrate such historical books as Presidents Thomas Jefferson (1876 Bicentennial Issue), George Washington (1799), and the starry-eyed founder Robert F. Kennedy.

There is a chilling story behind the 1956 cover, low cost \$2.95 in New York City at his level, the Tab, in 1968. Kennedy was friendly and gracious, but very busy—he was always on the phone—so Lewis did preliminary sketches of him talking on the phone. These sketches are amazing in and of themselves and have become a part of history. When Lewis finished in the finished painting it was in a mere modest style that reached out parts of the final image. Lewis calls it "modest art." The poem is



Red Dressing
Sugar, 1940s (1947)
Graham 44



White Ribbon
On Blue Background, 1938
L. H. Parsons 1241 40



White Dress
Miss Kewell, 1941
Bosch 44



L. Graham
Song of the Sea, 1917
America with the L. Graham 40



L. Graham Graham
On Queen, 1916
L. Graham 40



White Dress
Miss Kewell, 1941
Bosch 44



White Dress
Miss Kewell, 1941
Bosch 44



White Dress
Miss Kewell, 1941
Bosch 44



White Dress
Miss Kewell, 1941
Bosch 44

BUYING :

Original Artwork from the Golden Age of Illustration



Howard Chandler Christy
"A Top of the World", 1940
Chicago's Old Time Beer Co.



Earl Godwin
"The Tropical Island", 1930
Henry Maguire, Boston, MA



Francis Meyers
"Crying for You", 1910
Maguire, Boston, MA



Earl Godwin
"After the Party", 1930
Henry Maguire, Boston, MA



Earl Godwin
"Dancing Queen", 1930
Henry Maguire, Boston, MA



J.J. Beck
"The Lady", 1910
Henry Maguire, Boston, MA



Earl Godwin
"A Beautiful Day", 1930
Henry Maguire, Boston, MA



Earl Godwin
"Close-up", 1930
Henry Maguire, Boston, MA



Earl Godwin
"Close-up", 1930
Henry Maguire, Boston, MA



Portrait of Robert Kennedy for the cover of TIME, June 24, 1968

might was the left (lower) part of [KFK's] face. It was a day or two later when Robert Kennedy was assassinated in California—he had been shot in the lower left part of his face, a cold chisel went through his cheek he found out, and he still gets queries and eul this day. Now wouldn't you the comic naturally, and I am immediately did another painting of Robert Kennedy that was used on the cover of the June 11, 1968 issue.

Leslie: If you start doing Time magazine cover illustrations you run from 1968 to 1978 and produced some of the most memorable images in magazine illustrations, featuring subjects from George Washington to Henry Kissinger. It is an impressive collection of portrait covers that give an anecdotal glimpse of the cover man in Los Angeles.

Those were exciting and busy days, according to Glazman. Because the magazine was a weekly, sometimes covers had to be done in three—even four, On a couple of occasions he had a cover created and then had to do a frantic 24-hour stint at the end to produce an entirely new painting. Then he had to rush the painting to New York, bringing it by hand to the fine artists where it was quickly brought up to the roof of the time-life building. There, a Time-art helicopter would be ready for taking to the printer so they could shoot the cover for that issue.

In his Time cover portraits, Les pulled out all the stops to create original work that captured each subject perfectly. He



Portrait of Eisenhower

worked in every medium, from the more traditional like watercolor, ink, charcoal, acrylic, and pencil on board, canvas, and even miniature, to the more unusual. Often he worked from sets that were analytical and representational exercises such as photographs, collage, or even craps. Les sometimes even used man-made plastic materials such as plastic, metal, plywood, wood-like plastics and more—even beaded eyes.

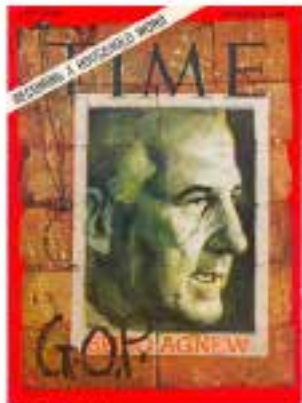
In 1978, Time showed 32 of Glazman's original paintings as a gift to the Smithsonian's National Portrait Gallery in Washington, D.C. where they are proudly displayed today.

INFLUENCES & TRIBUTES

Three major influences in Glazman's work were Ernst Pyle, C.M. Russell, and Norman Rockwell. He admired the work of Pyle and Russell and shared a friendship with Rockwell that both men cherished.

"Pyle and Russell were before my time. I never met them, but I met Norman Rockwell. I also loved the work of Picasso, Norman Rockwell, Rembrandt, and Holbein. There were my favorite artists. When I start to analyze it, I don't know why I picked those four, they are so diverse."

Norman Rockwell's work crisscrossed Glazman. However, Glazman's influence from Rockwell ran deeper than mere influence, since the two were good friends for many years. In fact, one of Glazman's own cover paintings for



1958, September 29, 1958



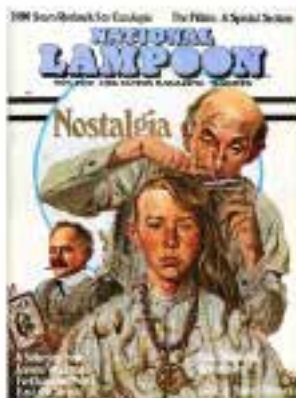
1969, June 23, 1969



1975, May 4, 1975



Portrait of Pope Benedict XVI for the cover of America Magazine, 2005



Robert Lampson, November 1970



April 1971



Portrait of Abraham Lincoln in Lincoln, painted by Everett. My good friend Joe has been a real hit as a difficult subject. Thanks Robert, August 1967

National Lampoon (November, 1970), done in the classic format of The Saturday Evening Post and in the Norman Rockwell style, is a touching tribute to Lou to his friend and fellow artist. The art shows a crane from a harbor ship, a young man, with hip-tye leg bag and pipe sign, meditation around his neck, a young boy hair cut by an older male barber. In the background, apparently waiting for his turn with the barber, we see a man seated reading a magazine. This is an indication of the humor and for Lou takes to his work, for the man is the younger Lou Glassman of that time, with his civil warache and over-grown eyes, reading The magazine.

No transmission of the life and work of Loren S. Glassman would be complete without acknowledgement of his great love of life, as a Southern boy, Lou grew up with the music and it became a part of him. It still resides within his heart, many decades later. It has been the days they were first married over 60 years ago. Lou and his wife, Fran, met and knew many of the great jazz big-band musicians. This love of jazz seems to Lou's pairings of classic jazz musicians that are his personal tributes to the man and their music.



Everett and Lou Glassman, 2008

VIEW

Lena Glassman is still an active artist to this day. In recent years her magnificent oil portraits of women of the New Testament often spiritual afflictions and formed the basis of the 2002 book *Soul Sisters: A Late Impressionist Volume*, *God's Daughters* (2004), and many additional stunning Glassman portraits. This issue of *Women in Western Art* by the SOA.

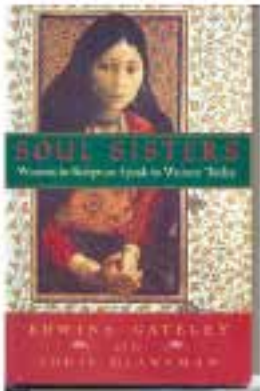
Lena and her Glassman currently live in a quiet area of rural New Jersey. Their home is surrounded by trees and woods and they have frequent visits to their backyard as the taste of them and many come to look. Lena routinely paints his gorgeous religious paintings. The duo pursue their walking on the local roads. There are wonderful, personal insights of his art as well as his love of family and the world around him. Lena S. Glassman is a master artist who should be considered a national treasure. 🍷

—A. 2007 by Lena Jones

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www.glassmanart.com

Lena and her Glassman currently live in a quiet area of rural New Jersey. Their home is surrounded by trees and woods and they have frequent visits to their backyard as the taste of them and many come to look. Lena routinely paints his gorgeous religious paintings. The duo pursue their walking on the local roads. There are wonderful, personal insights of his art as well as his love of family and the world around him. Lena S. Glassman is a master artist who should be considered a national treasure. 🍷

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Book cover, 2004

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The Evolution of the West Coast's Leading Art Studio

Patterson & Sullivan began serving San Francisco advertising agencies in 1921, rose to national prominence in the 1940s as Patterson & Hall, and today carries on the tradition as P&H Creative Group.

By Bruce Herrera

In 1921, Patterson has just begun, and the roaring Twenties are underway. San Francisco has, amazingly, risen like a phoenix from the ashes after a devastating earthquake that nearly destroyed the city within 15 years' time. Also in the year 1921, a 28-year-old ad agency art director named I. E. Patterson left his position with McCann Advertising to start a creative studio in San Francisco with business partner and fellow artist Ray Sullivan.

Fast-forward nearly 90 years and Patterson and Sullivan (P&S) has evolved from an art shop serving ad agencies into a thriving, full-service ad agency known as P&H Creative Group (1981). But, like all evolutions, it happened slowly—and it left a legacy of art and advertising history for future generations to study and learn.

CREATING ADVERTISING HISTORY

All through the Great Depression, World War II, the economic booms of the 1950s, the predictable '60s, the heady days '70s, and on into the new millennium, the company's style changed with the times. From the early days of woodcut linework and calligraphy, through the golden age of illustration, to today's high-tech world of computer-aided



Patterson & Sullivan advertisement, c. 1940

creations, P&H continued to stay abreast of each new era's marketing challenges and ever-changing styles of advertising art.

Amidst the boom years, more than 20 years of artwork is a daunting undertaking. Early advertising techniques, linework, and marketing materials weren't accorded a place of importance and were thus quickly discarded. Fortunately, creative P&H principal and senior creative director Bruce Herrera, himself an artist, has painstakingly rescued much of the visual legacy of his personal shop, which in one case was the largest commercial art studio on the West Coast.

Herrera has also discovered a great treasure at the agency's often rival house through a series of interviews, with some of the nation's longest-tenured employees—including creative partner Chet Patterson, the nephew of founder I. E. Patterson and heir to the "P" portion of the name on the door to the studio. Herrera interviewed staff artist Stan Galt (19), who started his career at the agency in the 1930s, as well as Don DeAlon (19).

To begin, we'll recall the roots of the agency and speak about its early years. Then, in the second section of the article, we'll let Chet, who joined P&H in 1917, tell stories about the agency and the artists themselves.



FROM LEFT: Hugh Downs, Herb Lubliner, Helen Kirk, Bill Bunting, Peter Dinklage, Cathy Noyes, William Brewster, John Mackay, Albert Weintraub, 7 figures unknown, Ray Sullivan



I.E. Patterson's Frank Green



Ray Sullivan's Frank Green

PATTERSON & SULLIVAN—1921

I.E. Patterson came from a big agency (and general advertiser, as well as, characteristically, more, but more exposed to design) that did not then pass it off to a "think tank" to do the final act—even if he wasn't the free-voiced artist for the job. His agency had very few artists on staff, and when a job came up it would go to whoever was available to receive a project. In the span of one day, the artists might find themselves illustrating men's links, the reverse side of an animal, the world upside.

The philosophy at Patterson & Sullivan's was similar one to available: a capable team of talented artists stood at a wide range of styles. They felt that if they could have the best artists available, they could deliver a better product than the ad agency could produce with its own in-house talent.

Patterson studied at the California School of Fine Arts and later at the Art Students League of New York. He was a decorative artist who specialized in serious "bookplate" designs, often incorporating hand lettering and intricate woodblock. Louis Trosen, who created the advertising program for Santa Fe Railway, and of Patterson in 1924. "An artistic, genial, intelligent artist, [Pat], of whom there's more to be seen in the West—and when the cards call for decorative period design, it's sure 'sawed pat' on Patterson." Patterson could also create bold graphics, as well as carry off a technical camera trick. For his part, Ray Sullivan had a highly graphic approach to commercial art—and a flair for verbal wit and illustration.

The 1930s were to become years in California. San Francisco was becoming the West Coast's hub of advertising, and the agency quickly proved to be successful beyond the passing artist's dream. Advertising agencies quickly discovered the benefits of having P&S, and even P&S was attracting high-profit accounts such as Southern Pacific Railroad, Dole, Del Monte Corporation, National Spinning, Standard Oil, Kaiser Lumber, and Pacific Steamship Lines.



By 1930 the word of Patterson & Sullivan had spread from San Francisco to 1925. The agency would also have the office space that would still be seen in "Frank" the subject of originating from the Patterson & Sullivan office.

Illustration of the office as depicted by Patterson from Green's 1930s photo.





Illustration: Photo by James Ball for the Division, Wikimedia Commons Attribution 2.0, Flickr

LARGEST AIR SERVICE ON THE WEST COAST

In 1921, on the eve of the Great Depression big while still continuing, Charles Lindbergh's historic hop across the Atlantic, PMS was prospering. It employed more than a dozen artists, each with his or her own specialty: product, still life, narrative, fashion, portraits—just to name it. PMS artists would put pen, ink, paper, and brush together to produce ideas and illustrations that visually kept all the page or sell products and services.

In addition to their illustration services, PMS employed a staff of graphic designers and calligraphers among plus a composition typographic department. Later they would add a complete photography department to enable them to serve advertising agencies from initial layout and design through finished product. In fact, PMS was so successful that they also branched out to add package design to their list of services. In a 1930 *Public Relations* magazine article, PMS was described as "an aggregation of skilled and experienced advertising artists, typographers, and photographers... prepared to create in-life and dead-end in, beginning with the copying of color proofs to the almost complete type pages, color proofs, and finally the completed job to type made ready to the pressman."

As Pantheon & Sullivan's reputation grew, they began attracting many of the country's top illustrators. In the early years, artists such as John Altheimer (whose work can be

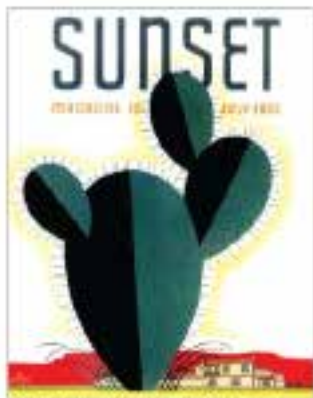
seen throughout across the country), Sam Gill, Paul Carey, Jack Packer, Haines Hall, Ed Hacking, and Alvin Tomaski worked for the agency.



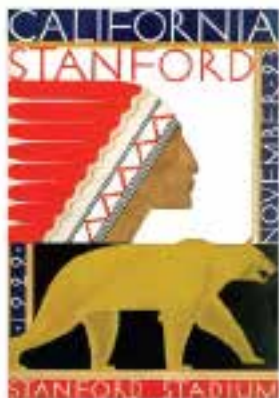
An advertisement for Pantheon & Sullivan, Inc., c. 1920.



An advertisement created by Pantheon & Sullivan, Inc., c. 1920.



Same illustration courtesy Peterson & Johnson Inc., a Little and Co.



THE REALITY OF WORKING IN AN ART STUDIO

"Pat" (Furness) and "Buck" (Sullivan) run a tight ship. They were two business-minded individuals who were bottom-line oriented, and they constantly pushed their artists to be more productive. In a 1950 interview, Paul Carey, a young architect who worked at P&S in the 1930s, had this recollection: "There was no place to go but the commercial world. I moved out of the firm (they) called Furness & Sullivan. If they're still going, they will have psychic scars from the experience. We were doing formal drawings and paintings... or the figures of these smiling women, and the 20-year-old men and their bodies would be 15-year-old girls."

San Galk, whom Furness & Sullivan loved right out of the San Francisco Art Institute in the 1900s, remembers fellow art students waiting lines against going to work at that studio because it was too commercial. "But, I needed a job. I wanted to make some money, and they paid like a madman." Galk went on to have a public career and was featured in "The Great War's Illustrious" in 2003; he was elected to the Hall of Fame of the Society of Illustrators.

Barbara Bradley, who is the director of illustration at the Academy of Art University in San Francisco and also spent the first years of her professional life in (short stints) at Charles E. Cooper Studio in New York, recalls enjoying some cups of coffee from L.E. Furness, which she was a talented high school artist in 1944. "The faculty advisor for my high school yearbook (Lewell Hight) took a year abroad to find out from the manager of the yearbook what she would be able to give the best



Cartoon of Paul Carey (left) and Paul Currier (right) sitting on top of a pencil.

professional advice in this lovely school?" recalls Bradley. "The answer was Furness & Sullivan. So, Ms. Hight arranged an appointment for me to show my work. Paul Carey must have thought I wanted a job, because he proceeded to tell me about the many projects who would pay him to do these whimsical, appreciative work items. After a few torturous minutes such as that, he gave me the best advice I ever had—to go to Art Center. Following three years at Cal (Berkeley), I did not fail!"

Clyde Searcy was a talented artist at P&S who, in the early 1930s, did a series of humorous caricatures of all the P&S artists and a series of cartoons depicting, from the artist's perspective, the grueling existence of a staff artist. He is an insightful and amusing look at daily life in the agency at that time, which included client demands, creative differences, and squeezing budgets. They are amusing, insightful illustrations, and after all these years ago, they have't changed that much. Lyric (1940s), Henry and another P&S staff artist, Paul Strickland, went on to form their own successful ad studio—Shaw, Ireland, & Searcy.



The early part of 1944, as depicted by John Henry, c. 1930s.



HARRY HALL BECAME A PARTNER IN P&H



Harry Hall by Philip Bruns

The studio lay across an iron wire via William Hall, who had joined the firm in 1929 and continued to be active in the business through the 1960s. Harry was an extremely versatile artist, excelling in caricature, call, pen, ink, and bold graphics to great effect. He was also well liked among the artists—and respected by C.E.

Hibbs, along with fellow employees Alvin Sabin, who was a member of the Disney Hollywoodians (joined by Vincent DiCaro and Steven Logan). He was also

active in the Bohemian Club, producing posters and portraits for their special events.

Harris became friends with fellow artist John Althaus, even placing together in San Francisco as commissionees. When Althaus won a \$500 first prize in the 1949 Bohemian Club art show, he decided to move to New York and invited Harris to visit. While there he met many of the top illustrators of the day, including Norman Rockwell and Robert Rauschenberg (before since he would later marry).



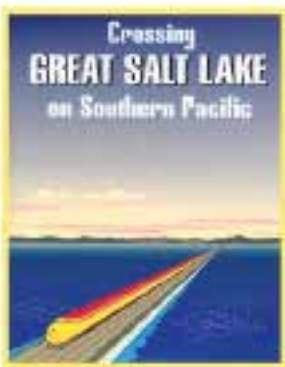
Harry Hall working with friends, around 1930s (from left: Alvin Sabin and Robert Hall)

Harry's cartoons of the P&H artists often portrayed Harris as the sage adviser around the corner and producer of most of a budding art studio. So, after Sullivan left the business in 1939 for more accurate "the business left him," as phrased in Clark's reminiscence that follows, Hall was L.C.'s first choice to become his new partner. This quite naturally led to a name change: Partnership of Sullivan, Dennis, Funchion & Hall.



The page artwork: Illustration by Harry Hall







Our heroes don't fit in. Illustration by Charles Allen



Don Peterson, c. 1940s

CHET PATTERSON LEANS FROM ANOTHER AGENCY PRINCIPAL

As the decade rolled on, there were many more changes to come in the agency—some of which were L.A.'s restaurant and bar staples. Chet Peterson's joining and eventual ownership of the firm, last given to his death in 2006, helped P&H agency principal Chet Peterson was mentored by former P&H owner Bruce Hartman, to avoid some of the bad decisions in the company's history.

Chet was born on January 24, 1928, in Berkeley, California and raised in nearby Pleasanton. He attended the University of California-Berkeley but in his final year (eight months prior to the bombing of Pearl Harbor) when war seemed imminent, he decided to leave the University to join the Air Force and become a pilot. Chet was the first fighter pilot to down four enemy planes in his P-51 airplane. He flew the Berlin mission and was awarded the Distinguished Air Medal for his part in the Lady Beane Program, a project that visited more than 42,000 Allied prisoners of war from France and Germany.

After returning home from WWII, Chet accepted a one-year appointment as a copy at Hartman & Hall, the nation's advertising sta-

tion in San Francisco. Chet soon moved into 40 years, and by 1956, Chet owned the agency. Under Chet's guidance, Peterson & Hall became the largest ad service on the West Coast. Chet was very loyal to the admen in his firm "Under Pat," Staff Assistant Charles Allen recalls, "Chet was like a building when it came to ads. He appreciated it like a fighter pilot."

As with many members of the P&H staff, Chet was often called upon to serve as a model for the nation. With his expressive face and "everyday man" looks, he was featured, along with the artists and appeared in many ads and illustrations.

CHET PATTERSON LOOKS BACK AT 50 YEARS

What follows is Chet's thoughts on his agency, the nation it captured through the years, and some colorful anecdotes about P&H's people and past.

THE BEST ADMAN FOR THE JOB

P&H began at a time when each advertising agency had two or three "best" artists in their stable. No matter what the client wanted, or what technique was needed to deliver the best advertising ad, the job was handed to one of the staff artists in hand. Even if the work was not the right solution, the client had to settle for what he got.

In the early '50s, the public agency founder L.E. Peterson got together with a fellow artist and owner Ray Sullivan and formed Peterson & Sullivan. Their idea was to serve all the



LUCKY ~~LUCKY~~ **LAGER**



IT'S LUCKY when you live in California





Photo: Illustration: Gianni Gatti

agency with the best price to solve their advertising problems, not just the only available artist. Both the agencies and clients liked the approach, and for the most part, P&H was quite successful.

TIPPLERS

"My arch always wanted to have the best ad service in the West, and he was very careful to try and have the top talent in town. New York was and still is the top town for talent. Once the pros so many writers left the agency for New York, and many of them became very successful when they got there. Jack Atterman, Dick Hastings, Arvid Altvirge, Stan Galle, Bruce Reinberger, Nick London, and many others."

THE AGENCY

"An interesting story about Jack Atterman and New York: At the time, he was the lead illustrator at P&H. The Shell Oil Company, with their advertising agency in New York, decided they wanted a new style for their outdoor billboards. So they sent out a request for all of their offices to suggest that new style."

"Not P&H did a lot of work for the local Shell Oil Company in San Francisco, so they asked us to come up with a campaign. Jack Atterman did the comps, and they were sent to the East. They must have liked them back in New York, because Shell's San Francisco office was told that their style was

selected and that their campaign would start at the beginning of the new year. The San Francisco agency was also told the location we would be here in New York. When P&H was told that they wouldn't be finishing the job, Jack Atterman said they had work to do—he was going to New York. P&H is dead, and he did it on the spot of the agreement."

"When Jack got to New York, he took his samples to the various agencies, and of course the agency for Shell was one of them. They were very excited because they felt they had just found the exact man to finish this new Shell campaign. Jack finished it, of course, and it was very successful—the campaign worked by far for three years."



Illustration: Gianni Gatti for Shell Outdoor Advertisements, 1934

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Illustration by Oliver 'Gail' Palmer

A UNIQUE INSURANCE POLICY

"Jack Johnson became a young big name in New York and had a hobby of painting fine-art-style pictures on the weekends. He was also friends with Norman Rockwell. In his later years, Jack considered himself a fine artist and was very successful.

"In those days, his paintings were selling for around \$10,000 each, and he tried to paper New York State. His house was on selling bills, and he had a contract dig into one of the bills and make a suit to take some of his fine paintings. Each year he would get in two or three paintings traded, with the idea that after he died his wife could take out one or two a year and sell them for her income. A different retirement plan from normal, but it turned out to be very workable and successful."

ALVIN "JACK" PAVIER

"One of our other big talents at that time was man named Jack Pavier. Jack had worked at FBI for years ago, went to New York, and was successful there. He and my uncle had been very good friends in days before Jack went to New York.

"Jack really didn't like New York, so when the war came and FBI was short of men, my uncle got him to return to his hometown. During the war he did very well, but he had a drinking problem. After the war, when the younger artists started making headway, Jack even drank more.

"I remember one night Jack had too much to drink, so he came back to the office. In those days, the top man had a pretty big office, which often included a lounge. Did I mention that Jack was a cigarette 'hook,' he still always had one lit hanging on his fireplace. He woke up and put out the fire,

but the wall was smoking, so he decided to pour it with another picture. What he was doing it was hard to tell the wall had been burned, but the next morning the whole office smelled of smoke. Usually, everyone traced it to his room, and the story came out."

FRED LUCHINS

My uncle was a good friend of Fred Luchins, and when Fred was on the West Coast he used to make use of the FBI's art. He, Fred, was an incredible illustrator and already a legend, but he always had trouble with inside agencies. I remember an occasion coming down with a job Fred had done. He wasn't happy with the inside agencies, but was too intimidated by Fred to talk to have them replace.

"He wanted me to have one of the artists, Charles Alan, to replace them. I really didn't want to get involved, and I knew that Charles wouldn't want to touch Fred's work, but Fred went ahead and did it just here to the agency. When I brought it back to the art director, he was so happy he almost kissed me. Fred, the art director, and Fred was showing it around the studio, commenting that he was only giving better of drawing figures. No one had the nerve to tell him."

EDDY GALE

"Francisco & Sullivan was always on the lookout for new talent. They would visit the best art schools, which is where they found Eddy Gale as a student at the California School of Fine Arts in San Francisco. After reviewing his portfolio, they hired him on the spot. Not to be incredibly versatile artist, plus he was very fast and soon became a big drawing asset for the agency."

ARNOLD GONZALEZ

"Arnold had his 20th before I even entered, but I got to know him pretty well later. He was born in Guadalajara, Mexico and ran an insurance business. He had come to San Francisco as a teen and attended the California School of Fine Arts, studying under Ray Deyton and working late on the East Tower tower, like many of the artists at P&E. He was accomplished in many styles: pen-and-ink, drawings, realistic, even cartoons. He later did a beautiful series of six, ranch-depicting San Francisco letters at the San Francisco Commercial Club.

"By knowing that Arnold like many artists herein, became very sought after by the clients on whose accounts he was working. He worked on many more accounts at P&E, including Galle, Bona and The Wine Institute. That gained him lots of recognition and established his reputation so when he left he could go on to others."

BRUCE BENDERBERG

"Bruce was one of those hard-core guys whose studio was always the nation—starting with a typewriter. He had a style that could almost be called 'cartoonish' and he would really capture an expression. He worked on the Southern Pacific's California Zephyr, Mexico, and Lewis accounts really stood out. His style became very iconic—passed down at the American West. In his later Southern years, he helped develop the look for the Mayberry train campaign.

"About three or four years after I started working at P&E, my uncle decided he wanted to retire. Bruce Benderberg, Tom

Illustration & Book Coverage



Galle, Hanes Hill, and myself took over my uncle's studio. This was a pretty good arrangement, with myself and Hanes doing most of the direct sales and Bruce and Tom back at the studio. My uncle always felt that you needed to have a particular brand keeping an eye on the artists. Another five years went by and Benderberg and Galle decided to go to New York. Hanes and I took over the partnership."

ESTATE AUCTION OF

Original Illustration Art

SUNDAY AUGUST 26, 2007

THE ESTATE OF BRUCE BENDERBERG (1921-2006)



Works from the Estate of Lloyd Rogers (1921-2006), who painted covers for *Life*, *Imagination*, *Time*, and many others throughout the last half of the 20th century. His *Care Squares* calendar was the Brown & Bigelow sale for nearly twenty years. The series includes almost 50 works from his illustration career.

DIRK SOULIS AUCTIONS 529 West Lorne Jack-Lee's Summit Road, Lorne, Jack, MD
800-252-1501 www.DirkSoulisAuctions.com



Below: Phil Spector from the war years

Illustration by John Hall

AVEY SUPPOSE

"One of our more successful artists was Andy Warhol, and he decided after some years to go to New York. We tried to get his portfolio, and he was sure it would be a success. He had some money in Chicago, so I told him to take his samples around in Chicago. That would give him practice on how to answer questions and sort of break the ice on being interviewed. Well, Andy never made it to New York. He was arrested two or three times in Chicago, one of which he took. He lived very happily ever after."

CHARLIE ALLEN

"About in 1946, Charlie Allen came to San Francisco looking for a job. Charlie had been born in Fresno, and all of the war went to the Jet Center School in Los Angeles. While he was there, he heard about Phil and was determined to work for us in San Francisco. At that time our featured stars were Bruce Campbell and Stan Galt, but after taking one look at his samples, Charlie was hired even though there wasn't an opening. Phil always felt that any other musician with eyes of Sidney Bechet and Galt were both dead. He was the way."

SALLY KIRBY

"My first experience of Robinson & Hall was was during the Transit or Island World Fair in San Francisco about 1936. That was during the Depression, I had my work. I was going to the fair and he had to come on over to the city and visit 785."

"I come over and everyone seemed to be in a very good mood. Some said that my work, in looking for business, had gone to the far limit and found that the promise of the girls as Sally Kirby's date. Each were pretty good. They didn't make any work for him, but he brought back several photos of the girls and gave them to one of his artists, Sig Bergstrom, to illustrate."

"Well, Sig worked wonders on the photos and each girl was a perfect fit and beautiful. Although she hadn't ordered them, we agreed to pay for them. Sally Kirby was most impressed and ordered all the girls to have photos taken and retouched. My wife then went around to all the war veterans showing the photos of Sally Kirby and what Phil did to them. He ended up with several new orders."



Sally Kirby from the war years





Illustration © Charles Egan

A CHANGE IN PRIORITIES

Unfortunately, Sullivan couldn't handle the success and he began drinking and being high on the job until the partying disrupted, at that time, P&H top management was Hanna Hall, who had started with P&H in 1921. He came to my office saying he wanted to quit because of Sully. After a lot of conversations, my wife found out most of the other employees also wanted to quit...all of this rolled up with my uncle deciding to form a new group with Hanna Hall's P&H.

At that time the office was at 121 Pine Street in San Francisco. Sullivan was behind, and everyone was given the chance to sign or move to the new group. Everyone went with the new group, and Hanna Hall was on a roll.

THE WAR BRINGS CHANGE

From about 1925 through 1933, business at P&H was quite good. Then the Depression started. The company struggled through that, and when the [Second World] war started, the overall picture certainly had more work than they could handle.

During the war, P&H changed a lot. Up to that time there were very few women in the ad business, but during the war almost 80 percent of P&H employees were women. After the war P&H had about 50 employees on two floors at 415 Bush Street in San Francisco, plus a third floor for the typography section that had about eight employees. All of our clients at that time were various advertising agencies. We really didn't do any direct work.

Right after the war we had three still-life studios and they were busy all the time. Some artists were stuck on photography about the same time—some film, some light, and approved cameras. As a result, not a few years later we only needed one still-life artist, and he had to double his other techniques.

ON WITH THE SHOW

During the period after the war, P&H had great status in the West. We were instrumental in putting on the first San Francisco Advertising Art Show. Everyone eligible for the show were gathered at P&H, and all of the judging was done at the office. It was a very exciting time, it was the only other commercial art show was in New York. The San Francisco show started our model book that appeared, and we ended up almost as an equal footing with New York.

HELLO, GEORGE!

For P&H, the San Francisco show turned out to be a disaster. Because of the weather, we were awarded the new advertising campaign for Chevrolet by the Campbell-Birdall ad agency in Detroit. A very exciting job for us, but also something very difficult.

First of all, they demanded complete secrecy. We were not to tell anyone that we were doing the new Chevy campaign. All contacts and travel plans were to be inked up every night, and I was to be back with the comps in a large portfolio to deliver them to the head art director at Campbell-Birdall. Certainly, we were not used to that style of secrecy.

That fell in line with the comps, and as we were on our way, making the finish. On the first floor when I flew back and lefts and they finally showed us to our clients back there. He probably did most of Chevy's work for the next few years, but a Detroit artist really came second to approaching car art as well.

This was it and the time was just. It was decided to go back to New York. Both of them had done many Chevy ads, and with so many jobs to do, Charlie Allen was brought in to do that too. His progress was so quick, he eventually became the lead artist for the Chevy campaign.



Illustration by Thomas Allen

During that time, work we had done for Campbell-Issold on Chevy had won numerous awards: "Most Read Newspaper Ad," "Most Read Magazine Ad," "Best 1957 Newspaper Ad," "Best Full Color Newspaper Ad," and many others. It was a wonderful period for 1941."

ANOTHER PARTNER, A NEW HOME, & THE SEVENTH WAVE

Several years later, Tom Hall took over his father's—Hatch Hall's—partnership. About that time we decided to get out of downtown San Francisco and rent a building in the so-called "South of Market." It was also during this time that we made a transition from being exclusively an art studio into becoming an advertising agency.

"I was the one who changed our style of doing business. I went to all the agency heads and asked them to take over to me any accounts below \$200,000. In the time, 1952-53 [that is, Barton, Dierker, & O'Hara], Young & Rubicam, J. W. [Wills], Thompson, and others had had the idea of accepting a client with \$200K."

"That was during the late 1950s, and it was a wild time to be involved in the arts in San Francisco. We used to have a

very large Christmas party that became quite famous. The first year was the start of our through business, and we had several models there that were the hit of the party. We never knew just how many people came; the general consensus was somewhere in the 200s.

"Probably the first year we where we hired a model would be the finger-pointed. The idea was to have one of our designers and a client paid for while everyone watched. We were at the front door but before getting ready when someone looked in the door. I answered and found an attractive girl standing there who said she wanted to be paraded, too. And she won't drink, but rather consume what. Well, I wouldn't pass that up, so I had her come in. It was funny because the male professional model was rather nervous than a girl was doing it for nothing.

"I went out to the crowd and told them we would have two models. They had to get another client, and I had another one to help out. I hired my job as a seasonal event, but was able to lose big party so over that. About that time someone rights started to emerge, and you are creating the things like that anymore. We never had a big party again."



THE NEXT GENERATION

Over the next 10 years the agency made the transition from a male-driven to a woman-led team. In 1995, agency founder Brian Horvath—who had worked for the company for over 20 years as a designer, art director, and creative director—decided to purchase the firm. In 1996, Horvath changed the agency's name to P&K Creative Group—a name that continues to honor the firm's nearly 50-year history.

Beyond keeping the firm's history alive through continued archiving and creating interviews with past employees, Horvath also brings clients of his firm's past into his present jobs when appropriate. "While the bulk of our current portfolio of work is representative of art and advertising as it is used today," reports Horvath, "sometimes there is an opportunity to showcase, through illustration, something that only a skilled artist can communicate. Like when we had 1 Charlie Sheen create an advertising campaign featuring the state symbols of California. We've even had a few campaigns over the years where we've been able to utilize a very personal design style, and use actual actual P&K illustrations in our final artwork. The classic work that these masters of illustration created was a joy to share just as vital and compelling today." ♡

—© 2007 by Brian Horvath

For more information about P&K Creative Group's history and current advertising art services, or to get more information regarding the history of the agency, contact Brian Horvath at 767-300-2211 or www.pandk.com.



Contemporary illustration for the California State Food of Campaign by Charles Allen

THE WORLD'S LARGEST COLLECTION OF IMPORTANT AMERICAN ILLUSTRATION ART
ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER
JOSEPH CHRISTIAN LEYENDECKER [1874-1951]

THE ARTIST'S MOST FAMOUS WORLD WAR ONE VICTORY PAINTING
"HOW OUR DADDY WON THE WAR"



HOW OUR DADDY WON THE WAR
Oil on Canvas, 16 x 22
Signed lower left
Inscribed "1918" on the
back
Provenance: Private
Collection, New York
City, NY

EXHIBITED: The Century
Company, New York, NY,
May 10, 1918

OWNERSHIP: J.C.
Kendall, New York
City, NY
1918-1921

PROVENANCE: Collection
of Mr. Woodard, New
York, NY
1921-1924
Provenance: Collection
of Mr. Woodard, New
York, NY
1924-1928
Provenance: Collection
of Mr. Woodard, New
York, NY
1928-1931

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

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Author of *100 Ways to Sell Your Illustrations* published worldwide by Bantam Books, New York, NY. ISBN 0-349-08114-1

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER
FRANK XAVIER LEYENDECKER (1877-1924)

THE ARTIST'S ONLY KNOWN PULP MAGAZINE COVER PAINTING IN EXISTENCE
"MENDING THE PIRATE FLAG"



MENDING THE PIRATE FLAG
Oil on canvas, 28 1/2 x 22
Signed lower middle left
One Early 20th Century
PUBLISHED *Illustration*
Magazine, first cover,
1913-1914

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Author of the most important Florida published artworks by American master artist, Master 1940-1945 & 1948-1951

Author of 100+ pages of the American American Florida published by Florida master artist, December 1944, 1945-1948-1951

Author writings/Florida School from Florida published artworks by Charles G. Martignette, Hallandale Beach, Florida 1947-1948 & 1949-1951

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

W. HERBERT DUNTON [1878-1936]

IMPORTANT EARLY 1906 FINE ART WESTERN PAINTING
"THE BADGER-HOLE"



THE BADGER-HOLE
Oil on Canvas, 28 x 40
Signed lower left & dated
1906

PROVENANCE: Collection
Magazine March 1916,
p. 100. Oil in illustration
for "The Cowboy in 'The Badger
Hole'" by W. Herbert Dunton.

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be reproduced and
not traceable after
the copyright is
expired.

EXHIBIT: National
Cowboy Hall of Fame &
Museum, Wichita, Kansas;
Oklahoma City, Oklahoma.

PROVENANCE: The Art & Soul
of W. Herbert Dunton,
1978-1980 by John
W. Dunton, University of
Texas, Austin, Texas.
Auction for "The Art &
Soul of W. Herbert
Dunton," American
Auction, University of
Texas, Austin, Texas, Dec. 1980.
Museum of Fine Arts,
Houston, Texas.

Thousands of important paintings by America's great illustrators which were extremely important for the hard-fighting genre are now for sale in certified copies. SPECIAL OPPORTUNITY TO VIEW WORKS IN ANY SUBJECT MATTER, FINE ART, WESTERN, OILS, DRAWINGS, AND ARTS IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Subject inquiries are invited. Absolute Trust Privately Assured.

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OUR NEW TEMPORARY ONLINE WEBSITE DISPLAYS WORK FROM 200 AMERICAN AMERICAN ILLUSTRATION ART FROM 1900 TO 1950 FROM
FROM OUR CURRENT INTERNATIONAL ADVERTISING CAMPAIGN IN NEW ZEALAND FOR FEBRUARY 2011 WWW.CHARLESMAETINETTE.COM

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

HOWARD CHANDLER CHRISTY (1873-1952)

IMPORTANT & RARE 1912 MAGAZINE FRONT COVER PAINTING
"A MODERN DAY MOTORING ROMANCE"



A REMARKABLE ACQUISITION

Illustration Quarterly,
Illustration Quarterly
Special, 1912, cover
Signed, inscribed and
dated, 1912

NUMBER: 1000
Acquisition, American,
1912

PROVENANCE: Various
American Illustration
Art Society, Boston
1912, 1912, 1912

PROVENANCE: 100
Signed—All the Illustration
Art Society
Charles G. Martignette,
1912, 1912, 1912,
1912, 1912, 1912,
1912, 1912, 1912

PROVENANCE: 100
Charles G. Martignette,
1912, 1912, 1912,
1912, 1912, 1912,
1912, 1912, 1912,
1912, 1912, 1912

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Author of *100 Masters*—All the Illustration Art Society published worldwide by Borealis Books Inc. Boston 1995 ISBN 1-55734-602-2

Author of *The Great American Artists* published worldwide by Borealis Books, Portland, Oregon, January 1997 ISBN 1-55734-603-0

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

HOWARD CHANDLER CHRISTY (1873-1952)

ONE OF THE ARTIST'S MOST FAMOUS FINE ART NUDE SUBJECTS
"AFTER THE STORM"



AFTER THE STORM
Howard Christy
1920
Oil on Canvas
14 1/2 x 22 1/2
A. 1004, USA

Thousands of important paintings by America's great illustrators which were selectively auctioned during the last thirty years are now for sale to qualified buyers. SPECIAL ATTENTION IS GIVEN TO YOUTH-BODIES IN ANY SUBJECT MATTER, THEME, PERIOD, SCENE, OR ARTIST IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Serious inquiries Invited. Machine Check Privacy Assured.

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Author of 100 Women: All the Illustrations America's Top published by Bantam Books Inc. New York NY, USA 10013-4074

Author of 100 Men: The Greatest American Artists published worldwide by Bantam Books, New York, Oregon, January 1997, ISBN 1-56639-114-0

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

J.E. Roma

A SENSUAL & ROMANTIC FEMALE ART DECO FINE ART PAINTING
"A NIGHT TO REMEMBER—OPENING PANDORA'S BOX"



A NIGHT TO REMEMBER—
OPENING PANDORA'S BOX
Oil on Canvas, 33 x 33
Signed lower right
Circa 1927

PROVENANCE:
Collection, Jack Bergman,
Long Beach, Calif. 1942
Private Collection,
Woodstock, New York

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

McCLELLAND BARCLAY (1891-1943)

A CLASSIC ART DECO ADVERTISING ART MASTERWORK PAINTING
"THE HARVARD & YALE AFFAIR-HER HERO AT THE GAME"



**THE HARVARD & YALE
AFFAIR - HER HERO
AT THE GAME**

Oliver Cromwell, 23rd No. 28
Washington St. &
Dumb. 1933

PUBLISHED 13th. Sunday
Evening Post Magazine
Magazine with Yale
Star, Boston, Michigan,
1933

PROVENANCE Private
Rudy Kohnke, 1940-41
Whitman, Frederick
Lynch, Boston manager
Peter's, Edward Steiner,
Detroit (Michigan),
Private Collection, New
Wayne, Florida

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Author of *Illustration for Dummies* published worldwide by John Wiley, Hoboken, New Jersey, 1997 ISBN 0-8804-114-0

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

COLES PHILLIPS (1880-1927)

THE ARTIST'S MOST IMPORTANT ADVERTISING PAINTING IN EXISTENCE
"THE FEEL OF PURE SILK—1922"



**THE FEEL OF PURE
SILK—1922, IN OIL ON
WOOD BLOCK COVERS**

Illustration of Charles
Martignette, *Artists*, Vol. 2, 20
Signed lower left

AWARDS: An exhibition
and a catalogue for
the painting were
presented in 1922
and 1923 in the
National Academy of
Design's exhibition
and catalogue. The
painting was also
shown at the
National Academy of
Design's exhibition
and catalogue in
1924. The painting
was also shown at
the National Academy
of Design's exhibition
and catalogue in
1925. The painting
was also shown at
the National Academy
of Design's exhibition
and catalogue in
1926. The painting
was also shown at
the National Academy
of Design's exhibition
and catalogue in
1927.

AWARDS: The painting
was shown at the
National Academy of
Design's exhibition
and catalogue in
1922. The painting
was also shown at
the National Academy
of Design's exhibition
and catalogue in
1923. The painting
was also shown at
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of Design's exhibition
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1926. The painting
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and catalogue in
1927.

AWARDS: The painting
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was also shown at
the National Academy
of Design's exhibition
and catalogue in
1927.

AWARDS: The painting
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1927.

Thousands of important paintings by America's great illustrators which were exhibited internationally at the last century's greatest art shows in world famous, SIGNATURE QUALITY COVERS TO VIEWER INTEREST IN ANY SUBJECT MATTER, FINEST, BEAUTIFUL, DESIRE, THE ARTIST IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Subject inquiries are invited. Absolute (True) Proven—Assured.

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Author of *Art Masters*, all the illustrations reproduced by the publisher Bantam Books, New York, ISBN 0-345-00111-1

Author of *Art Masters*, all the illustrations reproduced by the publisher Bantam Books, New York, ISBN 0-345-00111-1

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

LAWRENCE L. WILBUR [Early-Mid 20th Century]

A PRIME ART DECO MAGAZINE COVER & CALENDAR ART PAINTING
"A GIRL'S BEST FRIEND"



ARTIST'S BEST FRIEND:
Gloria Swanson, at a 1938
David Lyons Art Center
Oct. 1939 - 1939

REQUIRED: This painting
appeared in a magazine
and is hereby being
reproduced and may
also be reproduced
without restriction
by a publisher company
probably Joseph C.
Pfeiffer & Co., Market
Street Philadelphia in
a one year American
calendar at year

REFERENCES: Trade
Collection, Birmingham
Museum, Boston
Collection, Hollywood,
Florida

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Author of The Great American Party published worldwide by Bessell Books Inc. Boston USA 800 54774 6014

Author of 20 Years: All the Illustrations America's Top Publishers Bessell Books Inc. Boston USA 800 54774 6014

Author of 100 Years: The Greatest American Artists published worldwide by Bessell Books, Portland, Oregon, January 1997, ISBN 1 55859 1 1 0

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

GEORGE T. TOBIN (1864-1956)

A SIGNATURE QUALITY ART DECO MAGAZINE COVER PAINTING
"YOUNG LOVE—A CHRISTMAS ROMANCE IN VERMONT"



**YOUNG LOVE—A
CHRISTMAS ROMANCE
IN VERMONT**
Oil on Canvasboard
(21 x 15, Signed
Lower Right, Circa
1923-1925)

ARTIST:
Reproduced in a
signature illustration
album, available for
library acquisition

ACQUISITION: Private
Collection, University
of California, Irvine
Collection, Orange, CA
Boggs Family, New
York

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

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Author of *50 Ways to Sell Your Business* published by Bantam Books Inc. Boston, MA 02122 USA

Author of *100 Ways to Sell Your Business* published worldwide by Bantam Books, Portland, Oregon, January 1997, ISBN 1-56639-112-0

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER
GREAT AMERICAN ART DECO AUTOMOBILE ADVERTISING ART

EXTREMELY RARE ORIGINAL PAINTINGS FROM THE HUDSON MOTOR COMPANY
DETROIT'S FINEST ROARING 20s LUXURY MOTORING VEHICLES



1919 HUDSON COUPE
Oil on Canvas, 20 x 18



1919 HUDSON COUPE
Oil on Canvas, 18 x 18



THE GOOD GRACE HUDSON SEDAN
Oil on Canvas, 11 x 17



HUDSON SEDAN WITH ARCHER CUP
Oil on Canvas, 17 x 18



HUDSON TWO DOOR SEDAN
Oil on Canvas, 20 x 18

Thousands of important 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 INTEREST IN ANY SUBJECT MATTER, Theme, PERIOD, GENRE, OR ARTIST IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Serious Inquiries Invited. Multiple Offer Priority Assured.

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Author of 180 Minutes: All the Illustrations America Has Ever Published by Bantam Books Inc. New York 1985 ISBN 0-345-04811-4

Author of 180 Minutes: The Selected American Published Worldwide by Bantam Books, New York, Oregon, January 1987 ISBN 0-345-04811-4

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

LESLIE THRASHER | 1889-1936)

EPITOMIZING EARLY ART DECO AMERICAN FAMILY LIFE AT HOME
"THE RISE & FALL OF THE ROMAN EMPIRE"



**THE RISE & FALL OF
THE ROMAN EMPIRE**
Oil on Canvas, 40 x 40
Signed lower left
1928, Thrasher
FILED: Not even
Liberty Magazine Jan-
ary 15, 1928
PROVENANCE: Thrasher
Collection, Honolulu,
Hawaii

Thousands of important 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 YOURS-REQUESTS IN ANY SUBJECT MATTER, Theme, PERIOD, GENRE, OR ARTIST IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Serious Inquiries Invited. Multiple Offer Priority Assured.

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Author of 20 Masters: Art of the Illustration Revolution published by Borealis Books, Irving, New York 1995 ISBN 1-5779-6811-2

Author of The Great American Family published worldwide by Borealis Press, Portland, Oregon, January 1997 ISBN 1-5779-111-0

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

K. GUNNER PETERSEN (Mid-20th Century)

GREAT AMERICAN ADVERTISING PAINTINGS EPITOMIZING THE BABY BOOMER ERA
POST WORLD WAR TWO CARNATION MILK ADVERTISING CAMPAIGN

30 INCHES TO COME HOME TO



Wetmore & Gossels, 11 x 11

COVER GIRL



Wetmore & Gossels, 11 x 11



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Author of *50 Ways to Kill a Woman* published by the publisher Rowell Northrup Taylor, Rowley, MA 01867-4814

Author writings for licensed non-union-represented artists by Golden Press, Portland, Oregon, January 1997, ISBN 1-55659-114-0

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

GEORGE L. CONNELLY (1908-2006)

A GREAT AMERICAN MAGAZINE FRONT COVER ART PAINTING
"CAMP WICKIE'S UNEXPECTED VISITOR"



**CHARLES G.
MARTIGNETTE**
Columbia in Kentucky
Born, 21 or 22
Signed (Lower Right)

PROVENANCE: Your
Cross The Mountains
Super Magazine,
August, 1952

FRONTMATTER:
Editorial Collection,
Philadelphia,
Philadelphia

Thousands of important 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 ART SUBJECT MATTER, THEME, PERIOD, GENRE, OR ARTIST IN 20TH CENTURY AMERICAN ILLUSTRATION ART. Serious Inquiries Welcome. Absolute Buyer Privacy Assured.

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Author of *50 Ways to Sell Your Illustrations* published by Bantam Doubleday Dell, New York NY, ISBN 0-349-08114

Author of *Illustration for Dummies* published worldwide by John Wiley & Sons, Hoboken, New Jersey, ISBN 0-471-42859-1

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ORIGINAL PAINTINGS & DRAWINGS BY AMERICA'S GREAT 20TH CENTURY ILLUSTRATORS
SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

ROBERT E. MCGINNIS [1926-]

EXTREMELY RARE & IMPORTANT WESTERN ART PAINTING
"THE MIDNIGHT RIDER"



THE MIDNIGHT RIDER

Original oil on illustration board
11 1/2 x 14
Signed lower left

AMERICAN ILLUSTRATION
Book Post Card
1950s-1960s-1970s

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Author of *50 Years of the Illustration Association* published by Rowell Books Inc. Boston USA ISBN 0-87734-681-0

Author of *Illustration's Golden Age* published worldwide by Golden Era Press, Portland, Oregon, January 1997 ISBN 1-55659-114-0

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GEORGE ROZEN (1895-1974)

THE MOST IMPORTANT SHADOW PULP COVER PAINTING IN EXISTENCE
"ONLY THE SHADOW KNOWS"



**ONLY THE SHADOW
KNOWS THE ANSWER
IN 1934**

Of our Country
1934 - 1935
Illustration: 1934

**REPRODUCED BY
The Shadow Magazine
New York, 1934
1935, 1936, 1937
New York, 1934**

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and George Rozen
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the most and finest
and accurately work
of the pulp.
The Shadow is a
pulp magazine
on the pulp stage
the most famous
pulp magazine
in the world. It is
the largest number of
the largest magazine.

Thousands of important paintings by America's great illustrators which were previously inaccessible to the layman, now available for sale to qualified buyers. SPECIAL ATTENTION IS GIVEN TO YOURS SUBJECT MATTER, Original, REPRODUCTION, OR ARTIST BY 20TH CENTURY AMERICAN ILLUSTRATION ART. Some inquiries by letter. Masterwork Quality Printed.

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Editor of The Shadow Magazine, published monthly in New York, New York, 1934-1935, 1936-1937, 1938-1939, 1941-1942, 1943-1944

Editor of The Shadow Magazine, published monthly in New York, New York, 1934-1935, 1936-1937, 1938-1939, 1941-1942, 1943-1944

Editor of The Shadow Magazine, published monthly in New York, New York, 1934-1935, 1936-1937, 1938-1939, 1941-1942, 1943-1944

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

GEORGE PETTY (1894-1975)

OLD GOLD CIGARETTES MOST FAMOUS PETTY GIRL AD PAINTING "WORTH HOOKING UP WITH"



WORTH HOOKING UP WITH
Illustration of a woman on a fishing boat.
From *Life*, 1937. Signed lower right.

PUBLISHED: *Life* magazine, issue from October 1937. Also published in other pages of many other leading national and regional magazines including *The Saturday Evening Post*, *The New Yorker*, and others.

NOTE: Beginning in February of 1933 George Petty's illustrations became so successful that the Old Gold Cigarettes began appearing in *Life*. The company had issued the women profiles of America in the Old Gold and now they began depicting America's most beautiful women in the Old Gold paintings. It is probable that the artist's work was so successful that the artist's company followed suit by employing Mr. Petty to produce their magazine illustrations appearing in the Old Gold magazine. The company had the artist design a key-illustrating line in 1933 which was then used for other work.

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Author of the most extensive Florida published website for Florida artist sales. Member FFA, AIA, and AIAA.

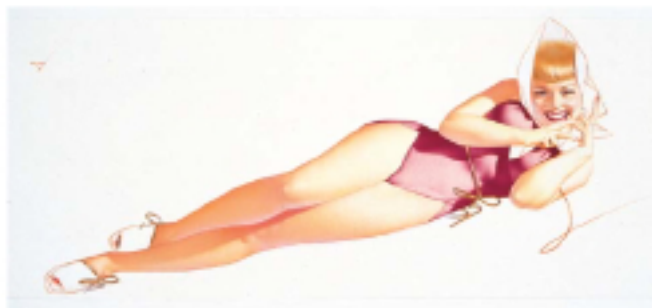
Author of 100 pages of the *Illustrator's American* for the publishing division located in Florida, December 1998. ISBN 1-5288-1412-0
Author of the Florida artist sales website published website by *Artists of Florida*, Fort Lauderdale, January 1997. ISBN 1-888914-1-8

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

GEORGE PETTY (1894-1975)

THE LARGEST 3-PAGE CENTERFOLD PAINTING IN EXISTENCE
HIS MOST FAMOUS & UNIQUE PETTY GIRL PAINTING
"THE ALL AMERICAN BEAUTY"



THE ALL AMERICAN BEAUTY

Illustration & artwork on historical board, 14 x 44, signed upper left

ATTENTION: San Antonio December 1948 issue of *ESQUIRE* magazine. This is the largest reproduction ever made of a Petty Girl. For the only paintings owned by SA, Petty specifically authorized us to sell large and serious signed Charles prints.

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Author of the most serious Florida published website for the Florida Center for the Arts, 1994-1995 & 1997-1998

Editor of *ESQUIRE* - 1st All American American for the published by Florida Center for the Arts, December 1948, 1949 & 1950-1951

Author of the Florida Center for the Arts published website by Charles G. Martignette, January 1997, 1998 & 1999-2000

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SIGNATURE QUALITY MASTERWORK IMAGES & SELECTED PRIME SUBJECT MATTER

GILLETTE ELVGREN (1914-1980)

AFTER RUNNING FREE IN A TROPICAL BARN FOREST, EVEN GILDEVOREN'S MOST BEAUTIFUL MODEL HAS TO GET DRESSED FOR THE JOURNEY BACK TO CIVILIZATION. IN THIS MASTERWORK PAINTING AND SIGNATURE SUBJECT, THE ARTIST HAS PAINTED A WOMAN WHO RANKS HIGH AMONG THE LIST OF HIS MOST BEAUTIFUL 1950s BABY BOOMER PIN-UPS. HER EXQUISITE HOLLYWOOD BEAUTY MIRRORS THAT OF VERONICA LAKE AND MARILYN MONROE.

"BARE ESSENTIALS—1957"



BARE ESSENTIALS
Oil on Canvas, 30 x 24
Signed and Dated
FILED: 1957
Original: 1957
Signed: 5, 1957
Reproduction:
Lithograph
Published by:
Artforum, 14 West
Washington Street
New York, New York
Other editions available
www.charlesmartignette.com
EDITIONS: 1/1
Signed and Dated
Number 1/1 of 1/1
Signed: 1957
Number 1/1 of 1/1
Signed: 1957
Number 1/1 of 1/1
Signed: 1957

Thousands of original paintings by America's great illustrators which were selected rigorously by the finest art collectors and now for sale in limited numbers. SPECIAL ATTENTION IS GIVEN TO YOUR INTERESTS AND SUBJECT MATTER, THINGS, PEOPLE, SCENES, OR ARTIST AS 20TH CENTURY BARRACUDA GALLERY'S GET. Subject inquiries are invited. Illustration Great Primary Auction.

CHARLES G. MARTIGNETTE

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Original cover art for Galaxy August 1952, "The Six Senses Eye of Earth"

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ED EMSHWILLER: THE ART OF THINGS TO COME

by Luis Ortiz

In the winter of 1950-1951 Edward Emerson Emswiller was twenty-six, and married for just over a year, when he appeared at the Manhattan office of Gallery Arno Gorenz with a portfolio of paintings. Midwestern living was der Pood It, the art critic, was impressed enough to buy a few math-made pieces to use as covers for the magazine. Fresh out of art school, Ems had spent his summer creating the art samples of his in-law's house in San Mateo, Malibu—the white zinc-wrapping in the rooftop he, work night vision. His piece is with his staples was a hyper-realistic painting of an atomic bomb. It was just a time been on a white background, but the feel of the latter setup was popular. The picture was impressive in its technique—resembling a photograph. Pood set back and gazed at the image. He appreciated the talent that some new dipping on industry as objects. "When have you worked before?" Pood asked. Ed did not have a credit answer.

Ed Emswiller was born in East Lansing, Michigan, on February 18, 1925. Ed's father Earl taught engineering and physics at Ferris State, a small college in Big Rapids. The



Emswiller in 1950 © 2002

Emswiller was a scientific family, but encouraged Ed to pursue whatever Ed did well in science classes, his favorite school subject, but he also had an artistic, test and demonstrated to combine the two. His mother made sure to buy his own "art" to his work.

By 1952 Ems had moved his family to Chicago where he began studies towards an advanced degree in physics. In the summer of 1954 Ed visited the Century of Progress World's Fair. He was attracted to the futuristic performance, films and futuristic exhibits, and cared longingly at the flying machines. A display of airplane ride could be had for \$1—on impulse (and not just beyond the entrance) a transparent man like dog like made out of "collar"—the same material used for fire trucks, air-levi coil, on a pedestal, every organ, every bone and muscle visible, and the whole thing mechanically operated. A whole Niagara river

that Ed would do twenty years later would show a woman with her synthetic flesh covered to expose the gears and inner-workings. They also saw a demonstration of advanced man to join him, and air-cold pressure (airstream) and involved status.

1. All of the original artwork pieces in this article has been provided by the © Photo Research center (www.photoresearch.com)





Figural Structures for James Hopper, August 1911

After the Exposition, Ed was inspired to create diaphanoid and animated lin even little stories, including one of an egg sprouting arms and legs. By the third grade, Ed was using lessons at the Art Institute of Chicago where he painted a special art class for gifted schoolchildren. He was also making his own action figures, from his drawings of comic strip characters glued onto flattened tin cans. Ed's hobby was science-fiction pulp magazines, including *Amazing Stories* and *Amazing Science Fiction*. There would find their way into Ed's hands.

In the summer of 1935, a thirteen-year-old Ed was visiting magazine subscriptions store-to store and seeing his money. Ed bought a used linear projector, which came with a few silent Keystone newsreel films. He tried his hand at making movies by drawing strips of paper he had cut to match the linear gauge and poked holes along the edge to create real film. After a few passes through the projector's gate the paper "faded" into parts and satiated at the gate so that when it was turned back by the lamp. After two or three films, he realized he could draw on clear leader film.

Ed grew up and, for art and filmmaking. His early passion for film was not just a schoolboy's infatuation with movie cameras, as stores, Frank Capra's movies, or movies stars like Bela Lugosi and Lionel Atwill playing dramatic comedies. In his own "movie-making" he was already thinking of movements in terms of art, mixing stories with drawings that



Edvard Munch by Hans Eilendahl, 1952

revolved in terms of kinetic manipulations of shapes and lines. In his own little experiments, Ed was always attracted to the finished film projected on screen.

Ed studied at the Army on June 15, 1941) secondary graduating high school, and after being rejected by the Varsity branch of the Army. His eyesight was not considered sharp enough. He went through military school and by May 1944 had made 2nd Lieutenant. By the time he was out to the Indian war zone, the European war camera died. He left active service in the fall of 1946. At twenty-one years-old, he earned the University of Michigan Art School under the G.I. Bill.

The University of Michigan art curriculum used the Bauhaus school of modernism and contemporary design. Bauhaus created using many of the traditional notions of classical art and Ed was trained as much in modern art and abstraction as in classical art. In the center Ed would be accused of taking tropic acid to paint some of his subtle abstractions, but he had unconsciously learned this style of art as a college student.

In the fall of 1947 Ed was in a life drawing class. During a model break, he was talking with a classmate when he mentioned being stationed in Germany, Italy during the war.

"I was stationed in Germany, near the Yugoslavian border," a pretty, petite, dark-haired classmate called out. "That's our floor. The instructor identified herself as Carol Ann. They were

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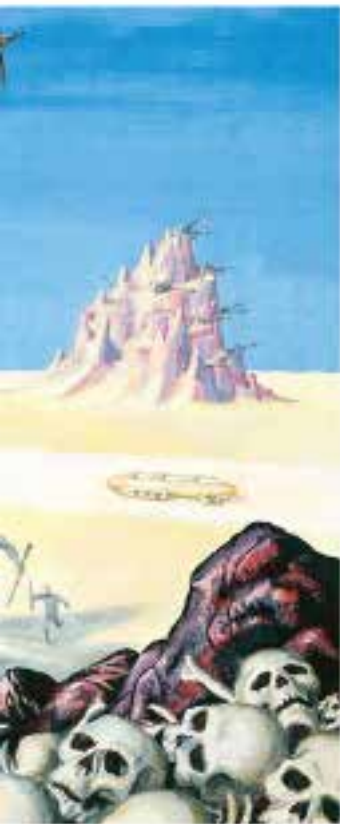
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Original illustration for *Amazing Stories*, January 1935, "White Girl" by Henry Lammie



Ed and Carol on a rainy night in 1949

married August 16, 1949, on Ed's parents back porch in Silver Spring, Maryland, two months after both had received bachelor of art degrees from the University of Michigan. Carol had won a Fulbright scholarship and had had a year of post-graduate art in the G.I. Bill, so they decided to go to Paris. The newbies brought a Buick motorcycle to get around and in the spring and summer of 1950 they motored around the countryside when not sitting down at the table at Brasserie Lipp, when Ed studied graphics.

By the end of their year overseas, they had put thirteen thousand miles on the Buick, had before launching the stop back home. Ed bought some American periodicals in a Paris bookstore to read during the trip—including a few science fiction magazines. "Bernice wives I'd never taste a good coffee. For the obvious that give us was in the store I started looking out samples."

Ed had decided that the art was too risky a proposition, and earnestly realized that such magazines like the *Saturday Evening Post*, *Look*, and *Collier* would allow him little freedom. He also thought that to smaller venues, like pulp magazines, he would be free to explore his own ideas.

In 1951 the Linnellbells moved into a tiny artist one-room studio apartment near Columbia University. Soon after getting apartments in New York City, Ed and Carol joined Cinema 16, a film society for the adult moviegoer, was modeled after European cine-clubs like the Cinematheque Francaise, a place that Ed and Carol had become familiar with while living in Paris. He would take to the Wednesday night shows at Cinema 16 after a day of making the rounds of art director offices.



Original illustration by Sidney Lewis, circa 1930s. "Mystery of the Hidden Base"

Causes it offered an alternative to Hollywood-style movies. Ed also produced films by Salvador Dalí and Joan Miró. There were complete programs of UFA cartoons, including the work of Maf Habbé, close to a flat, modernistic graphic style. (In the last years, Ed would take animation classes with Habbé in his house-funk studio.)

The art director of Gallery, Washington, Van der Poel, appreciated Ed's ability to create evocative cover art that contained a narrative look. Eisenstein's appearance at Caisses's address often went hand-in-hand with paintings in hand from any artist's's dream.

Ed's debut as an actor was in the June 1911 *Galaxy*, with a graphic pulled from his portfolio. The piece was titled "Ruler of an Ancient Race" in a hand he imagined today that the scene it presented, of alien archeologists coming across the historical ruins of mankind's self-destruction—as depicted through the ruins of weapons deposited by successive species of extinct human civilizations—was not painted with *Galaxy*'s brush, but this painting was done in Caisses's parents' home in San Jose. After while the first issue of *Galaxy* was being produced.

Ed quickly achieved a big measure of recognition for himself in the science fiction field. Twenty-one different American science fiction



Original illustration in *Galaxy* (June issue, 1911). "The Ruler of an Ancient Race" by Charles Brannan and Elton Cole.



Frank R. Stockton for *The Magazine of Fantasy & Science Fiction*, May, 1956



Michael C. Jones, *Planet*, 1958



Roy McKinnon for *Lance* (Lance Editor January 1957)

It first appeared in 1950, with a total of 150 individual issues—Ed had been in a third of all those SF magazines. The nine-year *Lance* Country, publisher of *Golden Press*, was successful at the science fiction marketplace because combined with hardcover editions. There were black and white paintings that would be covered in color by the printer. On February 1, 1954, *Lance* began printing in color in London (U.K.), where *Golden Press* did its first color printing, to see how monochromatic artwork was translated into color. Ed listed the printer's trick of "blending of color" by using overlays to indicate where a particular color ink will appear.

The primary ingredients of Ed's art were already in place at his time: inventive hardware of space travel (composition of large background figures with smaller background figures to create depth), abstract elements in sci-fi/fantasy themes, and imaginative backgrounds.

Ed's art was everywhere—sophisticated, artistic scenes for *Planet* & *Science Fiction*, *Science Fiction*, *Science Fiction*, *Science Fiction* for *Space Stories* were art for *Starline*, *Starline*, *Starline*, *Starline* (during the late 1950s for *Starline*, *Starline*, *Starline*, *Starline* the very art of SF types for *Galaxy* and *Rocket Science*). For many of these paintings Ed used Carl as a model for many of the women in his paintings.

On Sunday, September 6, 1953 Ed served as one of the judges for the science magazine at the Eleventh World Science Fiction Convention, held at the Bellevue-Stratford Hotel in Philadelphia. Later that night, the first ever *Diogenes Awards* were handed out though they were only called *adventure awards* that night and



Original Illustration for *Automatony* (Science August 1993, "The Fractal")



Digital Illustration by Glenn Felder, March 1990, "Star Trek" by Frank's Art

How much to be sure about between Ed Smith and long-time fan favorite Herman K&K.

Ed's involvement with SF readers has got his attention from the various magazines and editors. W.E. Van der Brink at Galaxy and Clarys' editor at Magazine of Fantasy & Science Fiction, were both creative professionals and not really science fiction fans. Saker at Literary Fiction was a German capitalist who had learned his trade in finance and book publishing, and possessed an almost ahistorical sense of design and typography which gave the early issues of Fantasy & Science Fiction a sophisticated and classy look. Ed's early participation in G&SF reflected a more artistic approach, and a general disdain of pulp cliché. Other art directors, like Milton Lerner at Columbia Publications, came out of the pulp field, and Ed's work for them reflected this polyglotness.

All were captivated by Ed's additional interests. By the mid 1940s Ed and Carl had moved to Levenshoe, Long Island, but he still made regular trips to Manhattan to confer with art directors and take in screenings at Cinema 16. In October 1956, Ed saw a film of George Seurat, showing the cubist artist painting on a glass surface. This gave Ed the idea to film the creation of some of his paintings. He brought a model, Diana Helen Lusk, camera, with single frame capabilities, and built a camera base over his drawing table, a table release was connected to a film pedestal which he would use to trigger the camera while he would stand behind with paint.



Original cover illustration by Ed Smith for *Planet* by John W. Campbell, Pyramid Books, 1952. Image courtesy of the author's collection.



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Original illustration for original U.S. Eisenhower, 1957 "We Head to the Clouds" by Loren B. Rice (Robert Ghering)

"I worried at what I called doodles, which were film stories. Almost anything that I had seen done in film I tried my hand at. I'm a great one for making toys. Anytime a technical problem comes up that I think it theory should work, that I make some of whatever you like, I think in that way I developed whatever technical ability I have. What I would like to do is art. I believe that technique simply helps one to be a better artist. I think sometimes there is a tendency among some filmmakers after to put overmuch emphasis on technique and to devote it as an experiment. I think it's essential, but it certainly isn't the core of the art. Instead simply the better the technical you are, the more able you are to achieve whatever you'd like to do." Ed also was experimenting with clay animation, animation with stop motion, and abstract animation.

Since the drafting table where Ed created art was also an animation stand, he began recording the stop-by-stop developments of many paintings, including the abstract ones he did when not working on commercial jobs. The result—though would usually take two minutes on each film. Most of these early stop-motion movies accidentally caught Ed's hand or the shadow of the table where he was in the chair before he got used to the setup. These films would show up at various film festivals, where Ed was a guest.

The summer before began during the final film was an invitation for Ed's wife Carol to do up for Ed. Carol would be busy. "This thing called love" is the summer of 1950 in *Picture Science Fiction*. This was the work of her career as a writer that would lead to her winning a lifetime achievement award at the World Future Convention in 2005.

Ed's SF machines looked like a could work in the real world. The cover to *Picture Science Fiction* by October 1957 showed a woman with Carol the model in a sleek space jacket and wearing two more in a suspended ring in space. Or under chair that looks perfectly functional—and less like science fiction. The *Madness* top had shown fantasy thoughts on how they would function in the real world.

By 1957 science fiction, as a field, was experiencing a morning-after moment. While the SF magazines and small quality book publishers had developed the field, the major publishing houses were now reaching it, and it was warping to kill them off. Even with many SF magazines being critically accepted as well narrative content and a conspiracy for its still selling. Ed had enough of a reputation to continue pretty much as he had throughout the fifties. Still, Ed, keeping his options open, did not for science and man's magazines like *Speculation*, *Discovery*, *Life*, *Adventure*, *Atlas*, *Playboy*, *Aviation*, *Atlas*, and *True Action*.

Ed's style would change depending on whatever commercial art jobs came his way. "I received assignments from a wide range of people. These would run from a monthly assignment where I was told practically where to place the people, machines and what they were to be doing like said so forth, through the case where I was given a manuscript and given a few hands, and other cases where

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Digital Illustration for *Salute to the Stars* (June 1951) "What Ever Happened to..." by Frederic Fohl

don't's discussion, give and take, an expression of ideas, to say where they are. "We want something different from last month. We had a black cover last month, we want a white cover this month."

Ed realized a popular path as an MP artist at this time. In 1961 he wrote *Pogo* (event for best actor, and would repeat the act in 1961, 1962, and 1963). A Lortchen neighbor, Bill Griffith, who would grow up to become the indicated cartoonist of *Zippy the Pinhead*, convinced Ed as a "man's man," buying around some motorcycle, working of horse is an artist, and making films unlike any Bill had ever before. Bill called Ed a hero, a mentor for the artist. Ed used Bill as a model for his August 1965 issue for *APOLLO*, and the September 1967 issue of *Original Science Fiction*, which showed young Bill breaking a rocket ship while an army general throtches him on the wire-scissors. Bill's father (readed for the general.)

In the 1960s Ed's movie-making equipment began taking over his art studio. His homemade film camera and movie film rack, and pillbox-like film with various film stock clips would sit side by side with his art materials. Ed took to carrying his Rollei camera wherever he went and would shoot whatever took his fancy. In this way he built up a personal film library that he would use to make later films. After securing funds for his short art films he was now due to channel a camera through.

In the early spring of 1964, Ed learned that he was part of a group of twelve filmmakers selected to receive a grant

of \$10,000 from the Ford Foundation. That summer Ed informed all his art director he was taking a year's break, and then headed independently into filmmaking. The Ford Foundation grant allowed him to create the annual event guide *Life Magazine*. In an interview, Ed stated that he could have dreamed fantasy is like showing how the breadth of human existence and imagination is not apt to the story plotters of the cinema, instead of using a camera to film it. Except for special projects done for friends, Ed would never returned to commercial art.

In his films, Ed was using the motifs of science fiction, representational film, and abstract expressionism. He had heavily considered using Alfred Bester's 1966 novel *The Sleeper* by Dorothea (which he had illustrated when it first appeared in *Playboy* in the issue for a film. The book, dystopianic settings of the novel—a cryptid spawning and underground prison—would have involved an intricate adaptation. Ed thought the story would make a "fantastic film" if the elements could be worked out. This project was never realized—to make SF fans' eyes, though there are visual elements of the story that would appear later in *Blade Runner*.

In 1967 Ed had developed enough of a reputation as a filmmaker to have Stanley Kubrick asked him to join his special effects team working on *2001: A Space Odyssey*. Ed was already committed to other film projects (including a documentary of NASA's Apollo program), and may have been intimidated by the scale of the 2001 production. He turned Patrick's down.

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Digital Illustration by Jeffrey, December 1985. "Ascension" by James K. Van DerLinde



Digital Illustration by P&A, January 1985. "Time Log" by Paul Antonson

It is possible that had Ed accepted Koberick's offer he would have been allowed to live with commercial financing. Instead, he made a conscious decision to have as much control as possible over the film he would work on.

Though it is commonplace today, he still writes to create an art, as computers had only been used the first to "paint" digitally—and he did this many years before the advent of personal computers and graphics software. In the fall of 1979 Ed appeared in Old Man Bay, Long Island, at the campus of the New York Institute of Technology (NYIT). He had heard of a team of "happy artist geeks" creating computer animation inside a computer graphics lab. The NYIT Computer Graphics Lab was developing the first digital paint systems, and was at the creative forefront of computer animation. Ed worked eight months, with computer programming at his side, to create the three-minute *Sonotone*. The fun in *Sonotone* went on to become a classic icon of early computer animation, and became Ed's favorite of all his films and videos.

While Ed was wrapping up *Sonotone*, he was contacted by the California Institute of the Arts, a school founded by Mall and Roy Disney in 1961, and offered a position as dean of the School of Film and Video. Ed had always dreamed to be part of a community of artists as well as one that had its focus during the same hours he created other creations. It didn't take long to believe that CalArts fulfilled this role, if somewhat

imperfectly and still in love with the 66 and California. For the next decade Ed became a teacher and pupil, taking classes alongside CalArts students when new film and computer methods were being taught.

In California, around Christmas time 1985, Ed hurt his back. It became bad enough that he could hardly walk. He entered the hospital in May of 1986 and learned he had cancer that had spread to his spine. In a hospital bed he was still drawing storyboards for new projects. Ed died quietly in the night of July 17.

In an interview he was once asked, "There's you regret not going back to drawing many-handed monsters?" Ed replied,

...I think that I did what I was going to do at an artistic level and perhaps, and I think that my particular way of seeing and doing has a greater range, a greater potential, in that there I was capable of going to the state work, I never in less exhausted my vision in that area. That was the reason that I'll reanimate. That got bored out! ■

—© 2007 by Leo O'Neil

his artist is mentioned here. Directly below is a link to a new book from Amazon from by Leo O'Neil. For further information, visit the publisher's website at www.ozbooks-pub.com, or visit Amazon.com, or visit www.ozbooks.com, New York, NY 10011.

can help you here to find out, how long and how up to how long the average person is often an artist, computer artist, etc.



Original illustration in *1947* (September 1951), "The Woman in the Park" by David Kralj



Reproduction by Thomas Schabert, *Art magazine*, October 1, 2017

THE ROCKWELL FILES

The Recovery of Norman Rockwell's *Russian Schoolroom*

By Chad Garrison

The fall of Norman Rockwell's *Russian Schoolroom* took a suburban St. Louis gallery barely made news when it happened back in 1973. It hit the day after the burglary—June 26, 1973—the new *Artforum* St. Louis critic-Douglas ran a short article on page six of its paper headlined: “\$20,000 Rockwell oil painting stolen from gallery in St. Louis.” The city’s largest daily paper, the *St. Louis Post-Dispatch*, didn’t even bother reporting the theft at all.

Thirty-four years later, however, the theft of *Russian Schoolroom* suddenly generated headlines across the globe when the pilfered artwork showed up in the private collection of Vladimir Stepan Spitsberg (the past honorary Ambassador to the FBI, the Academy Award-winning director purchased the painting from an art dealer in 1989 unaware that it was stolen). Once Spitsberg’s employees noticed the painting listed on the FBI’s Art Crime Team website it got a quick search and the director promptly contacted the author(s).

The painting’s discovery has opened fresh questions into the supposed 1973 theft and arguments over who—after all these years—can rightfully claim ownership to the piece. In May, the painting’s original owner, Jack Solomon, filed suit demanding the Spitsberg and the FBI return the painting to him. Solomon, meanwhile, is being sued by Jack Sullivan

Carlin, the Rhode Island-based dealer who sold *Russian Schoolroom* to Spitsberg and has since retained title to the artwork.

After attempting to work locating the painting, the FBI has remained tight-lipped in recent months as to any new developments in the case. The bureau continues to label its investigation as “ongoing,” prompting several parties involved in the case to speculate if more surprises to come. The most intriguing of that group could involve a Spitsberg disclosure in a stoppage involving a high dollar art deal, FBI potentials and, strength enough, a plot to kill Martin Luther King Jr.

CRIME PLOT

Vladimir Spitsberg made its public debut in the pages of *Los Angeles Times* in 1967. As its title suggests, the 16” by 17” painting depicts a classroom in the first Soviet Union. Its hidden people gaze intently at a host of Louis, one of the children captured in the painting stare absentmindedly out the window.

“That’s classic Rockwell,” notes Jack Solomon, “the one with all the painting is changing of better things to come.”

Solomon, who served as Rockwell’s art agent after during the 1960s and ’70s, says he bought *Russian Schoolroom* a few years

after the piece's appearance. Look magazine: "As the time people don't think of Rockwell as the art," explains Solomon. "I was having trouble with getting anyone to purchase his pieces."

Solomon says he conceived of a showing where in 1971 he convinced Richard Lammberg, owner of an exclusive Madison Avenue gallery in New York, to exhibit a collection of Rockwell's original oil paintings. The vibrant Lammberg agreed, but only if he could guarantee a few sales. "I told him not to worry, I'd purchase four of the pieces myself," says Solomon. "That's how I got *Roscoe Schindler*. It cost me \$5,000."

The exhibit received a glowing review in the *New York Times* and helped launch Solomon's trade with the exclusive printmaker for Rockwell. From his home office in Chicago, Solomon went on to open exclusive art galleries across the nation, specializing in PRISM.

In June 1973 his St. Louis gallery, Art International, was preparing a special showing of Rockwell lithographs when Solomon shipped *Roscoe Schindler* to him from one of his galleries in Kansas City. The painting was supposed to build publicity for the exhibit, and to sell the piece worked well.

A day after the painting arrived in St. Louis, the gallery found a letter in *Roscoe Schindler* on the last day of the show. A local collector and owner of a contracting company, Elton, purchased the painting for \$25,000 but agreed to let the gallery hold onto the artwork until the end of the show with three days left—June 23, 1973—the painting remained during an early morning burglary.

The police report on the crime includes witnesses from a street who claimed to see a man break through the gallery's front door and escape shortly later with the painting in hand. No other items were stolen during the break-and-run.

After the burglary the gallery reimbursed Elton the money he put down on the painting and Solomon retained title to the work. Later, Solomon was paid \$25,000 from his insurer for the loss.

Besides the theft incident in the St. Louis City-Downtown Art area, the painting's disappearance would go largely unnoticed by the press for the next 15 years. Then in October 1988, the St. Louis weekly *The Showboat News* published a corroborating article on the recent sale of *Roscoe Schindler* at a New Orleans auction.

The article cited an FBI detective who acknowledged the agency was aware the painting had disappeared at auction in 1980 but was unable to pursue the matter because the probe was unable to locate the original 1973 police report. The article also quoted Gilliam-Carter, who'd purchased *Roscoe Schindler* for \$75,000 at the New Orleans' auction.

The dated drawing that the piece had been stolen and suggested that Rockwell may have made several copies of the same painting. At the time, she'd already said the artwork is a private collector whenever the trace she decided to name.

It is now known that the private collector was Helen Spiberg, who purchased the painting for \$20,000—a nearly 200 percent markup over the price Gilliam-Carter paid for the piece a few months earlier at auction.

UNKNOWN FUTURE

Today, *Roscoe Schindler* remains an Spiberg's possession as the FBI and the courts work to determine the painting's disposition, although it's impossible to pinpoint the current value of the work, it's undoubtedly worth far more than the \$20,000 Spiberg paid in 1980.

Last November, Rockwell's *Brushing Away* Tin sold at auction for \$15.4 million—shattering the artist's previous record sale of \$5.1 million in May of last year. Jack Solomon doubts *Roscoe Schindler* would fetch quite those numbers at auction but agrees that the piece is likely worth millions.

"It's more than just a monetary thing to me," says Solomon, who now resides on Las Vegas. "I'm 78 years old, I want to hang it on my wall and make it for a while."

In his view, the legal Spiberg and the FBI is the real issue at hand. Solomon demands that *Roscoe Schindler* be handed over to him unconditionally. He asserts that he remains the legal owner and argues that neither Spiberg nor Gilliam-Carter was held liable to the piece.

Talking between his efforts as attorneys with the Art Loss Register Inc. and his insurance firm, Chubb Corp, Solomon says the insurer has agreed to allow him to acquire the painting as long as he pays off the \$25,000 (plus interest) it reimbursed him for the painting in 1973.

In a recent ABC news clip it noted over the May, Gilliam-Carter argues that Solomon should have known the artwork was being auctioned for sale in the late 1970s. She claims the ever-traveling Solomon's Chicago office a notice in 1980 announcing that she was seeking a buyer for the painting. The message was either lost or ignored.

"It's very difficult to believe that Mr. Solomon could not have known about this," comments Gilliam-Carter's husband, Lawrence Carter. "A message of the painting appeared on the cover of the auction book circa 1980 and the painting was apparently purchased by Rockwell dealers."

In 1978 the Carter's founded the National Network of American Illustrators in 1978, which listed that year the complete their reputation in the art world has been impeccable. However, Judy Gilliam-Carter alleges in her lawsuit that Solomon has ever claimed her character to the media. In another article published the past March in the St. Louis weekly *Showboat News*, Solomon is quoted saying that Gilliam-Carter "should have known better" before selling *Roscoe Schindler* and "would have observed that there's been a record of this ever since the day it was stolen."

Gilliam-Carter further asserts that Spiberg—no avid art collector and board member for the National Rockwell Museum in Massachusetts—erased the business relationship with her shortly after Solomon made his accusations in the paper. She is asking the court to award her \$5 million for the loss of the Spiberg account and another \$10 million for "general damage and other injuries to her profession."

At press time, no court date has been set for either of the lawsuits. In the latest news, acquiring Mrs. H. Spiberg transferred title of *Roscoe Schindler* back to Gilliam-Carter in exchange for another Rockwell painting, Solomon and his in-



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artists say the museum does not share the familial devotion from culpability.

"The fact they're passing around is not important," argues Solomon. "It's the context you should note."

But just who stole *Doctor Schawbman* in the first place? And could the theft have been associated with a plot to kill and rig the 1968 Martin Luther King Jr.?

WHEELS OF CONSPIRACY

Five years after *Doctor Schawbman* disappeared from Solomon's St. Louis gallery, police in the city picked up John Crowley on federal charges of robbing a jewelry store in Illinois. It wasn't until the cops began investigating the 21-year-old suspect that Crowley implicated himself in a pair of high-profile insurance thefts.

Once in the winter of 1956 credits cranked through the windows of the St. Louis Art Museum, leading away valuables valued in the tens of thousands of dollars by artists such as Rodin and Rembrandt, Crowley confessed that his first aim in both break-ins was suggested policy could fund the major goals of the board of Russell Byers in the St. Louis suburb of Black Hill, Missouri.

An hour later a squad of 20 detectives descended on Byers' home. When his wife refused them entry, the police broke through a door pane and entered the home. The stolen museum statues were there. They'd been taken up in a narrow alleyway throughout city. The police found plenty of other clues that implicating Byers in a tale of St. Louis intrigue.

"We took some playing ping-pong on a table that was sitting on top of six water Oriental rugs," recalls former "Book Hill Detective John Hoffmann. "I found a painting that appeared to be a Monet" stashed behind the furnace where most folks would keep extra furnace filters."

In total police recovered an estimated \$100,000 worth of stolen goods from Byers' home that day, including seven Norman Rockwell lithographs stolen from Solomon's Art International Gallery in 1955. Curiously Byers was never charged for possessing any of the stolen artwork.

Five months after the police raided his home, Byers again made news when on May 26, 1958 he appeared on the front page of the *New York Times*. The paper reported that Byers had recently testified to a congressional committee concerning his knowledge of a St. Louis plot to assassinate Martin Luther King in the late-1960s.

Byers told the committee that in late 1967 or early 1967 he'd been offered \$50,000 by two St. Louis white supremacists to steal the civil rights leader. They claimed the duo: The congressional committee, however, concluded that James Earl Ray may have been recruited by the hoards when he modeled King in April 1968.

The *Times* called Byers testimony an "embarrassment" to the FBI. The bureau had first learned of Byers' knowledge of the plot in 1973 but apparently notified the committee only five a couple of days in 1976. So there, the insurance salesman behind the conspiracy had died of old age.

How people associated with Justice Robinson wonder if he killed a similar girl in 1966 when the painting showed up at auction in New Orleans. The agency said it could not locate the 1971 police report. But police in the 9th Parish suburb of Clouton don't know how that can be. They say the report was right where it should have been when the FBI re-opened the case three years ago.

Clouton police can produce several more accident reports for the address now occupied by Solitaires Art International gallery. Between 1971 and 1977 the gallery was a constant target with a persistence that our thieves' handbook says the studio or at least four occasions. Attacks from one of those thieves was later reported from Lynn's home. Could it be, then, that Lynn also stole Justice Robinson's?

At the age of 74, Lynn still lives in the same modest brick house police raided in 1978. In a room 400 yards he came to his door, wearing khaki pants and brown hair barbers-up hair, he says he's very aware of Justice Robinson. The FBI contacted him a week back about the painting.

No, he wasn't sure whether or not he stole the piece. Then again, he doesn't deny it either.

"The nice art thieves all over the world were saying that this gallery is Clouton," Lynn says smugly. "But why should I tell you anything? Why would I want the approval?"

—A 2007 by David Givens

Clouton gallery is a member of No Number Press (N3) LLC.

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Photo: Tom of Social Hubspot

Caras and Colleagues— A Continuing Legacy in American Illustration

"There's great admiration for Caras' work."

—Norman Rockwell

"My former students have become NY artists."

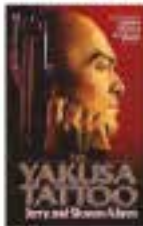
—Peter Caras

The city of Philadelphia, New Jersey will celebrate the opening of its new Cultural Arts Center this fall with an exhibition on the work of illustrator Peter Caras. Titled "Caras and Colleagues—A Continuing Legacy in American Illustration," the show will also focus on Caras' students as well as the mentors who helped him to become an artist. The exhibition—which will be held from September 14 to October 12—will additionally offer a rare opportunity to see the works of a comprehensive list of illustrators, including Norman Rockwell, J.C. Leyendecker, Robert McGinnis, James Aron, and other members

of the Society of Illustrators Hall of Fame. The original works of Caras on display will be on loan from private collections.

At one of the leading illustration academies in the world today, Caras works from his 40th—the legendary Norman Rockwell—in 1966 at the tender age of 36. With Rockwell as his teacher, Caras learned a great deal about the trade of professional illustration. Later, when he was 21, Caras received a scholarship from the General Motors art school in Warren, Michigan, who was one of the most popular paperback cover artists of his time. With this training, Caras has gone on to have more than 1,700 published illustrations to his credit and is himself considered one of today's leading paperback cover artists.

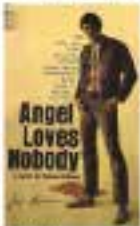
With a great deal of professional experience under his belt, Caras decided to try his hand at teaching, accepting a position at the Chalmers School of Art in Philadelphia, New Jersey in 1978. Over his nearly three decades of teaching, Caras has guided



Peter Caras



Bad Pool



Angel Loves Nobody



Great Masters

and inspired a new generation of artists to pursue careers in professional illustration—many of whom will have their work on display at the exhibition. They also show will succeed in mentoring Carey with the wisdom he helped mold over his many years as a teacher.

Other artists whose works will be on display in the 'Carey and Colleagues' exhibit will include such talents as Rob Fetter, Joe and Dix Collins, Bob Peak, Paul Tobe, Mike Kupka, Mark Bronowski, Steve Ayoub, Vince Natale, Rick Swartzell, Paul Henry and Robert and Lisa Papp. The show will be on display at the Middletown Cultural Arts Center from Friday, September 1 to October 11. For more information, contact us at www.carey.com/2006midschoolshow.

—Steve Bronowski



Mark Bronowski



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His ability to draw and paint is what has led to his success as an illustrator. He has worked for many years in the industry, and his work has been featured in many publications. He is a member of the National Association of Professional Illustrators and the International Brotherhood of Artists.

He has also been featured in many magazines and books. He is a member of the National Association of Professional Illustrators and the International Brotherhood of Artists. He has also been featured in many magazines and books.

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THE CURIOUSLY SINNER ART OF JIM FLORA

BY JIM FLORA AND CHRISTINA GROSSMAN
LBY PRESS, PLS, 7.12.10
120 PP, \$29.95
ISBN 9781555942207

The *Curiously Sinner Art of Jim Flora*, hitting shelves in the first of 2011's *The Afternoon Art of Jim Flora*, features a wide array of both his commercial work for prestigious record labels of the '40s, and rare personal work that he did while in behind-the-scenes production of his commercial work. He created art privately as a pastime...and often with more lighthearted pleasure. His style is cartoonish, evoking childhood nostalgia and liberation of adult responsibility. There is also a wealth of 1940s Columbia Records original covers, including those visual puns; 1950s RCA Victor-era work; magazine ads, sketchbooks, and prints; 1950s Little Man Press-era drawings, parings from all decades photos, and personal keepsakes. Flora's early 1940s musician portraits in Columbia sketches are unique and understated, featuring such legends as Frank Sinatra, Benny Goodman, Duke Ellington, and Gene Krupa. Flora once said he "could not do Sinatra"—it was by accident and/or accident circumstances. The reader finds they begin and the love of physics. Much of the work in the book is light-hearted, but even in his capricious doodles, there's something deeply meaningful in the details. His comic preoccupies rhythm, and in many cases for the sake of the 1940s-era, AFD magazine, as well as the underground scene of the late 1960s.



PLEYBER'S SALVAGERS AROUND THE WORLD

BY CHRISTINA GROSSMAN
AND STEVE MORRIS
LBY PRESS, PLS, 7.12.10
120 PP, \$29.95
ISBN 9781555942207

Exploring the wit and wondrous drawings that made *The Afternoon* one of the most beloved zines of the century, *Pleyber's Salvagers Around the World* collects and reproduces the nearly three thousand pieces of artwork created by Pleyber between 1937 and 1968.

While children and adults alike know *The Afternoon* for its classic books *The Giving Day*, *A Light in the Dark*, and *When the Snows Fall*, they may be less aware that *Afternoon* also created a dazzling series of illustrated comic adventures published by Hugh M. Hefner in *Pleyber's Salvagers Around the World* not only reproduces these fascinating articles in beautiful form, it also provides an introduction to the never-before-seen photos and drawings and even illuminating biographical detail.

Beginning in May 1937 with "Hefner in Tokyo," the pieces reproduced in this book took *Afternoon* from Scandinavia

to Africa and the Middle East, from Paris and London to Moscow, ending in the summer of 1946 with the two-part epic "Invasion Among the Hapies." The unique collection is a legacy of the close relationship between Silverstein and Hefner, who saw the great potential of this particular combination of artist and assignment, and the social revolution led by Pleyber in the 1930s and 1940s.

With its wit, subtle humor, and beautifully produced color illustrations, this volume of the mid-twentieth-century zine could be said to provide another Silverstein millions of fans.



EMMSWILER-INFINITY + TWO THE ART OF ED EMMSWILER

BY LUIS HERRERA AND KENNEDY DUNN O'NEIL
EMMSWILER AND ASSOCIATES
THE PAPER PRESS, 7.12.10
120 PP, \$29.95
ISBN 9781555942207

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It can be said that Ed Emmswiler did it all in his 44-year, 700 odd cover career in illustration, including most's attention work, and mystery magazine covers. Simultaneously, he considered a modestly successful career as a New York gallery painter in the 1950s and 1960s. After 1965, he left illustration and gallery painting to be a full-time creator of art cinema... although he was more than competent in all forms of drawing and painting, and a skilled industrial painter, a probability sure to see that, inside film and video art. It will be remembered best by his science fiction work. Especially that vast, rural area of drawing SF covers, by the words of Samuel R. Delany: "For thousands on thousands of readers, each provided the cream of a great, material, and being world, a world that ranged from newly imagined subjects to newly imagined objects, a nature and a culture, an expansion and a reconfiguration that... no one had seen before."



IMAGES MAGAZINE 19

EDITED BY CHRISTINA GROSSMAN, M.
EMMSWILER, PLS, 7.12.10
120 PP, \$29.95
ISBN 9781555942207

For *Afternoon*'s image magazine has returned, and its latest work is spectacular! This issue features a cover and over fifteen pages of full-page paintings by the masterful Eugene Iley (1963-1965) reproduced from the *Images Magazine*, circa 1938-1939. Also included in this issue are rare, never-before-collected work by Arthur Bachman, Edward Dineen, Harvey Dunn, and J.C. Woods' more narrative full-page busy life paintings from a 1912 Hans Andersen calendar by Heinrich Lohr and Josef Urban. Illustrations from *The Justice Night* by Charles Pollock; Dick Kross' illustration *101 Goals* is featured in the "101 Spot" section; and more.



THE COMIC STRIP ART OF

LEONEL PEREZ

BY LEONEL PEREZ
BRIAN KULLIGAN
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FANTASIES, 2007

Out of print for a decade, the new edition (with newly designed covers) of *The Comic Strip Art of Leonel Perez* features some of the best cartooning gems created in the United States. *Walters of American Comics* (discontinued by the Los Angeles Ramoer Museum and Museum of Contemporary Art and currently trading across the country). It is the only complete collection of the legendary work of one of the industry's all-time greatest artists. Known worldwide for his accomplishments as a painter, Perez began his career as a cartoonist, producing—albeit briefly—two beautifully understood comic strips for the *Chicago Sunday Tribune* in 1940. *The Rio-De-Lois* and *The Rio-De-Lois* (which he had at hand) remain high points in the history of strip cartooning. *The Rio-De-Lois* is a rollicking comic opera of the Indioism style of a group of young adventures and set out all around the world to date (which he wrote) by expressive, comic line. It is not just the Rio-De-Lois's (which is a Rio-De-Lois) that is his best work. The Rio-De-Lois's (which is a Rio-De-Lois) is his best work. The Rio-De-Lois's (which is a Rio-De-Lois) is his best work. Long considered an equal of Winsor McCay and George Herriman, Perez's place in strip history is cemented with his beautiful, full-color, oversized volumes, edited and featuring an introduction by historian Bill Blackwood.



A GUIDE TO THE PRINTED WORK OF JESSIE M. KING

BY JESSIE M. KING
\$24.95 (HARDCOVER)
\$12.95 (PAPERBACK)
\$12.95 (PAPERBACK)
FANTASIES, 2007

Jessie M. King (1875-1958) was the foremost female book designer and illustrator of the 20th century. Her work reflected the influence of Art Deco and the Arts and Crafts movement by Charles Rennie Mackintosh and the effects of "The Four" in Chicago where she was trained. During the 30 years of her career she designed and illustrated some 250 books, over 100 greeting cards, bookplates and several tens of thousands of ephemera.

A Guide to the Printed Work of Jessie M. King attempts to bring order to this enormous output. Every item has been annotated, classified and cataloged, and a further section lists over 100 publications containing reproductions of other works by the artist. An appendix in Dr. A.D. Petrus discusses her work for the German publisher, Gollub. A second appendix investigates her designs for Bradlee's series of children's classics.

In order to do justice to King's talent, besides the selection of many illustrations in the book, a substantial part of her work is discussed in color on an accompanying CD-ROM. Every significant page is printed, with such illustrations reprinted according to the corresponding story in the text. ♥



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EXHIBITIONS & EVENTS

Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1968

June 4 through October 26, 2007

The Norman Rockwell Museum, Stockbridge, MA

Illustrator Al Parker's vibrant, edgy compositions were influenced by photography, jazz, and modern painting. The narrative, modernist approach he created for magazine women's magazines and their advertising prominently influenced the values and aspirations of American women and their families during the post-war era. The exhibition features original work created for *Ladies Home Journal*, *Good Housekeeping*, *McCall's*, and *Good Housekeeping*, by Parker and his contemporary artists.

For more information, visit www.rmnm.org.

A Basil Wolverton Retrospective

June 15 through June 30, 2007

Robinson Art Center, BC

The PLATONISM International Animation Festival will feature a study gallery-based exhibition related to animation. One of the exhibitors includes a retrospective of original works by legendary cartoonist, comic-book artist, and illustrator Basil Wolverton (1909-1979). The show is curated by renowned artist Emory School.

A prolific comic cartoonist, Wolverton drew illustrations period personal prominence when his character *Little Hans* appeared in comic strip *Life After It* by N. Capp. Wolverton published numerous titles, including *Frankenstein and Dr. Frank*, *Mr. Marvel Comics*, and contributed regularly to *Star Magazine*. With his grotesque and distorted characters, he is considered the father of "spaghetti and meatballs" illustration, and influenced a generation of artists—most notably Robert Crumb. In the 1940s, Wolverton converted to Hebrew M. Armstrong's "Bible Church of God" and thereafter created apocalyptic religious illustrations for pulp magazines and books.

For more information, visit www.platoniismfestival.com.

The Art of the Stamp

May 15, 2007 through August 5, 2007

UPhoto Book Gallery, Texas A&M University

The exhibition includes 45 original works of art, by 45 artists, that were used to create stamps from 1950 to the present. Exhibitions of Dixie, Marilyn Monroe, James Dean, Franklin D. Roosevelt, Audrey Hepburn, Louis Armstrong, dinosaurs, trains, planes, and automobiles are featured. The art of the stamp captures the creativity of the postage stamp, from hand-drawn depictions of war-torn Europe to dynamic, graphic statements that document all

aspects of America's life—past and present. The earliest stamp in the exhibit is "Voltaire, Boy Scout" by Norman Rockwell, issued in 1948; the most recent is a portrait of Audrey Hepburn by Michael Ross, issued in 2001. The exhibition pays tribute to the outstanding artists and designers whose capturing, artistically diverse images serve as strong reminders of our national spirit, experience, and history. The United States Postal Service's long-term commitment to the art of illustration.

For more information, visit <http://photosbook.com>.

Flights into Fantasy: The Kendra and Allen Daniel Collection of Children's Illustration

September 8 through November 18, 2007

Genevieve Wheeler of BC, BC

Drawings and paintings by some of the most famous illustrators of the 19th and 20th centuries, such as Arthur Rackham, Edmund Dulac, Kay Nielsen, Jessie Willcox Smith, W.W. Denslow, Ernest Shepard, Ludwig Bemelmans, Beatrix Potter, and E. Nesbit, are among the nearly 100 superb works collected from the remarkable collection of Kendra and Allen Daniel for this exhibition featuring famous children's illustrations.

For more information, visit www.genevieve.com.

Genes and Colleagues—A Continuing Legacy in American Illustration

September 14 through October 22, 2007

Madison Art Center, Madison, WI

This exhibition features the work of Ivan Chitt, Norman Rockwell, J.C. Leyendecker, Robert McGinnis, James Stuart, James Tarmy, Bob Foster, Joe Colton, Rex Collier, Bob Peck, Paul Lukey, Mike Sogha, Mark Rosenblatt, Peter Arno, Bob Vero, Nancy Dickerson, and Paul Henry. Robert Fipps and Lou Pepp.

For more info, visit www.madison.com/ContinuingLegacy.

In the Next Issue...



Illustration by [Name]



Illustration by [Name]



Illustration by [Name]

The Legacy of Action Issues by Jack Kram
Social Imagery by Alan Guttmacher & Gary Magarian
The Curious Case of Alice S. Tobin by John Mahoney
Remembering Edward Miller by Ross McElwee
Illustrations and Books, Book Reviews, and much more!