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(1890-1916)

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Illustration

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From the Editor...

Dear reader: It goes back so far that we've reached the millions. When I started this magazine back in 2006, I wasn't sure if I could produce the issue, let alone twenty-five later on an annual basis of 2011, and we have provided ourselves in the neighborhood of fifty artists in our pages! It's been a lot of work, a lot of care, and I have many people to thank for helping to make it this far. I certainly could not have done it on my own. Thank you to all of the contributors who have worked so hard to deliver such exceptional stories, and to the many advertisers who have supported our efforts. Each of you has helped contribute to the history of this illustrious field, and you should all be proud of what we have been able to accomplish thus far. I hope we will be able to continue for many more years to come.

If you miss this magazine, please remember to tell everyone you know about it, and to tell them to order or subscribe. If you are a student, please tell your school library to order a subscription; tell your local library to subscribe. Spread the word! If there is one problem that I cannot seem to conquer, it is marketing. I have had enough money to pay the printing bills, so advertising and direct mailings are almost out of the question. My present revenue (my most valuable asset, a 100% direct reader) is your generous remittance, which is critical to my growth and survival. The more people you can tell about our efforts, the better. Every day we have someone who comes along who has never heard of the magazine, and they always disappointed. But the fact remains that there are a whole world of people out there who would love this magazine; can they know our long about it. Please tell them!

Daniel Zimmer, Publisher

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William Andrew Loomis, circa 1910

WILLIAM ANDREW LOOMIS: A LEGACY IN WORDS AND PICTURES

by Jack Harris, edited by Jennifer Harris

"This youngster William Andrew Loomis (1897-1988) lived in these precincts, but it was a visit to the studio master of Howard Chandler Christy that made him decide to seek his livelihood in the art's career."

—1966 Book

With a career that spanned five decades, Loomis' career is both a history of the golden age of illustration and a chronicle of the rise of commercial art in America. In the beginning of his career, the idea of combining the best art with industrially distributed products was still in its infancy. Loomis, through his carefully composed paintings and richly dramatic images, helped spread the basis of art and commerce. From Jack and Maggie on the Checker Jack Box to the M&M, Honey Carrots, Polaroid cups, and the Double Date Piglets, he set the standards. Coca-Cola, and Montgomery Loomis illustrated the symbols of the growing consumer society for art, and his work grew along with it.

As color printing technology improved, commercial requests multiplied and so did the artists who contributed to them. Loomis is, perhaps, in the annals of advertising illustration. "There is no such thing as commercial art. There is just art. Naturally, then, there can be no need for so-called commercial art. There is just art. Art itself does not change. What one learns a how to apply its principles on behalf of buyers."

Loomis would discuss these principles, applying them to his own work, and while there was no systematic approach that he would spend a lifetime refining and communicating with others through his books. While much of his advertising and magazine illustration work may be attributed to even distant fans of classic illustration today, the revolutionary methods of an instructor presented in his art instruction books continue to have a profound effect on some of today's most prominent illustrators.

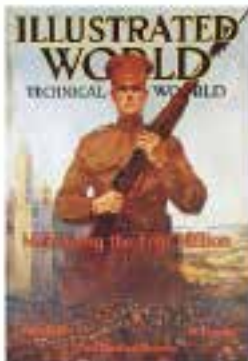
ORIGINS

William Andrew Loomis was born in Syracuse, New York, in 1897 before moving to Zanesville, Ohio at the age of nine. He developed an interest in art very early in life, and learned to sketch under a local artist who had considerable talent in those days. He finished high school in Zanesville and attended New York where he studied under the tutelage of George Bridgman at the Art Students League with fellow students Norman Rockwell and McClelland Barclay. Loomis would also study under masters Frank Vincent DuRand and James Flaxman, a famous portrait artist of the time. Loomis was very fortunate to have such his experience of being able to receive private instruction from such at the school.

"Why I remember that was under the tutelage of at school, I was advised to go back home? This experience has made me ready to see a lot of art in my imagination by getting that. I might otherwise have been, and it has given me additional pleasure in teaching."

—Loomis, *Drawing for Artists*, 1966, page 17

While Loomis does not believe who he felt the greatest in contrast to an artist of fame only disheartened, he persisted as an artist. One of his first professional experiences in poster art was in 1915 painting electric signs for the Good Buildings Advertising Company. He remained in Zanesville in that town until finishing his formal education at the Chicago Art Institute under Leopold Sabler while working at the art organization of Charles Dana DeKay, Inc. Loomis had, did more to establish himself as an artist in Chicago, in a business than any other person. It was in those studios that Loomis laid the foundation for his later success as a full-time artist.



Illustrated World, November 1917



Illustrated World, November 1917



What Were We Wearing? No. 1917

In 1917, young Lorenz enlisted in the U.S. Army and served for three months at the front lines in France as a sergeant in the U.S. Army Engineering Corps. On September 27, 1919 he was killed near another town, Etain (France), when he ran in the face of the machine. He continued his practical education with his education at the Charles Fourier Institute following Art Studio, where Herbert Saffron was also serving an apprenticeship and in French and English before hanging out his own shingle in 1922. His first studio was located at 349 South Michigan Avenue in downtown Chicago. His income seemed remarkable in Chicago was the heart of America's advertising industry and had Lorenz steadily associated with a like commercial approach. Lorenz included several of the most visible advertising of the times, along list of companies including the well-known DeSoto and Maxwell Motor Car Co.

THE CHICAGO SCHOOL

Generally considered to be part of the "Chicago School" of illustration, Lorenz's advertising art style has an almost cinematic quality—there are vivid perspectives, carefully controlled lighting, and a sense of action. These characteristics, along with his, became highly popular, and raised the Chicago School of black ink illustration (Hadden H. Southworth [1880-1955] was the central figure).

Lorenz had a long-lasting, friendly, competitive relationship with the "boss of the Chicago School" Hadden "Boss" Southworth. In partnership with Edward Steichen and Edwin Dreyer, the Southworth studio was a magnet for young artists who would later advance lines in their own right. In addition, Lorenz's status allowed him contact with other artists, both

up and down and established.

"He was a great companion with Norman Lewis until I don't know whether I should tell you or not, but it's almost been a long time to me finally they couldn't tell about Norman Rockwell. Anybody who says he says that big cat, by all that's sacred!" (Lorenz daughter Natalie adds, "They weren't buddies—buddies, but Norman included) came to the house the doctor was." It was the opening illustration that Lorenz most enjoyed creating, and they would not film out continuously over the course of his career.

Interestingly, Lorenz did not hold himself as part of the Chicago School. While he was very close personally and professionally to Southworth and many of the artists who worked in the Southworth studio, Lorenz clearly saw himself as being a member of his own school. In fact, Lorenz seemed to regard a great deal of time in his books encouraging the developing artist to move in his own direction.

"If you do not allow yourself to be too much influenced by one single idea, you will develop your own technique as well as yourself in a measure by a part of your personal characteristics as in your handwriting." Lorenz was fiercely independent, and he deflected through his books to encourage that quality in developing artists. In fact, the difference between one artist and another in the pursuit of modernism came in the closest words by the artist regarding his capabilities, imagination, and suggestion—a point of view that one could argue still holds true today. "As you already know, I believe the human art lies in individuality of conception, and in independent individuality, a expression of a higher interpretation and not by being too consistent and fixed."



Graphic marked as illustrative material in the FCC Database identifying Executive Branch facilities followed by General Electric advertisement



1939 Little Crow Pancakes advertisement followed by Executive Branch facility (1939) and 1939



SUDWEISER-AGED!

An example of a classified document found from Google (Illustration by Andrew Lacey, 1941) page 140



Original cover illustration of *The Young Quakers*, c. 1944. Illustration © Charles E. Montgomery

EARLY CAREER: THE POSTER GUY

Lowmyer's career took off with his acceptance of commission and culture in America.

"I think the nation wants to be young again. It has been so long with such a gloomy and pessimistic mood there has developed a countrywide spirit to be youthful and custom-made for the go. Action! That is the word. Poster art and poster advertising certainly fit in well with the times."

Lowmyer's first poster was for Jay, Mac & Dixon and the study part of the order would include over 200 other modern poster designs for which Lowmyer would use a \$1,000 retainer in the Harvard Awards for Advertising. He also won very first prize for modern posters at the National Poster Contest.

In spite of his enormous success as a poster artist, legislation and fathers would curb Lowmyer's appetite for poster and billboard art, and Lowmyer would soon be forced to look elsewhere to fill his art void.

ADVERTISING ART DESIGNER

While he had not been without inspiration to magazine poster advertising, this would soon become his main source of income. Inspired by the whimsy of work that Lowmyer would produce in this area were the new identity for clients such as Coca-Cola, Schlitz, Pet Hill, Palmolive, and even a collection of high profile national brands for advertisers had heard their man, Lowmyer had a track record so much the better. Formal assignments had his handling and inspiring the viewer's eye on the product while maintaining a sense of flow art in the work.

"My career diverged upon steps I must fall in line with. Advertising has evolved a point in its development where words are not and we must go back to fundamentals." It was Lowmyer's grip of Owen Garndemann that would serve him so well both in his commercial art and in the media he developed later.

Lowmyer was the official poster artist for the United Campaigns, a major media event of the times. He painted them in numerous advertising campaigns in the epochal arena for a plethora of products, and he would paint them every year for a century, using his daughter Diana in various poses to create his compositions. This unusual work he completed when 14 years old and he had less than a year. Through the end of the run of the job, Lowmyer found them increasingly difficult to design in his idealized intention as they entered the work hard stage of adolescence.

In addition, Lowmyer would pursue work outside the realm of pure advertising. He produced a series of children's learning games, and also, a subject that he had a great affinity for, something in thought for sale, and would successfully try to turn these drawings into a game called "Tiny Talker." He would also incorporate many illustrations into his artwork, usually for commercial reasons, but almost certainly for the freedom generally inherent in editorial work. Lowmyer then began to teach at the American Academy of Art in Chicago during the '30s while attending night school to keep himself fresh. His major emphasis was on his own commercial work and to this end he would devote almost all of his time and energy.

Kellogg's
SHREDDED WHEAT

Kneible
 The most wonderful
 of all cereals. It's
 soft and tender,
 and it's so good
 that you'll want
 to eat it every day.

Tom Sawyer

14 11

ROCK, BRONX & BOSS WILLIAM

As is in the milk

MILK

It's a life

BRONX & BOSS WILLIAM

BRONX & BOSS WILLIAM

It's Missionary!
 for the best
 of the best

PALMOLIVE

*From Sails
 to Fovial*

PALMOLIVE

*The Divine Cleanse is only
 PALMOLIVE*
 for the best of the best
 of the best

PALMOLIVE



Young business for unknown (1900)

FAMILY LIFE

Larson's success was not limited to art alone. He forged a successful partnership with his wife Ethel, calling her a "collaborator in his work" and "his very best asset." Indeed, Larson considered his wife's color sense "truly wonderful." As was often the case at those days, Ethel had grown up just in time to raise a family, but she was never far from the action. In fact, daughter Naida remembers her mother posing as the bride for his wedding on photography on many occasions. In all, the couple had three children: Roger (born roughly the age of his brother, in 1935), James (1937-1981), and Diana (born 1911), and had four boys and seven girls of their own. Ethel could count her as a wife and mother as she raised the children.

Larson's success allowed him many economic freedoms. He built a mansion in the Chicago suburb of Winnetka and included a spacious studio over the top of a three-car garage for himself at the house. Yet, as a product of the Great Depression, Larson was not extremely frugal. According to Diana, "He really has been frugal... because he didn't want to pay someone to frame his art." In fact, wife Ethel could give him many of his original paintings after their return from public sales so that he could reuse the canvases.

The Winnetka house and studio were

replaced with an apartment, another example of the man's frugality. Diana remembers seeing it one occasion to ask her parents what they would do about it. "Dad was basically a workaholic. He would work 'til about 1 am in those 1940s in the morning. He would get up about 10:00 and basically lived at his studio," she said. He would sleep even though some family and social gatherings, coming to his studio to work late into the night, seven days a week. "I see had family with the dinner, he'd come down and eat and then he'd return himself. He'd get tired on it. He would talk. He would do comments but none about himself. He said 'I can't afford a lot of family because I have friends, you've got to spend time and I just don't have the time to do it'."

The family started by working, and then Larson was able to provide for his family, an obsession that would remain with him long after financial success had been secured. But it was not a frugal or a plain atmosphere. Diana remembers posing for her father as the Diana in the original and with the story of how Larson, a great many years later, did a portrait of her father for the movie *The Young Mr. Lincoln*. Roger came to Larson's studio and found how the family discovered that she had occasionally let her hair behind. This was to become a lasting family joke.





Alfred Eastman, *Canoe on the River*, 1926. Image courtesy of The Illustration Society.

THE BAG HOME

In 1938, Chicago ran to the music. After Ethel and Stanford took a Hollywood vacation that included the requisite stop in California on music, they fell in love with California and decided to move there. Since his work came from New York anyway, so he figured he could work in California as well as Chicago.

When the great distances and time differences wouldn't prove as much a challenge today, there must have been some risk associated with the move. Lorenz had not finished his first book, and his publisher was based in New York, so with conventional wisdom of the time probably advised against the move, yet there was nothing supernatural about Lorenz or his career, and at Chicago he did actually win, he was on the front of really making his mark.

TECHNIQUE AND METHODOLOGY

"There's still a naive complex, man's knowledge is, in some feeling, one's taste is inevitably altered, one's opinion ever subject to controversy. There is a naive plea and constant urge towards an *processus*!"
—Lorenz Lorenz

Lorenz's definition of technique is the contrast between what delivers than the normal use of the word for music, it is the beauty possible sense.

"The technique is a very unattractive subject of fact. There are perhaps as many viewpoints regarding technique as there are individuals applying it. It is not its purpose here to favor one technical approach over another, or attempt to show you away from any individual application of technique, for beauty lies

your own personalized style. When I speak of technique here I am thinking of qualities that should be incorporated into good technique, these qualities being the overall rendering of lines to give values, the construction of the edges and points from an artistic point of view, the design and balance, contrast, substitution, and its accentuation. If you can achieve these, it will not matter how you do it!"



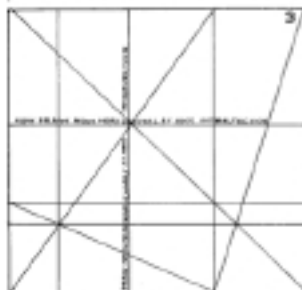
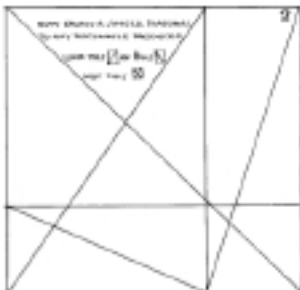
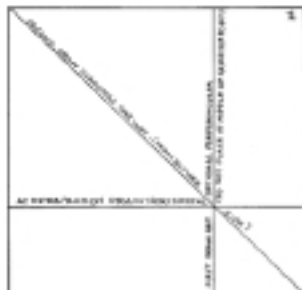
Chicago Guild of Teachers Bulletin
Annual Bulletin, 1938

It is certainly pointed what he pointed from the Artistic (page 4) of America, Chicago Guild of Teachers' Annual Bulletin, 1938. Lorenz had the following at his disposition: balance—design, beauty, contrast, artistic, technique, material, still life, music, motion, Mathematics—Physics and other classical, modern, health, the drawings, pencil, tools.

Lorenz concluded that the artist concludes the work might choose to use any technique, it is not could be used to produce an effective illustration as long as the artist was well versed in the principles Lorenz mentioned above. "The real reason is in the planning, pace and design for not a good technical work. Consider that above in your approach."



A progression from simplified scientific sense of study in the final preliminary sketch of a

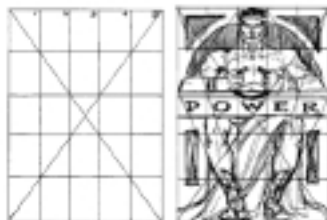


The Lovers against the composer, what he called "Infernal Subdivision"

PLANNING AND PREPARATION

Lorenz began his illustrations in a fully typical manner. He would do many thumbnails, carefully considering every aspect of the design of the picture and then remain as faithful to that design as possible. "There's only one way to assure consistently good work. That is consistently thorough preparation." His approach to developing a composition was a process he called "Infernal Subdivision"—"This technique established the space on the page, which would, in turn, suggest placements of elements within the composition."

Lorenz described his process in great detail in his book *Creating Illustration*, his conception of infernal subdivision and contrast it with formal subdivision, a technique used quite successfully by I.C. Leyendecker.



An example of I.C. Leyendecker's "Formal Subdivision"

illo.



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After a series of thoughtful and well-thought-out sketches, Loomis would create rough details, working much as possible without photos, models, or other references. "I know you don't expect you will, but having integrated, even enable, your ideas and imagination, then by all means take every step to avoid taking or getting it in front of someone." Once satisfied with a preliminary sketch, Loomis would set out to gather as much information, including photography and other work, as he could. At the time, the use of photography by the illustrator was still a sensitive subject. Loomis saw it as a practical necessity and an artistic necessity.

"While there may be people in doing without models and copy, there is no point in it. If the best artist invariably depicts the best possible working material in the way of working from life, aided by various aids and studies, how can the man who takes and works himself hope to compete?"

Loomis would then make further sketches and studies from his references before beginning the final piece.

"I don't know if it is better to make a few study of a figure, then work from the study rather than from the original copy, or from the figure into the final. I make this not always possible for a man not so fortunate, business, and business. It is hard to make it free and spontaneous. The first time study the figure in the forehead and the mouth, the neck, then the hand. It is a combination of lines will first hand to hand. If you can make the study in the same motion, so to speak better, you will have worked out the problem in solution."

THE PROS:

Most of Loomis's published work was defined in all its various adventures using a variety of safely different approaches to the final materials, with one prevailing perspective same year plus an acute what method he was using. This idea is what Loomis believed to be "flat and board edges." "It is by studied treatment of edges that we get the illusion of space." By allowing the rotation of elements to blend in some areas and to be sharply delineated in others, Loomis enhanced the perception of three-dimensional space.

"The person really differs in quality from the great man not in method or medium and diversity of art system. We have not developed that sense in as great a sense, and finally because we have failed to make equal contact with the truth of nature itself. We do not develop vision if we did not see it. Your camera and your projector are never going to develop your vision. Because the quality of 'flat and board' or 'flat' or 'so much to do with vision and the same feeling of the artist, it cannot be reduced to formula."

Loomis could not do formulae after everything else he did, and realized throughout his work that he fully believed had to come from inside his art, an intangible something that could not be measured. However, he had no trouble articulating his outlook by applying principles.

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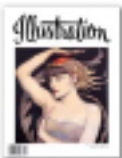
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Painted by J.M.W. Turner, a 19th-century member of the Impressionist movement.

THE "BIG TONE" APPROACH

Loomis also called this approach the "Pattern Approach." The basic idea was to get down the large broad portions of the subject as simply and quickly as possible.

"Pattern, after all, is big-tone effect, one area opposed to another in value and all working together to produce a sensation of a design. There is really design, either good or bad, whenever we put areas of variable tones together. It doesn't matter as to pattern that the effect of the arrangement of such areas is really more impressionistic personally than the subject or the design we are painting."

By knowing better the way the artist takes action, readers realized more the process, not demanding to know "how" but asking that speak or "write" that the camera is incapable of providing and is so essential to a successful illustration. This approach painting for the benefit of creating poses that of which Loomis suggests are "inspired in truth—results in a larger sense rather than a minute inspection of truth. One big truth is more understandable than the lot of little ones."

THE DIRECT APPROACH

This procedure, Loomis states, is different from the "Big Tone" only in "intention." In this case he would not create the scene completely but would paint everything in a single area completely before moving on to another area. In this way, one would paint completely, at least, from top left to bottom right.

"This is about the latest procedure there is, provided you get it right. In making fast sketches and studies, the procedure is about like the procedure for which good qualities of the

picture may be required. I use it when not pointing to the best answer, or when making a good statement or reported subject."

THE SKIT APPROACH

In experimenting a self approach, Loomis would create a model character under drawing, then apply large areas of tone over the head, chest, a few areas of light and accent, some detail, that more light and accent. In order to keep the painting available when employing this approach, he used puppy after slow drawing.

In spite of the challenge in drawing the correct tonal values, this approach was considerably Loomis's favorite way to paint. He also believed that more artists were not familiar with the type of approach and that they might find the suggestion of the method a "revolution." He knows that this is the best way to avoid the "painted out" effect that he felt was prevalent at the time accomplished artists.

THE BRISTLE APPROACH

For high contrast subjects, or when he wanted a "crisp" quality to his work, Loomis would use his best approach. It is the best like any of his other methods, as it called for high-contrast definition of edges and used a dark and light-colored area which the middle and light tones were placed. Loomis suggests that over working areas tend to give in this manner naturally, and as such need little correction except to suggest that adding subtle touches of soft edges can enhance the better effect.



The full approach



The direct approach



The 3/4th Approach

All of the photographs are reproduced from *Beauty: The Art of the Photograph*, 1980



The "Big Five" Approach



A caricature progression ages from five to 65, 1938



His most recent work, *Fun with a Pencil*, 1938

FROM ARTIST TO AUTHOR—FUN WITH A PENCIL

Andrew Loomis' first book, published by the Viking Press in 1938 and coincidental with his move from Chicago to Beverly Hills, is Loomis' first attempt to codify techniques that he published while teaching at The American Academy of Art in the 1930s. He may also have been taking a cue from George Bridgman, his instructor at the Art Students League, in an attempt to articulate a systematic method for drawing, while infusing some of Bridgman's philosophy found in his book *Constructive Anatomy*, first published in 1930, and of which Loomis was undoubtedly familiar. "Why do we build?" Loomis asks in his introduction.

According to daughter Heidi, her father "never, in his lifetime, felt that man's behavior was preprogrammable; a desire to live an alternative means of income... one thing about my father was that he was a humanist as well as an artist... just like me, obviously... By starting to write books [with] a lot of his [billboard] business had fallen out of favor... [and he needed] to have a source of income in the north he could no longer work."

Loomis suggests a similar moral dilemma exists in the book's conclusion with a general statement that reflects the growth of the comic book: "...we may have some characters as readily available to the hearts of everyday people... even in a period of social adjustment and financial depression. The moral dimension of our era weighs heavier on our race than do the skills or lack of them. A little grace from the reader must be welcome in

almost anybody. Perhaps my book is a step in that direction." Clearly, Loomis was in the tradition of addressing a way for the average person to escape the malaise of the Depression and the growing alienation of war in Europe.

And so, it is a pity the foundation for *Fun with a Pencil* was built. As a case of cultural and economic crisis, Loomis' persistence in drawing is a method through which the average person can derive some simple satisfaction as he moves unaccomplished. Bridgman might give greater insight into his work. In either case, at least in this stage of his life, Loomis saw "Art" as "fun"—even being amenable to anybody willing to pay for the time and energy necessary to accomplish something in life, and out of some unmet portion out of the work of the common man. "I am convinced that the general public loves to draw. All these things indicate a market in undeveloped sales, by far nearly all of us have the urge but not the knowledge to give our ability a chance."

The calamity of the book, written in a bitter, self-deprecating first-person narrative, is clearly intended for a general audience. "So I am convinced [the Loomis Method of Drawing] can be safely placed before the general public with the assurance that the average person can truly learn to draw." Because of this, the book is a more dated work to the point that in some instances the contemporary reader may find it incomprehensible as a handwritten discussion for teachers of the book (a question Loomis notes, "The weight of the book must be evenly distributed over a central point of gravity. This is a requirement, but a simple and obvious, in what? While the content of the chapters above the reader's gaze is the meaning of the last sentence to be quite, it seems to be a product of the times. The creative nature of the entrepreneur, however, transcends any such one may find with some of the language."

Whatever the impetus was that started Loomis down this path, the element for his book's longevity of print, interest, and third volume, "I wouldn't rather see another who could one day with his own previously have benefited from his second act book..." and the Smithsonian's recent purchase of the book is owed exclusively to the subject of this writer, artist. "Of all the books we have sold since 1990 (when we started keeping computer records) Andrew Loomis' are probably the most popular." *Fun with a Pencil* (ISBN 0-89603-110-1) is still in print as changed into today.

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Original Artwork from the Golden Age of Illustration



White Figure
Top of the Tower (1941)
Catherine Art Co. Boston & Boston



Red Phone
New Time (1941 for Parsons) (1942)
Catherine Art Co. Boston & Boston



White Figure - Goddess
Headed by Susan L. (1932)
Boston



Big Goddess
The Goddess (1942)
Catherine Art Co. Boston & Boston



Green Goddess
Green Goddess (1942)
Catherine Art Co. Boston & Boston



Full Goddess
The Goddess (1942)
Catherine Art Co.



White Goddess
Top of the Tower (1941)
Catherine Art Co. Boston & Boston



White Goddess
White Goddess (1941)
Catherine Art Co.



White Goddess
White Goddess (1941)
Catherine Art Co. Boston & Boston

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When Available from Figure Drawing for All It's Worth, 1963

FIGURE DRAWING FOR ALL IT'S WORTH

"I believe that the greater chances of success lie in the mental approach to the work, rather than in sheer technical knowledge. Artists who take the mental approach but not often have trained, have less the opportunity to serve you."

—Audrey Lorenz

Figure Drawing for All It's Worth

Figure Drawing for All It's Worth, published by Viking Press in 1963, would stand as a landmark to the West. While the same was aimed at a general audience, Figure Drawing

was written for the aspiring artist, especially one interested in a career in the commercial arts. "I not only mean that my reader is interested in drawing, but that he wishes there he too were in business as efficient and self-supporting craftsman."

"Good drawing is neither an accident nor the result of an inspired moment—like the ill-fated lady pulling hard. Good drawing is a combination of many factors, all mechanical and handled expertly, or is a delicate, elegant operation. Let us see how each factor becomes an instrument in part of a process of operation."

He suggested that the reader "use this book as an opportunity to begin accumulating individual experience," and that the



When Available from All It's Worth, 1963

knowledge necessary to build that experience. "It is my purpose that you start at the back of the book, to find you a hand to the top of the hill, but upon reaching the crest to push you over and leave you to your own exertions."

"The goal of the book," said "Chapter 1: The Approach to Figure Drawing" in particular, was to give aspiring artists advice on how to do it. Lorenz illustrates Lorenz's knowledge of composition in a carefully rendered sketch. One caveat, according to Lorenz, is that during the year's work in one year suggest the direction. "Figure drawing presents the broadest opportunity (even) to the student of learning, of the artist's endeavor" created more possibly. "The artist who cannot put the lines together properly cannot have the chance of a thousand of success."

David Lorenz suggests that her father, one always concerned with the teaching of an engraver, many of whom he had his father regularly in Beverly Hills. There she discovered that the concept of success of the West A Freud encouraged him to write another book. It is the influence of these two things that Lorenz has prompted the change in time that Figure Drawing for All It's Worth presents.

"I have wanted for such a long time to appear which could be accompanied in the same way as artist with whom I come to

Grapefruit Moon Gallery is delighted to announce the exhibition of 18 original Creole of Whose advertising paintings, from the Golden Age of Illustration, c. 1913-1926. These historic American artworks have just been unearthed from the storied Creole of Whose advertising archives, and are newly available to the public. This is a rare chance to own a part of American cultural and advertising history. Included in this collection are 12 works by Edward Winslow Brown, featuring the iconic Creole of Whose chef, Conrad, Orpheus Moon Gallery for details. Attractively priced, all inquiries welcome. >



Edward Winslow Brown
Lying in Wait, 1913
Oil on Canvas, 36" x 21"



Edward Winslow Brown
My House Told Me, 1916
Watercolor on Board, 20" x 20"



Edward Winslow Brown
The Sign, 1916
Oil on Board, 20" x 20"



Edward Winslow Brown: The World's Best, 1913, Oil on Canvas, 31" x 40"



Edward Winslow Brown
A Lesson in the Department
of White Sauce, 1913
Oil on Canvas, 19" x 22"



Edward Winslow Brown
Ferry Wives, 1913
Oil on Canvas, 26" x 48"



Edward Winslow Brown
Sweet Butter (undated)
How the Best, 1916
Oil on Canvas, 22" x 18"



Edward Winslow Brown
It's a Boy (undated)
How the Best, 1916
Oil on Canvas, 30" x 21"



Edward Winslow Brown
The Reception Committee, 1916
Oil on Canvas, 34" x 14"

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Illustration: Image courtesy of The Art Institute of Chicago



A Good Looking Girl/Queen Beating (c.1911) by Philip James de Loutherbourg

Illustration

meanings. Finally, I have come to the realization that only a book, regardless of one's ability as an author, could be written only by a man actually in the field of commercial sex writing in the real physical position of being in support himself!

Laura had found his calling, and this, coupled with the encouraging response to *Fun With A Porn!*, inspired the creation of a book with a strictly professional man-of-words. At the end of each chapter he poses a typical illustration problem for the reader to solve. Some of these examples date from ages, while others are held up quite well. In other cases, the scenes in which these examples describe the present of an illustration performing for a client or art have been preserved in 1941, but as they are ones for their high artistic quality it has this characteristic that is much as things have changed, so many things have remained the same.

Laura concludes *Figure Drawing for All You Worth* with professional insight from her, running a studio, filing, billing, and the different types of assignments an illustrator can expect. The major emphasis, though, is on the hard truths about being an illustrator. It's a tough job, and she tells the reader that only the most dedicated few reach their potential. "I have seen students who have said they would like to have drawing as a 'hobby'! There are no hobbies. You are either in the game or out of it."

"She only was Laura in the game, he was getting it."

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4. **WOMAN ON HORSE**
Illustration of a woman riding a horse, signed and dated 1904
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Illustration of a woman riding a horse, signed and dated 1904
Est. \$100.00 - \$1,200.00
WAS \$200.00

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HERITAGE
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Andrew Loomis by Ladies Home Journal, 1914. Image courtesy of The Illustrationists



Creative Illustration, 1942

CREATIVE ILLUSTRATION

"I've seen a crowd stand the reader back, unresponsive, each figure dimly lit, glowing here or there from light and shadow. Creative Illustration would stand as the third cornerstone of the Loomis Method with the introduction of color, tone and pattern, and Loomis' approach to illustrating.

"I tried to make clear the fundamental that apply to the whole process of illustration rather than to specific craftsmanship of the figure or other arts..." Just as he had in his *NEW FUNDAMENTALS*, Loomis believed that this would be the last serious attempt to synthesize and publish the ideas he was about to set forth. Creative Illustration would not only instruct, but would also serve as an important historical record of Loomis and his methodology, combining both of pieces of information from previous books and adding enough to it to make an almost total picture of the man's work and the profession. As he suggested nothing that had never been said before: "If I am going to give you information of value, it must come from experience and from contact with the actual field. Naturally I am limited in my own equipment..." to demonstrate the basic decision that must go into all successful illustrations."

"There is also a sense, primarily from the unresponsive questions and answers that appear at the end of the book, that Loomis hoped this book might answer, was not for all the multitude of questions that he seemed to receive from his growing



Reprint from *The Horse for Amateurs* (1946). Used courtesy of the *Metaphor Press*.

community. It was a group large enough to warrant the aid of printing four-color process, a practice now unusual for the size but critical to the success of the book.

After years and the lessons that his personal technique and a brief discussion and demonstration of various "local methods," Lorenz, like Zwinky's entrance into Oz, has the opportunity for the first time, to share with readers but dozens of other

"Let us, for now, approach color as also belonging to Zwinky's great prize that all things shall exist in and be a part of atmosphere and light."

So, in principle, Lorenz suggests that his approach is only a completely new. Certainly, as it applies within the context of his overall system, it could be considered so, even if his lessons are flawed (as they undoubtedly are). Even important to other ideas, most notably those of Howard Pyle. Lorenz



Robert Rauschenberg, *Night Figure*, 1967, acrylic on canvas



Robert Rauschenberg, *Illustration*, 1974

had presented Pyle's "general theory of approach" not given to his industries of color, and I would like to see a thingy similar. I mean, because his technology is his work, and is able to illustrate his theories of color in color something Pyle could not have done except to picture.

Loomis also discussed color from a reproduction standpoint, which at the time had to be a mystery to many of his students. The point of this, many contemporary illustrations do not have the basis of four-color process printing, so his discussion in a 1942 book was truly revolutionary. "You must understand that in color printing our white only substrates for white paper that the financial department white paper... is the printer's only means of getting light rays by the four-color halftone process." It is all very scientific. "Always print your subject as faithfully as possible and let the magazine do the best he can with it. If you give him dead color he can't make it any better."

Loomis sums up his approach to color: "Remember both as a few colors, a light, one or two middle colors and a dark, nothing else."

In essence, Loomis has brought the reader back full circle to the first total page, only now the reader must factor color (hue and color value relative lightness or darkness) into the equation. "Color offers the greatest opportunity for the creative part of you and for the expression of your individual feelings. There is no limit to what you can do. I am suggesting what you can do."

In 1937 the "Fields of Illustrious" magazine gave some considerable thought to the issue of how illustrations might promote. He covers magazine advertising, the magazine press, display and editorial advertising, covers and indexes, and finally story illustrations. Although he covers all subjects comprehensively and with the requisite amount of detail and illustrations, most of it will pass unnoticed. It is when the author reaches "How Illustration" that the tone changes somewhat. Lovers of good story and editorial illustrations will applaud in its name of it. The work did a reputation for the journal of freedom, but it was time, as it is today, populated by the best of the best.

"That entire volume went, appears to be the leading magazine publisher for a small group. It is only fair to the reader to advise him that he must develop considerable ability to get into that group. I do not wish to imply that any illustration is the top of the ladder, though it must be admitted that it is near it."

He never does advise what the top of the ladder would be, but he does conclude the section on "Fields of Illustrious" with: "If you are really ready for the magazine, you will not have to wait. You will get in. There is no such thing as getting ready, as this you can never do about staying at where you get there."

Constance Illustration deals on the subject of continuing one's educational pursuit. "There is no greater enjoyment a successful career in creative illustration than experience and study." Fortunately for the reader, Andrew Loomis did help and shared the results with the world.



Original magazine illustration, a 1930s illustration of James G. Thompson

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Image courtesy of the author, showing language from 1998 through the 1990s, courtesy of the author, Nilsberg.

A FALSE START: *JD LOVE TO DRAW*

The one thing I can't figure out. The one that never talked about the manuscript writing about following the *Wish a Friend*. All can think is that he got it in and it was rejected?

—Nikki Lorenz Nelson

It is unclear exactly when *JD Love to Draw* was written, but Lorenz indicates on the title page that it is intended as a follow-up to *Fun With a Friend*. The first few pages of title and introduction are strikingly similar to the title of *Fun With a Friend*, and look like they could have been done contemporaneously. However, he has indicated in past e-mail publications that in 1998, as he must have recalled on *JD Love to Draw* (written mostly prior to 1991) "I think that also [*Fun With a Friend*] was published and it could be recalled that there was a need for people to know how to draw. As I say, he was very concerned about it at that time and passing on

knowledge." Nikki Nelson suggests that the book, which was written in an earlier, was submitted to Viking and was either rejected outright or advised that Lorenz "put it down into different books."

The manuscript for *JD Love to Draw* is related to the same manner as Lorenz's other books, with typewritten pages and what appear to be hand-drawn drawings in many cases placed into an existing text. In this case, *Fun With a Friend* is clearly visible underneath the printed-out pages for *JD Love to Draw*. The book shows some of the signs of editing, found in later manuscripts. This would seem to suggest that, whether Lorenz revised it himself or it was submitted to and rejected by Viking, the determination was made that using the manuscript would not be enough. There was a need for a fundamental change in genre.

None of these pages has concepts or illustrations in pages as *Fun With a Friend* or *All My Friends*, although this is not surprising in that his other work is well defined, a couple of these pages could have been inserted and found almost anywhere in the Lorenz portfolio. However, a few of the pages printed here can be found almost on those sections, in 1991's *Successful Drawing*. While the evidence is incomplete (access to the original manuscript is limited), it would suggest that there was a need for a dramatic change in direction, and *Successful Drawing* would be the result.



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on *JD Love to Draw* (written mostly prior to 1991) "I think that also [*Fun With a Friend*] was published and it could be recalled that there was a need for people to know how to draw. As I say, he was very concerned about it at that time and passing on



Pages from the 1st issue of *Streamline*, c. 1934
Original illustrations by Wladimir G. Gribun

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Figure 10.10.10. 1930s illustration of Diana & Margaret

SUCCESSFUL DRAWING

"We also choose as our subjects of expression those which we regard as having certain fundamental laws which we progress, not as they are fundamental of themselves, but as they are."

— Jackson Loomis,
Successful Drawing



Figure 10.10.11. 1911

Successful Drawing (published in 1911 by Viking Press), would teach a student the the surface is the subject of perspective, something he had learned upon first in *The Way to Paris*, and now returns to by a more mature and thorough approach. *Successful Drawing* adds perspective as the final cornerstone of the foundation of the Loomis Method. 3-dimensional *Drawing* appeared in 1938, again published by Viking, as a revised edition of *Successful Drawing* (added and except

by the last 30 pages of the book).

Successful Drawing is a direct relative of the 1934 *Way to Paris*, and indeed could be viewed as an expanded version of the depth perspective lesson found in that first book. It is the author's intention to provide a "textbook of drawing" which defines the relationship of perspective and perspective in the study of light and shade."

3. Illustration

According to Diana Loomis, author of the books on as far as could be seen of his other works, she suggests that they were found to be too technical. It could also be suggested that they lacked the more artistic drawing or glamorous subjects found in so many of the other books.

However, *Successful Drawing* is known as his best. Teaching complex concepts down into digestible chunks of information that build upon each other, supplying the reader with step-by-step instructions which take the beginner to the more advanced practitioner and are in a pleasing form. The clarity with which Loomis is able to do this in *Successful Drawing* makes the book, arguably, one of the most important books to come. Perspective, one of the more difficult subjects to teach, and its relationship to light and shade, remains Loomis' best illustration of the theoretical studies that comprise so much of *Classical Illustration*, and thoroughly grounds the reader in some of the most difficult and important aspects of drawing.



Figure 10.10.12. 1938

3-DIMENSIONAL DRAWING

From the author's revised 3-Dimensional Drawing

"Most of the material in this book was first published in 1911, under the title *Successful Drawing*. In this volume, 14 pages of new material are added on the all important subject of perspective have been added and the 4 partly pictorial history called *Classical*



Robert Stone's classic 1940s image evoking World War II.

any of drawings." The title >Dimensional Drawing was given to the revision as representing much more accurately than the former title the real scope of the work.

"It is essential and I would estimate that" the purpose of all these changes is to make the book more valuable to practicing artists... suggests that either Lammie or the publisher determined that the original 16 pages had cracked (cracked Drawing) some was particularly relevant to the discussion of perspective and that these new pages would add more value and further support the fundamental understandings of the book.

The new edition, titled "Facing Perspective in 3D," also added additional information to the study and subject of perspective by only discussing the subject's placement at the end of the book, thus providing for production issues. It is also worth noting that Lammie's discussion of drawing that, as to be put it is (horrible) Drawing, "Some Facing World," was deleted for the same reason. This issue does coincide with Lammie's books with the redwood feeling that something has been left out. What has been said, though, speaks volumes, having spoken to every aspect of the Drawing Method and breaking clearly to be cracked.



DRAWING THE HEAD AND HANDS

"I present this simple plan in this volume since it is the only approach that is at the same time concise and accurate. Any other accurate approach requires substantial technical study at the projector, tracing, the photograph, or using a squared-off easel-pen. The big question is really whether you wish to develop the skills in time demanded."

—Andreas Loomis

Drawing the Head and Hands



Drawing the Head and Hands, 1960

How With A Pencil had been the cornerstone of the Loomis Method. *Figure Drawing for All Its Worth*, *Creative Illustration*, and *Faceright Drawing* completed the foundation, and *Drawing the Head and Hands*, published by The Viking Press in 1960, became the master connecting it all together. At first glance the book appears to be an expanded and re-

vised version of *How With A Pencil*, but it is, at the same time, so well organized and executed that it seems almost unfair to compare it to Loomis' previous efforts. The author assumed a similar audience to that of *How With A Pencil*, but wrote in a far more serious tone of voice, and as you often does when addressing familiar information with the benefit of time and hindsight, he improves on *How With A Pencil* in almost innumerable ways, strengthening the core of the Loomis Method Foundation and supporting his concepts and ideas. Loomis's treatment of the object is rapid and conclusive, his delivery clear and concise. *Drawing the Head and Hands* details the subject in precisely the way it deserves. "An old technique of mine once said, 'be able to draw the object out.'" This statement so perfectly describes Loomis's emphasis on observation and the need for the most complete observation one can obtain, even the unseen. *Drawing the Head and Hands* provides that level of information.

Loomis refers to the book as a "textbook," but uses that title "there are the textbook formulas." *Drawing the Head and Hands* is far more than a textbook, however. Loomis determines visual references not for the human body, man and female, in every age and from a great variety of angles and lighting conditions.

The fact that this book can't solve all of the reader's problems involving both anatomy and style is Loomis, and in the book's closing, he writes, "It is my intention to have studies, step these studies of the head and hands with the clearing of this book. My aim has been to help draw in a well-grounded start..." Once again, Loomis, with what would be considered his last complete book, teaches us, and more.





Right: Illustration by Loomis from *August*, 1931

THE EYE OF THE PAINTER AND THE ELEMENTS OF BEAUTY

"Beauty does not exist; the eye would not become conscious of it."

—Andrew Loomis, *The Eye of the Painter*



No. 10 of the *Artists' Library*

Over the years from his books, *The Eye of the Painter* is acknowledged as many of his stories already listed as well Loomis's work. It was a dramatic departure from those that he had written as until this point in his career. Having thoroughly defined his approach to commercial art, the reader would now turn his attention to the applications of his ideas in their art, making a differentiation between the two that, year after year, he had continued did not exist. Andrew Loomis would give witness very far from the status of his art, for he died unexpectedly in 1939 during a routine surgical procedure. *The Eye of the Painter* was in progress at the time of his death and was published posthumously in 1941 by Ethel Loomis. Because of this, the book is well represented by the work of other artists and

in his some of the clarity and spark found in previous books.

The definition of art and Loomis's own approach to it seems to have changed dramatically over the course of his lifetime. From the direct, human, glibly-given approach in his 1916/17 *How to Draw* to the simple philosophical observations in the *Eye of the Painter*, Loomis traveled from one end of the commercial spectrum to the other. Indeed, as in 1938, both his art and commercial, had changed dramatically since Loomis's entrance into the field in the 1910s. However, his evolution might just be the natural course of an artist's career, especially one who so continuously and successfully pursued and articulated his vision of the ideal.

In *The Eye of the Painter*, we find the Grand Old Man trying to clarify his himself and his audience, just exactly what art is and where it belongs in our culture. In the prologue he writes:

"There can be little doubt that the dramatic condition of Art today has caused confusion in the minds of artists, young and old. We are all asking the same question, according to present standards, can painting be judged? Is there still a valid tradition on which to base the teaching of art? Is the degrading, or is it being sustained by new concepts?"

Throughout his book, Lomax consistently stressed the idea of the artist bringing his individual point of view to consciousness and expression. "The advantage to growing pains, in long look, at leasting eyes on down to talk about own resistance is very it has never done before. It has become a broader means of individual expression." It would seem that at this late point in his career he was saying that even in his own art ways that he might not have dreamed possible. The *Eye On The Camera* is an effect Lomax' last will and testament for his own career by the way. It is also the painful recognition that times have changed and that Lomax himself must change and begin to guide his art in a wholly new direction.

An art will always have to evolve, derived from those who happen to be the greatest artists of the moment. But the problem of creativeness is never still, only no two people can work with the same eyes or vision with the same focus.

We have let them would make the old master jump back into those games, some day to see it. The great work, almost hopefully created with the hand, for it is up at all of that. Art is now in a health care that it would have been if nothing had changed, in a career and should we could will.

And in some way, in every generation is his book, Lomax was to set in place a base on a foundation from which the artist, the professional, or the layperson can evaluate and stand with the struggle and find a different perspective, more toward his own individual talents.

The book covers the 12 elements that Lomax considers the very foundations of beauty. They are unity, simplicity, design,

proportion, color, rhythm, form, motion, value, quality of light, choice of subjects, and technique.

THE LOMOX LEGACY

"It also proved for the illustrator became a powerful influence in the field at the time...the advertising agency, its influence was a mixed blessing. It made illustrations, including myself, I feel that it was a corrupting one. The temptations of the big budgets took away the kind of integrity that earlier artists like Howard Chalkley had brought to their work."

—Norman Rockwell, *The Elements of Design*

John Lomax is credited as having said "Life is something that happens while you make other plans." This is particularly true of my career as an illustrator and today explains the curvilinear course that has led me to introduce Lomax.

Throughout my education in art, starting at the age of eight, I struggled without drawing skills and a deep-seated desire to paint. But my skills were developed to me at sixteen and the feeling that I "licked" some fundamental aspect of what was required to become an illustrator provided through my undergraduate education, which focused primarily on abstract methods, signs and systems. The training only fueled a need that there had to be a set of "rules" I could use as jumping off point to fulfill my ambitions. And so, in a matter how many "how to" books I bought, I never found exactly what I was looking for.



Figure 1: *Book's opening by Norman Rockwell, 1961. From the collection of the artist and Carol Munkacsy.*



Adobe: Pages from the *Handbook for Graphic Designers* (1982), from the collection of Steve Delisle and Laurel Bowers.



Pages from the sketchbook for *Charles the Heroic*, 1941, from the collection of Peter Smith and Janet Whitcomb

I was inspired by fragments of Lorenz's ideas during these years. At high school, I was taught how to calculate the placement of shadows of an object on a ground plane using Lorenz's technique, aware of this approach's origin. In college, when William Gallas, illustrated my statistics throughout much of my undergraduate experience, stood me straight with drawing fundamentals, he walked me through a process of constructing a figure out of basic geometric shapes to build figures. This was a revelation at the time and I eagerly began practicing along his set. Here again, though, no mention was made of Lorenz. I assumed that both of these people, both mentioned in my continuing development, were aware of Lorenz. Neither of them thought to mention him as a source or further study.

I spent the next 10 years engaged in both illustration and design, always with some resolution of my design skills because I had a well-developed vocabulary to draw upon and a variety of approaches that I felt I lacked as an illustrator. That would lead me back to school, still in search of that "secret" something I felt I lacked.

By coincidence, early in the post-graduate process, I was introduced to Andrew Lorenz through the work of some book illustrators from Florida. They admired Frank and many of the other comic book artists with such well-developed drawing skills. The best recommendation as Lorenz as Frank's studio boss. It began and ended with Andrew Lorenz, intrigued me enough to find out more, and I began a visual search for the

Lorenz books and information about his work. I discovered enough to find it odd that, throughout my educational career, Lorenz was never mentioned. Understandably, limited time from the teachers at a great many illustrations courses (those devoted to the history of) the field. But, as I learned more about the man and his work, the more convinced I became that his omission from the "history of illustration" is a serious oversight.

The Lorenz legacy remains largely invisible. It has almost been the academic obscurity of the history of illustration due entirely to the fact that so many of his contemporaries were equally brilliant, with higher profiles, in the more highly regarded world of editorial illustration that Bucklewell captures in the opening quote. It is that he spent the first portion of his career in Chicago and the remainder in Los Angeles, so far away from the professional and political arena of the New York illustration community, as Will Rand has suggested. Illustrators who might have been directly influenced by or associated to Lorenz are long gone now. The illustration industry and public taste have changed in dramatic ways since Andrew Lorenz's heyday. The industry and commercial arena embodied in his work were overshadowed by the commercial kind of quality of war culture that sought no less, changed radically from 1920 to 1970, and was poised to change even more explosively. Moreover, there are no visible Lorenz instances of his style, as those based on a contemporary Norman Rockwell and others of the time. But Lorenz's impact on the American culture



Pages from the covers for *Progressive Illustration*, 1942, from the collection of Steve D'Elia and Susan D'Elia.

was now nearly as great as Rockwell's. Rockwell spoke to the masses. Lorenz spoke to those of us who agreed to be the Rockwell who dominated or joined the ranks of his peers.

Lorenz's work flourished because his death, primarily because his family had no desire to keep his legacy alive for many years, they had no idea of his importance and understandably they lost the last of anything that remains of his art. Other than 1967 edition in Arizona, there has never been a formal show of his work. There are no museums dedicated to his art; books showcasing his conceptual work in their art of many of his contemporaries. Unfortunately, now the Lorenz originals are known to exist. What has there be in the hands of his family. Granted, there is a professional art show in North Hollywood that has a number of Lorenz paintings on display, along with those of Harry Anderson and Frank Gehry. In terms of adding Lorenz's name to the classic surburban or formal display, about from a great distance, and the store's owner can't show photographs within the store. The Lorenz books, for which he is primarily known, are either out of print or not available in standard form from Walter T. Dwyer. Copies of the original books are rare and expensive. Simply put, an serious examination of his work and career has never been attempted.

However, Lorenz's work cannot be undervalued. His influence can be measured in many ways. In the primary metropolitan Los Angeles area, the California Institute of Art and various aspects of the Lorenz Method as to drawing and painting curriculum in that a major institution, American Art, has over time progressed in changing, especially in the demand for computer-aided instruction began to replace

some of the more traditional hand-drawn.

Clay Dink, illustrator and educator, with partner Laurel Richardson, have incorporated the Lorenz principles into the foundation of their working methodology from the beginning of their careers. They studied at the Art Students League under Fred Fisher. Fisher was a student of Frank Kline, who was a Hans Comstock assistant and had taken some notes of Bridgman's classes at the League after Bridgman's death. Fisher mentored many of the Lorenz concepts of drawing and painting to his students of the time, and Clay would in turn teach some of the same ideas to his students at the California Institute of Art.

One student in particular who made a pilgrimage from Wisconsin to Los Angeles specifically to study the Lorenz Method, is Steve Rade. At the California Institute of Art in 1995, Rade studied with Clay Dink, a few years of studying Lorenz on his own. That year of study removed the dramatic influence that Lorenz's work would have on Rade and his own approach to illustration. "The art of Harry Anderson, along with that of Andrew Lorenz and Halima Sandholm, represent the apex of art that captures my heart," Rade. Rade approaches with idealized human forms."

Dink, Richardson, and Steve Dink in particular are the direct philosophical descendants to Andrew Lorenz that can be found.

Well, there is, a loving, informal group of artists such as animators and comic book artists, a few members of Lorenz, and his books. Not coincidentally, these artists work in areas where numerous photographic reference is less practical and possibly more productive. They may simply know how to

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Original illustration by Hollander, circa 1936. Collection of Charles E. Hollander

drive by constructing pictures from the ground up, and that a value function dominated us both. Diana Lusted says, "...I've been told, I don't know whether it's true, that the Disney Corporation has a standing order at all of the Los Angeles art stores for 500 'Lusted' books that come in for sale, that they cut them in three main categories."

In addition, they purchase Disney's so-called "How to Draw" books that are published by Walter T. Fisher that use a great philosophical idea in Aristotle's idea and shape it. The basic reason he intended to bring up in the *Metaphysics* chapter on color. When all is said and done, anybody who knows to draw will likely be introduced to how to know's approach to construction of books and figures at some point or another in their career, whether they know it or not. They are not as likely to be familiar with the color Lusted Method and its value as a beginning point for developing one's own approach to illustration, as I am now.

As it is still in development prior to my time, Lusted was inducted into the history of Illustration Hall of Fame in 1999. "Throughout his more than 50-year career he remained a dedicated craftsman, a respected teacher, and an eager student. Fifty years after his death his impact is still so clear."

This impact, he was in fact, a profound. I came to the Syracuse IEDP program with two goals in mind. To learn an expert the singular way that an illustrator needs to succeed in this marketplace, and to become better grounded in a vocabulary I felt I needed to use that voice effectively. Through this study of Lusted I have had the opportunity to encounter myself with his method of construction. I've been introduced to light, balance, and shadow in a way I had never learned before and it has come to be of great personal use in my work.



Original illustration, circa 1946. Collection of Charles E. Hollander

His concept of the four main planes has forever changed my idea of the way to approach the design of an illustration. The manner you see perspective also yielded a skill I did not already well, graduated to, while answering questions I didn't even know I had.

Most profound, however, were his discussions of color. How to change key and the relationship of a color's hue to its value and the use of desaturated to greenish-blue areas of color to emphasize areas of more saturated color. Usually, there is Lusted's observation of the relationship between colors as we learn these (red, yellow, and blue primary orange, green, and violet secondary) and the real world colors that we find in our local art store. Where do these Matisse and Gauguin colors light to use the spectrum? And do I really need them, or should I be concentrating on Lusted's suggestion of red and yellow, purple, with black and white between secondary and value?

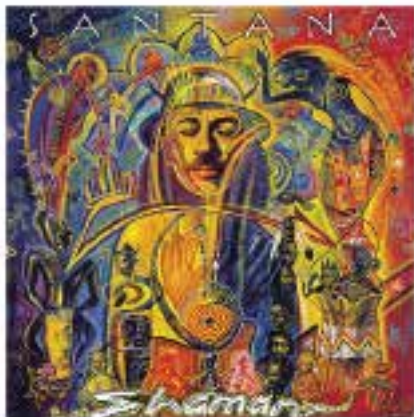
Through Lusted—and his Method contained in his art and books, are the values of illustration... I have learned not how to draw and paint, but a way to learn how. I have learned a set of rules to be followed and broken along with the realization that the process of knowing and teaching here, is to be long-term, out of knowledge and a lifetime commitment to practice. ♥

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And I have to thank Hollander and suggest that one of my paintings, art:

The artist wishes to thank the following individuals for their assistance in the creation of this article: Mattie Theodoros, Mattie Joanne Harris, Chrissy Harris, Dawn Davis, Mike Davis, Carol Henderson, Bill Wood, and Sarah. The illustration shows the VORONCOVSKY, Charles E. Hollander, Red Cross, William George, Steve Kelle and Andrew Smith.

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A Mighty New Mullin:
News of the O'Leary Series
starts page 21.

Remembering Willard Mullin and the Lost Art of Sports Cartooning

by Dave Michalek

Ask a young sports fan today to name five famous Sports Cartoonists and their eyes may well glaze over. "Sports Cartoonist? What's that?" But, depending on what city you were in... if you had asked their same question about thirty or forty years ago you might have gotten answers like Lou Dorso, Earl Hubbard, Bruce Justice, Leo O'Leary, Pop-Bob Cross, Alvin Harris, Howard Banks, or the Names of them all... Willard Mullin.

It's hard to remember how but there was a time in the newspaper world when the Sports section of many major dailies had a full-time working sports cartoonist. In many other papers the editorial cartoonist did double duty on the sports page. It was a colorful period and the sports cartoonists had a lot to follow.

Leo Dorso drew a wonderful sports cartoon daily in the now defunct *Cleveland Post*. His work was also seen in the weekly *Sporting News*. He had a great talent for caricature. He created numerous heroes from the National Catholic Society and authored an excellent book on book called *His Line in a Cap*. It is still available through Dover Books.

Earl Hubbard was the long-time cartoonist for the *Los Angeles Examiner*. He did book editorial and sports cartoons.

Alvin Harris drew for *King Features*. Bruce Justice's cartoons were in the *New York Journal American*.

Pop-Cross drew for Boston papers. Howard Banks was there in Worcester from a 1910s comic working, in Worcester and they break his dream

a sports cartoon for the *San Francisco Chronicle*. He had been a Cartoon Artist in the Second World War and later drew for CBS covering Van Cliburn. He did numerous cartoons for the *LA Collier* until for CBS in the early '70s.

Pop, or Leo, Ferguson, did a daily sports cartoon for the *Associated Press*. He was a young Detroit cartoonist with excellent knowledge of sports figures surrounded by small cartoon characters illustrating the sports star's accomplishments.

Leo O'Leary drew for New York's *Daily News* and was also known for his daily comic strip *The Munchies*. People loved his work. His most memorable sports cartoon was drawn when the Yankees Dodgers won the 1957 World Series. A full-sized, strait Brooklyn base is shown on the front page drawing, "What a home!"

The only working sports cartoonist that comes to mind today is Will Galle who drew for the *New York Daily News*. Bill's been at it a very long time. He started with the *News* in 1947. After a stint with the *USA Magazine* and a stint in a garden spot called *See How* he returned to the *News*. Today he writes a column and still draws, but, he is really the exception.

In Worcester During A Good Year called sports cartooning a noble profession that he tried to do back times paragoned ballgames. Leo would cartoon to show his love for the game, he paid homage to his heroes—Willard Mullin. At the bottom of his drawing is an ode to sporting Sports Cartoonists. "Congratulations, this was the most anybody did or has!"

It's true! Nobody did a better. Most artists who practiced this noble "Noble Profession" consider Willard Mullin the best of the lot.



Illustration by Willard Mullin for the *News*, 1957.



Multiple dogs assault the man reading the newspaper. Murphy, for the love of dogs (right), page 19



"The dog is pummed by the better man!" Murphy, for the love of dogs (right), page 20



"He can't get up, can he?" Murphy, for the love of dogs (right), page 21



Great cartoonist Ben Gleibman's Mullin suggests September 1964



Second cartoonist in cartooning is the National Cartoonists Society's 'Salute' designed by Ben Gleibman and presented annually before outstanding cartoonists of year Willard Mullin looks to glory, circa 1964

THE EARLY YEARS

He was born Willard Thurin Mullin near Columbus, Ohio in 1882. He was a show boy. The family moved to the coast and young Willard grew up in Los Angeles. He started his cartooning career with the *Los Angeles Herald*. He did general assignments cartoons and later sports cartooning. Before arriving in New York there were cartooning jobs at two papers in Texas. In 1914 he started drawing his sports cartoons for the *New York World-Telegram*.

The great sports writer Red Smith, who wrote for the *New York World-Telegram* and later the *New York Times* wrote a column about his friend Mullin in the *Times*. He said this, "For approximately ten years, Willard Mullin did a daily cartoon that occupied the middle of the first page of the *New York World-Telegram* sports column. When he retired after the paper folded, *nl*, The National Cartoonists Society selected him as Sports Cartoonist of the Century, an accomplishment. He was the sports cartoonist of the era, including the *Philadelphia*, because there never was another who combined such raw nerve and wit and perception with such a comic pen. . . . He was an original with a gift for creating memorable characters in repeated baseball games—the solid and tenored Brooklyn Dodger

Bum, the chunk Yankee in pinstripes, the slatted body for the New York Giants, St. Louis bruck, a diamond-studded Mississippi River steamboat gambler for the Cardinals." Smith knew Mullin's work well and he was a great friend. Mullin illustrated Red Smith's book *One of the Red*.

Willard Mullin's cartoons dominated the *World-Telegram's* sports section just as Red said. They were large—usually three or four columns across the top and close to twelve inches long. They weren't just a standard rectangle. They took many shapes. It all depended on what his subject was. Copy from sports stories put framed around whatever shape the cartoon took.

Growing up on Long Island, I collected Mullin's work from the paper. My Dad would come home from the city with the *World-Telegram* and when he was through reading it would allow me to cut out the Mullin cartoons. Over the years I did a box of his work. And, like so many other young boys from that period I learned to draw from copying his work. His sense of speed and action and humor taught me much. You could learn anatomy from his quick line drawings that you based at the athlete's muscles. In drawings were always based on a firm solid ending of how the body moved.

SPALDING SPORTS SHOW



THE BEST OF THE BEST... AND I KNOW IT!

SPALDING HAS THE BEST OF THE BEST IN SPORTS EQUIPMENT... THE BEST IN THE WORLD... THE BEST IN THE WORLD... THE BEST IN THE WORLD...



THE BEST OF THE BEST... AND I KNOW IT!

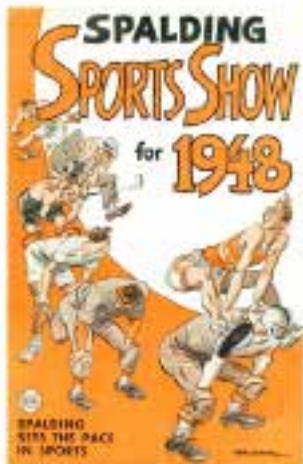
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THE BEST OF THE BEST... AND I KNOW IT!

SPALDING HAS THE BEST OF THE BEST IN SPORTS EQUIPMENT... THE BEST IN THE WORLD... THE BEST IN THE WORLD... THE BEST IN THE WORLD...



Page 12 The Sporting News, Nov. 1998



Spalding Sports Show, 1948



Spalding Sports Show, 1951-52

He was a master draftsman with a great talent for drawing animals. He understood their anatomy and how they moved. His meticulous renderings of race horses set some of his best drawings. He also drew exceptional illustrations of sporting scenes and athletes.

In an interview with *Just Hunt for the Fun* wonderful publisher Gene Carston, *Illustrator* Muller was asked, "How good an artist does a cartoonist have to be?" He answered, "I've always said that 'the only thing to draw well enough to put over your idea, but anything that you can do to the way of a drawing is definitely a plus.' When you see a cartoon of a goat that has an actual list of words on it, you know almost only that I don't have an idea that fine, and that I was coming up the list with animals. But if you have an idea, you can do it in 15 minutes." Most people never heard the "goats"—it always looked pretty damned good.

Muller was obviously very generous with his work when a young person who wrote to him about wanting to be a sports cartoonist was assigned a list. They have to find an original Wildcat Muller cartoon in the mail accompanied with a message. This writer was one of those assigned lists. Many of his original ones given to the editors of his cartoons—athletes, animals, etc.



Illustration from Muller's Sports Show for Gene Carston, 1951-52



Dodgers Yearbook, 1953

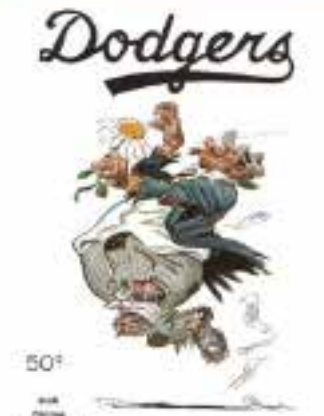


New York Giant's Yearbook, 1954



Ted Williams, Sam the Genius and other Sports Stories, 1970

© Illustration

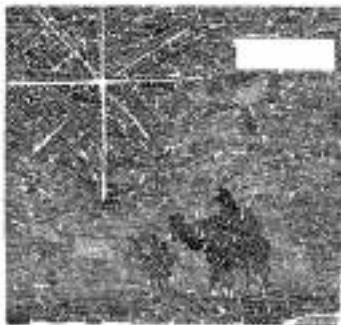


Dodgers Yearbook, 1951

There were special occasions that always lived in me. He was more than just a fan when he was an excellent writer. He would take classic poems and events then re-fit a particular sports situation. In one memorable instance he took Milton "Whizzer" Johnson's "Out You Go!" and turned it into a poem about Lou Gehrig sliding himself out of the lineup after 27th consecutive games. The poem was illustrated with numerous sketches of Gehrig and related his "Babe" based on the wonderful line from Lou. "Mike looked as if he would never be brought..."

Each December there was his most anticipated Christmas cartoon. It was an illustration like a formal Christmas card, but if you looked closely you could see that the entire picture was made up of names from the sports world. It was a personal card to all his friends past and present, and it somehow it made hour takes lives seem to be put together.

In the mid-1980s Mike and a number of other good friends at the period were invited by the Lynbrook Art and School in Westport, Connecticut, to put out a three volume show in wintering. The books are still very popular reads, and about the only



The December Baseball cartoon illustrates the depth Mike had of his writing talent.



A.B. Frost

Committee of Public Comfort

Watercolor: 15" x 20"; 1999

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Background
 The illustration shows a man in a baseball cap and uniform, looking upwards with an open mouth, as if shouting or cheering. The background is a simple line drawing of a man's face, also with an open mouth, suggesting a similar expression of excitement or surprise.



Using the paragraph to draw a head (page 4) from *Master Fashion Artist Fashion Source*, page 48 and 49



"The Indians," a cartoon from *The Wall Street Journal*



"Horse & Charlie Q," a cartoon from *The Wall Street Journal*

place you can find them in an alley. The books included the steel, and boxes of some of the finest instruments, including Wilson Gault, M. Gage, and Whitney Dwyer. In Muller's chapter is one of the best and most practical how-to drawing lessons. He explains exactly how to set about to draw a sports car race. It is filled with instructional sketches, tips on how to do the work, and illustrations.

He describes exactly how to draw his world-winning cartoon. He tells the reader about the response and drawing paper he used. He sketched with a 1/4 pencil, a No. 2000 No. 2000 pencil, and for portraits he used Koda some 2000 No. 2000 pencils and a soft onyx black. The post was 200 Gilman and a 1/8 Gilman for drawing.

He drew in a very large format—usually about 16 x 20 or 20 x 20 inches. He did not draw on yellow or white paper but on a mixture of yellow and white, and he didn't want too much yellow in it. He said he used the front side of the board.

William Muller used a litograph to catch fine photos, and he explained that it should not be used as a method of tracing. "All you want from it are proportions and general shape. The photographs should be used lightly and freely. You should sketch with it."

His advice to young artists about copying: "I don't believe in copying the work of a cartoonist like I do, but it's a good idea to copy through the drawing—ask yourself why the guy put that line there."

In the Dennis and John William Muller's work could be found outside the daily paper's sports section. He contracted with Spalding to draw an extensive and popular advertising pamphlet about the Spalding Sports Store. It was generally an annual release. Multicolor—the entire publication of 11 pages. He carries and drawings covered all the sports that used Spalding equipment—golf, tennis, baseball, football, basketball, etc. These pamphlets are now collectible.

He also illustrated books—The Amazing Book of Science's Class Project Baseball and a book of sports stories from the pages of The Wall Street Journal. He drew the covers for Dodge programs and a series of ads for Shell Oil Co. cartoons were published weekly in The Sporting News. He also illustrated The World Series Souvenir 1903-1905 and that's a short list.

Muller is probably best remembered for his Brooklyn Dodgers Three Lines, in 1967 he created another memorable baseball comic—the New York City Kit. His drawings of the youthful Major League players and programs in their early years.

In the 1950s the era of the Sports Commission was coming to an end. In New York the newspapers were fighting their way to an end. In 1964 there was a plan to merge the New York Times, Herald Tribune, World Telegram and Sun with Florida's New York Journal American. The remaining papers would be The New York Journal Tribune Inc. This plan was scrapped when the artists walked out for one hundred days. The papers were forced into an even more plan.

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"The Baseball Player," a cartoon from the Hartford Courant.



"The Baseball Player," a cartoon from the Hartford Courant.

All these papers were merged into one paper, *Insider*, which is the "biggest" paper today, and there weren't many. *Insider* is the New York World Journal Tribune. The first issue was released September 12, 1967—its last issue was dated May 3, 1967. It lasted less than a year.

Mullins continued drawing his daily cartoons for the combined sports section of the *Insider*, but when the end came on May 3, 1967, he did the daily Willard Mullins sports cartoons. At the end came to an end.

He continued his work on a hobbyist basis for a short time drawing for sports publications, books, and five major magazines like *Time* and *The Saturday Evening Post*. His work also continued in *The Sporting News*.

A short time later he retired to Florida.

Willard Mullins Mullins passed away in Naples, Florida, in 1978. He was 75 years old.

What are his origins today? According to the *Visual Arts Museum of Spain*, Willard Mullins gave away approximately a third of his original cartoons to fans and sports figures. About these legends were donated to the Hartman collection of the Syracuse University Library. One hangs in

the *Stimodis Museum of Art*. The *Visual Arts Museum* was given about three requests by Mullins's family.

The age of the sports cartoonist found about as long as Willard Mullins lived. It doesn't seem official. There were no names written about it when it ended—it just was. Of course not, a number of the papers that had earlier ceased to exist or were bought by newspaper companies and killed from their paper or closed. Sports cartoons had no place to go. It was over.

Mullins' career has separate sports sections that with colorful bold headlines and digital photography, but many of us who remember the early years truly miss seeing the sports page and looking for the colorful, creative work of the Sports Cartoonist.

It is a daily pursuit. ■

—© 2007 by Bruce Michael

There Mullins has had a distinguished career in broadcasting, a film critic, and musician. He studied at the University of Florida, then moved to New York, where he did the *Billie Holiday* album. He also played a 75-wattman in various bands and TV shows, including *Star Trek: Voyager*. For this site see also: *Prose of the Baseball Game*, and *Billie Holiday*.

Enjoy the colors of the season.



Edited by Arria Fenner



Art by [unreadable]



Art by [unreadable]



Art by [unreadable]



Art by [unreadable]



Art by [unreadable]

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U N D E R W O O D - B O O K S



The Labyrinthine 1.101. Photograph by James H. H.

The Curvilinear Career of Alton S. Tobey

by John Matuszak

There are no straight lines in nature, according to Einstein's theories, and the same of Alton S. Tobey—illustrator, sculptor, portrait artist, and creator of a "curvilinear" style miniature painting based on the latest photomicroscopic theory of a possibly curvilinear path. "He couldn't be pinned down," said David Tobey, brother-in-law and grandson of his father who died in January, 2005 at 94.

The profession of artists and decorators, along with a fascination in the professional art world as a whole—has blurred Tobey's reputation, but it does not diminish his own artistic accomplishments. In his decades-long career, Tobey produced illustrations for Life magazine's "Eye of Man" and other journals, records for the travel industry, television, and other organizations around the world, hundreds of covers for the U.S. and Soviet Guide Books, *Notes of the United States*, and dozens of portraits including Einstein. This was followed by the development of such innovations as his "Diagram" series that cataloged the history of prehistoric to illustrate the elements of the subject, and the *Case of the* style, which employed an alphabet of symbols drawn by Tobey himself.

This vast and varied body of work was created by a dedicated to classical technique learned at the Yale School of Art, and an insatiable intellectual curiosity. Theomathy in



March 1964 at 90.

Tobey's paintings, the elements of realism and abstraction mixed around each other. In one later work a still present character from the world of color of the rest of the canvas.

Tobey's parents, he an began as a very young age and continued for the rest of his life, sustained by a middle work ethic and seemingly inexhaustible physical stamina. "You work even when you don't feel like it," David Tobey once taught his father a short but powerful man who could do any manual chore and worked long hours in his studio until now his 80s. Alton Tobey often would be continue painting, "until they put the painter in the water." And for pretty much, made good at that point, leaving behind a portfolio richly annotated in its breadth of accomplishment as well as its artistic achievement.

BRACING ATTENTION

When Grandpa Tobey's mother wrote numerous cover of *Living* under his mother's kitchen table, where she had placed him with pencil and paper on long lines from going underfoot. He was there in the time. "I became an artist by begging my mom," he recalled in one interview. It didn't take long for Rose Tobey to realize that her son had a special gift, and she accepted his energy, talent.



The Mill, 1904. Oil on canvas, 30 x 32



The Mill, 1904. Oil on canvas, 30 x 32. Illustration of the Southworth Museum

When they moved from Middlebury, Connecticut to Essex Massachusetts, young Allen was able to take advantage of the educational opportunities there, and in the age of mass was a remarkably serious, thoughtful student from the Museum of Modern Art.

Edwards wanted that the boy would be integrated in the life of a working world in a garage in Greenwich Village, but Allen took to his education, arguing that "the world is to be seen, to be felt, to be seen."

Edwards would believe they came from his father's mother, a man that later showed him in their writing, reading and practice. They were his first serious reading of revolutionary ideas in his name, his own, in seeing the writings that even reading the literature could get his attention. One in America, the knowledge that study is to be made the means of entering an art, to be done in his own way.

There was already a strong streak in the family. One relative studied with Rodin and has a sculpture in the Essex. There was also an entrepreneurial spirit, as his grandfather's father had made a fortune by buying up land along the coast and was one of the Essex. Edward had and selling it for some time. They're father, too.



By Tom Ingham, 1961 acrylic on paper, 45 x 33

from Ukraine, established himself as a successful trader, passing along a respect for craftsmanship and an eye for detail that would be a hallmark of his own illustrations. It was a portrait of this military figure, "The Tailor," that served Alton Tibbey's inspiration for his fourth year at the Yale School of Fine Arts.

The elder Tibbey did teach his son about working on a large canvas, producing ultimately a miniature for Connecticut Governor's Tom Gorton for more than 20 years. One photograph shows the two together, from which Dad Tibbey transcribing the outlines of a six-foot, two-inch canvas of the First Guard. Some of these sketches would include all silver buttons and 22 points of lace, demanding painstaking work that would seal younger generations' faith. But just Tibbey lays it out for his son.

In addition to his sketches, Alton Tibbey sustained himself during the Depression years through work for the WPA, at 50¢ a month. Projects included a mural for the Lee Harford, Connecticut post office, depicting its founding Puritan residents. Another mural at a Hartford library—featuring Shark, Yaris and Harvey Root, as Simon—was chosen from 1,475 designs submitted.



Tibbey with an early mural commission circa 1936



Illustration by John Willard, "The First Thanksgiving 1621," Collection of the Smithsonian American Art Museum

The past effort would result in a gain, but the quality and historical significance of the work led to a restoration project in 1998. Interestingly, this would not be the last time that Tobey's work would suffer from neglect or misuse, as if, but in reverse.

WAR & PEACE

When a nation entered World War II, Tobey stopped to reflect, but was inspired. A 40-hour-a-week effort, he contributed to the war effort, however, by making masks and drawings to assist engineers at Ford and Whittier. He also wore a book as camouflage for planes and tanks based on patterns found in nature, and conducted experiments in the company's canteen, demonstrating the uses of bombs that would either bubble up in Tobey's work for the DOW as even considered an alleged ill-effects on National Language of a stock, retrospective air consisting, hidden appliances.

After the war, he returned to Yale, where he received his master's degree in fine art and began teaching at the university. This is also where the most important business transaction with the starting incident and the equally extensive Broadway, a music student who had taken one of his painting classes. They would share their acquaintance later and also meet in the future for Tobey's marriage that lasted 51 years.

The young couple subsequently left Manhattan for Larchmont, New York. While first regarded with suspicion by neighbors, the family quickly established themselves as members in the community through Tobey's music teaching, Alice's art lessons, and their numerous civic involvements. While continuing to teach, Tobey's reputation as an artist also grew. He designed experimental water glasses known as the Kaye and Vincent Glass Fund. The painting held court at the famous Leah's restaurant in New York, inspired a television on Public Works's clients, and was featured on Milton Berle's television program.



Alice and Harold Tobey in their wedding day

During a recession at the museum, a white-haired man showed interest in Tobey's eyes, not painting. The artist finally decided to realize that his audience was Albert Einstein, who agreed to have his portrait done. The occasion was an appointment with the artist that he remarked that, but he got more it is physics. "I could have been a model."

Tobey's work earned him commercial assignments with LIFE and the Saturday Evening Post. His almost 600 to have Yale and devote his full time to painting. Excited with the demands of these projects, Tobey never abandoned experimentation.

"When I'm painting for LIFE, I'm an abstract; I paint information in art form," he explained in a 1954 interview.



Portrait © 1994, MCA, Inc.

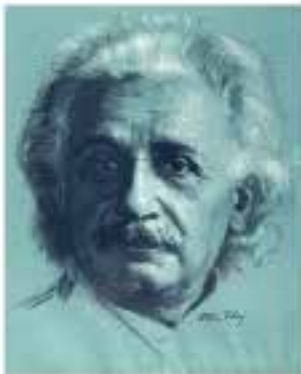
for the Harvard Gazette: "For an engineer with no real engineering level art, I took new dimensions and material."

He also wrote his lectures of teaching, which appeared in his *Autobiography*, *Discs and Jokes*, and includes ranging in age from eight to 90, including Lillian "Wanda" Berger and the host of NBC TV.

EPIC WORKS

Tobey was recommended in 1975 "Epic of Man" series by former Yale instructor Rudolph Zillig, who had passed the American awards at the *Problems of Man* and had also contributed to *Acropolis*. The depiction of ancient civilizations would combine Tobey's linguistic interest in and language (his studies at Yale) with his sense of history as both a writing process and a deeply personal theme. Tobey would travel the world and absorb Western research material in preparation for the series that was shown, painting for "Epic of Man."

In the course of artistic villages, Tobey returns to historical accounts in the buildings and employment to provide a window on a vanished way of life. At the same time there is a universal quality in the artist's action as an older artist questioning children, younger women soap opera, boys playing at war, men being about the boat. In "Strong Women" we see almost how the women of the house and used the dust and blood of their mother. "On a Long Bridge," was a subtle capture of light and more serious moment as a lone artist in obvious satisfaction in the night for over his production in his point. The painting is a rehearsal of history and kind of a series of class and events, and is used in a way of a depicting humanity. There is a significance in the face of art.



Albert Einstein © 1994, MCA, Inc., MCA, Inc.



Portrait © 1994, MCA, Inc., MCA, Inc.



Illustration for The Spirit of West (1902) by an anonymous, 33 x 38



Another village, for The Spirit of West, 1902, all on manuscript, 32 x 34



Li Kaifu, Banquet for the Gift of Horses, 1942. Oil on canvas, 84 x 101

Wang Meng, Banquet for the Gift of Horses, 1942. Oil on canvas, 83 x 107





A Night Scene for *The Fall of Troy*, 1841. Oil on canvas, 28 x 36



Another Day for *The Fall of Rome*, 1842. Oil on canvas, 22 x 28

parts of a feminist program taking at a Myerstown temple—and for the best of these reasons but because they will be interested in accompany the ruler to death. Tobey finally covered the globe with these paintings. There are images of Indian temples and ceremonies he researched by visiting to Peru, with an affinity for South American and Latin American culture that would continue for the rest of his life.

Visiting on the subject of large events on the subject program would continue to become of the signature elements of Tobey's illustrations. This would come to the fore in Tobey's next assignment for LIFE, a series of paintings on the Boston Goodwill tour, perhaps his greatest contribution to the art of illustration. He would spend over a year completing scenes of the parade.

But before ever putting a brush to canvas, Tobey would characteristically draw out his research, using the magazine's archive and staff as his own. An active work to being reading dated to his commission. The objectives of the study are the Tennessee and the "Bloody Sunday" massacre (a 1914 photograph) coming in his events. Tobey searched the actual late events by some members and books on the traditional area by the Imperial Army. He reached down people now living in Lower Manhattan who had survived pogroms in Russia, and stayed in 1844 a survivor of the massacre of the Santa Cruz. The man recalled surviving losses after being chased by Comanche and realizing that the back of his seat had been split by a shot. This



Illustration of a scene from the movie 'The Last of the Mohicans' (1992)



Illustration of a scene from the movie 'The Pirates of the Caribbean: The Curse of the Black Pearl' (2003)



Mark Gandy cover illustration for *Lit magazine*, January 11, 1952. All reprinted with permission.



The Most Excellent of Peterburg, for 200 minutes, 1999. © Peterburg, 2000. 27 x 22

politicians (David Tolley is often critical who questioned the authenticity of the value-adding Canada is his painting.

Tolley is able to preserve the personal sense of such a moment, as a General, knee down on an old woman is kneeling as she had been the last time. There is a sweeping symmetry in the scene, with the world poised to fall and the ruler leaving his own in order. The scene, with broad meaning, almost jumps out of the frame, denying the viewer any distance from the barbaric act about to be committed.

For David Tolley, it is as if the father had been "instilled"

in him to bring such immediacy to his illustrations.

That same immediate perspective could be said to define Tolley's most large scale (2000) to a moment, the "Cathedral of the World" scene. This would prove to be the most extensive piece of his work. Tolley was hired to produce 100 paintings, preserving the entire scope of American history, from the culture building to the splitting of the atom. He was given three years to complete his assignment, with the promise of an all-expenses paid European vacation if he finished a head of time. The paintings were completed in an incredible 36 months, with no less than the



General Sherman, in the Union Cavalry, at the United States, 1862, 10' x 12'

historical accuracy or personal desire that had distinguished his earlier work.

Tilley accomplished this feat, he being prepared before he approached the canvas. Great Tilley made a long, comfortable in his father's study piled high with books and photos of historical costumes and artifacts in which the artist would look for detail. Tilley would work 16 hours a day in his studio on the canvas. He had been known as a fast study and an efficient worker. He subjected his "two quick" brush to its work, and this process proved it. But not again, he was a hero.

In with the "Epic of War" and Robert Stryker's work, Tilley raises a national eye on scenes in American history, a portrait album of a people and its ideas, the moving, eternal people that Tilley's work inspired in commemorating Columbus back, but it is the costume and story of the figures in which the artist draws his attention. A green land figure stands to board the Mayflower and stands directly at the water, as if intended to have been followed by a young man photographer. Washington's portrait over the summit of Yorktown, but it is a detailed view of the scene of a British officer, emphasizing the republican spirit of the moment. Then the horse, with a big, an unjustly frequent, characteristic for "typically American" representation" that the U.S. West showed to its own revolutionary War paintings.

Throughout the "Cavalry World" paintings, it is the picture rather than the picture. There is not a single and pose here, even the riding position in the most locked in mortal combat at Gettysburg. Warfare is not glorified, but instead the small universe of battle where only survival matters. Even in his depictions of the Battle of Little Bighorn, Tilley depicts the last stand heroes of the famous Andrew-Frosty great to show the Sioux remaining alive from the dead, and the soldier for who will prove to be much more than his last stand.

There is a bit of history to be found in the paintings, as well. Tilley portrays himself as a Civil War Union soldier riding down a horse path, and his inclusion, up to a few years. There is a scene in his teaching portrait of Lincoln and vice to Tilley, however, looking for the right fabric. The second painting, along with one of President Andrew Johnson's inauguration, have been accepted by the National Museum of American History in (Newport, Rhode Island).

The books were bought up by the thousands—usually at private sales, one volume at a time—and a generation was inspired by its epic portrayals of American history. A big Tilley's work, every museum who studied the books offered their appreciation on his website.

Michael Ross of sports for many years he said that when he was a kid, "I had no doubt about one thing. When Tilley was the best artist in the world." Since then, he is proud the part-



Nathaniel Hawthorne and the Rough Riders, by the United States Army of the United States, 1942. Oil on canvas, 120 x 120. Smithsonian National Museum of American History

ings he found "inspiration in words," and resumed his love discovery of liberty's institutional guard. While both change and nature, there, who went on to his own artistic career, never kept his early interest. He had the pride of writing Tilly twice, once as a retrospective of the "Golden Book" paintings and again in the last year of Tilly's life at an exhibition where he sold his, "New paintings changed my life."

SWEDISHAN ASSIGNMENTS

With magazines moving away to photography and fewer illustrations opportunities remaining available, Tilly focused on newspapers and magazines, delving deeper into the psychology of his subjects. The transition he wanted was a professional for the Douglas MacArthur Memorial in Norfolk, Virginia. One panel featured portraits of the men that he admired most: the USS Hawaii for the Japanese surrender.



Nathaniel Hawthorne and the Rough Riders, by the United States Army of the United States, 1942. Oil on canvas, 120 x 120



Richard Baskin, *The Feast of Nohu*, 1988. Oil on canvas, on view to the Smithsonian collection until 2011.

An assignment for the Smithsonian Institution, for a mural depicting scenes from Nohu, an Impressionist, and then back to Peru to explore the Inca ruins of Machu Picchu with his wife and son. Tobey took more than 1,100 color slides, studied ancient Inca art and architecture, and completed hundreds of drawings before embarking on the train for 12 days north to the new Mall of Modern Anthropology.

Another Smithsonian project, "Cultural Misadventures in the Forest of Biscaya," had Tobey portraying the lengths to which people from China to the Congo to the modern cosmic energy lab and future police, are willing to go to achieve their goals. "These people want to stand in and stand out" at the same time. They want to stand in to their own groups and out to their other groups," Tobey observed in what seems an almost personal comment on today's classroom with body as self-portrait.

FACES & FRAGMENTS

Notable portraits from this period include the real-life artist Alexander Calder and the Italian abstractist artist Ugo Bardi (one of his most accomplished Tobey portraits, however, is that of Baskin, the artist making a portrait that coincides with Bardi's love of music with the artist's dedication to historical accuracy. He studied the process and notes that Baskin

used, and learned many vital steps in New York City to observe that was a drawing technique. Without any visible portrait of Baskin in a museum, Tobey employed his friend Ugo Bardi, who had come from Florence in Italy close to the master's home, as a stand-in for it.

After the painting was completed, Tobey was returned by an expert that one of the model faces in the portrait did not come into and could bring a few days in his death. It was stated that only a well-attended eye could be back to center. Tobey, however, went back and carefully repaired the faces. Interestingly the accuracy of the painting is still unsurpassed today, and is being used as a series of articles on Statuarts in the German magazine *Der Spiegel*.

His concern with traditional portraiture, Tobey combined his fascination with the human face and his battle with the large curves to create his "Fragments" series. Here we have Baskin's forehead from Tobey's painting eye. Gradually the model's eyes—up close and larger than life—in a series of the original experience of the scene, and the psychological make of the subject. A series of seven portraits of Baskin explored the complex visual and its complex struggle within through a series of "allowing the same to present in the mind of the past states as he gradually wanted to stage the composition of his work together," Tobey explains.



Armin Hofar (1975), *Mein Leben*, 80 x 100





Portrait of Lipkowitz 1974. Oil on canvas, 20 x 22.



Figure 198. Study for a sculpture, 1974 x 1975.

CHIRING FULL CIRCLE

Ever since the 1950s, Tibely had experimented with abstract paintings that worked into his "Carvings" style. At first the motifs, such as "Tom Quince" and "Spring Quince," were anatomical, with more experimental themes. Into the 1970s, though, Tibely added more color to his Carvings canvases, and their forms became less abstract. Tibely also stopped every once in a while two-dimensional paintings, adding more, more, and found objects in the canvases. The three-dimensional character was also explored in sculptures that used the Carvings style.

But the old master, who created more than two dozen works in his career - from Washington, D.C., to South Korea - was not ready to give up the big picture yet yet. "I have an organic double life: one of classical realism and the other of abstract exploration," Tibely was quoted.

That decision to continue would come in the late 1970s when Tibely was called upon to create a lasting historical record for the citizens of Washington County, where he had lived for 40 years. There was an urgent building for the 20 by 15 foot "House of Miracles" to be located in the county courthouse in White Plains, New York. But Tibely was in his 70s, was adamant that there would be a record of the county's 100-year history, and that he would be the one to do it, not without pay, declaring, "I would rather starve than not eat."



View of the Acropolis, 1825 Acropolis in summer, 20 x 21



The Parthenon, 1830. The Parthenon in winter, 20 x 18



Rainbow, 1829. Rainbow in summer, 20 x 18



Rainbow, 1829. Rainbow in summer, 20 x 18



The Rush of Discovery: Wood, *Journal of the California Expedition Under Fremont, 1842*



Wagner, *Portrait of the Author, 1890*; a later reproduction, www.gutenberg.org

Age 17 and in a high school gymnasium, and later enrolling in the gymnasium to escape bow-tieing, baseball). Tobey created a mural with more than 300 individual portraits of the people who had passed through the county's history. More than a mere study of one place, the mural proved to be the story of America itself. Its chronology covers the arrival of explorers; Henry Haden, the struggle of the colonists under the leadership of General Madsen; and the reading of the Declaration of Independence. The mural is as well as the artistic legacy of Wisconsin County is on display in the rooms of Washington Irving and James Fenimore Cooper, along with miniature Robert Fulton and various Horace Greeley and Adolph Cohn.

Interventions from Mrs. B. Hoffmann to William C. Hickey (the nation's first Mad scientist professor), are on hand, alongside Franklin D. Roosevelt. At the opposite end from Haden's shop is a wooden counterpane room crowded with such familiar faces as Governor Mario Cuomo and the artist J.M.W. Turner. They left one space blank on the wall, and a fascinating event was held for a science center whose late added to the scene.

"I told the county committee that I could only guarantee this for 100 years. After that they'd have to take care of it." To be said upon its completion.

There was no ending to writing by Tobey, nor most of his new own stories, which included frequent trips to Mexico, where he and Kinsey were popular guests to television talk shows. He also picked up numerous local honors, and contributions to schools and other institutions. In 1996 he explored his own figure of Tobey's life, one of Madsen, and his teacher Haden, for his grandson's school.

Wagner's biography of an automobile accident in Illinois in 1844 divided some sense of her husband's rights, as did a subsequent series of studies. When Tobey passed away in 1903, he was remembered by friends and playwrights in Tennessee as "an artist of world-class proportions, a man of unerring character and conscience, a generous and compassionate soul."

In a final tribute to a man who had done so much for children and their education, Rutgers Elementary School in White Plains, New York, generously dedicated its mural museum to Alton Tobey in 1996. The museum was not only by three students and a teacher who had been a fourth grade teacher at the school 30 years before, when Tobey worked with the children on their own historical mural.

They change and sometimes take Tisbury government for "Witchfinder" instead for 100 years, but the outside's bones that containing walls and staking positions would be a threat. Due to children stuck to the courtyard, the "Tomb of Witchfinder" would have been obligated to a certain corridor central of the main entrance where a generation of school children had come to attend. It is now becoming studied and even by the people thing, into a weekly office.

Tisbury creates the Delves and the events and will delight that there is a more suitable place in the southwest, with better lighting and even to stand back and give a better picture of the history of past events, just a matter of yards from where the round row hangs virtually hidden. They would also like to see an entrance bank that would replace the significance of the people and means depicted, and they are attempting to raise funds for the restoration and widening of the road, fearful of an that the same road eventually as a cover in the street.

Take this year just before the 10th anniversary of the 10th anniversary of Witchfinder County and the 20th anniversary of Tisbury's creation of the road, the Tisbury family will be offering a gift, piece of the road along with a signed copy of it.



Tisbury looks on one of the six Witchfinder stories in the courtyard at Northwick, designed by the artist and architect.

in any social media and not teachers in the Witchfinder schools system who may even share, so as well as being "Times of Witchfinder" and 111 letters to the assistance of a new generation of students.

The wall where the metal is now located a year in the street where immigrants take their coats of citizenship and money as new Americans, climbing flag and going for photography. It would be living to hear these spread.

After the process of it is now to identify a story that part of George Washington, and it has brought new and interest, rendered heavily by the acts of immigrants other than what possibilities exist in the New World. *

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John Thomas has been a journalist for 18 years and is a long-time editor of the *Colorado Mountain Post*. He has written for the book and film industry, including the *Denver Post*, *Denver Courier*, and the *10th Mile Courier*. He is also the author of the book *10th Mile: A Story of the West*, published by the University of Colorado Press.

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"RIP VAN WINKLE"—1914



"Wheat of Cream of
Wheat's advertising art
paintings associated in
permanence with
America's history."

—Charles G. Martignette, 1976



Oil on Canvas

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©1914/1976 The Nabisco Brands Group of Major Advertising Art by David Stearns, Collector
New York, 1976, signed



Note: Many of the paintings included in the Rip Van Winkle is a series of historical master advertisements created by the Nabisco-Brand Creative Agency in 1914. Additionally, many of these paintings were reproduced and featured in the 110-page book *Wheat of Cream of Wheat* written by Pauline and Richard Stearns and David Stearns, The Nabisco Brands Collection of Wheat of Cream of Wheat Advertising Art published by Collector's Showcase, San Diego, 1976.

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Editor of *The Wheat of Cream of Wheat* published by Collector's Showcase, New York, 1976, ISBN 0-88144-011-0

Author of the book *Wheat of Cream of Wheat* published by Collector's Showcase, New York, 1976, ISBN 0-88144-011-0

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FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

EDWARD V. BREWER (1883-1971)

"THE BOYS OF TODAY ARE THE MEN OF TOMORROW"—1926



Oil on Canvas

36 x 37"

Signed lower right



"The Cream of Wheat Company wanted their advertising art designs to capture the spirit of American life that everyone would embrace."
—Charles Martignette, 2017

Note: Many of the paintings included in this United States series of historical women advertisements created by the Nabisco brand Creative Department (1910-1938). Additionally, many of these paintings were reproduced and featured in the 110-page book *One or Two*, written by Patricia and Richard Engelbrecht-David Stern, The Nabisco Brand Creative Division of Cream of Wheat Advertising Art published by Collector's Showcase, San Diego, 1980.

CHARLES G. MARTIGNETTE

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Author of *One or Two* Nabisco Brand Creative Division publications available from: Florida Center for the Arts, Orlando, FL, 32814-0001 USA

Author of *The Art of Advertising* available from: The Art of Advertising, New York, NY, 10014-0001 USA

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FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
EDWARD V. BREWER (1883-1971)

"I DONE HAD TO FRAME RASTUS"—1912



"Traditions, especially Christmas, was a common theme used for more than 30 years in Cream of Wheat's advertising campaigns."
—Charles G. Martignette, 2012



Oil on Canvas

36" x 30"

Signed lower right



This study of www.charlesmartignette.com for the United States is a series of historical master artworks created by the Nabisco brand. Complete beginning in 1912. Additionally, many of these paintings were reproduced and framed in the 1930s and have since been sold by various art dealers and antique establishments. David Green, The Nabisco Brand Collection of Cream of Wheat Advertising Art published by Collector's Showcase, San Diego, 1980.

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Author of The Great American Movie Collection published by Beverly Harbor, Florida, 1980. ISBN 0-932464-1-1

Author of 40 Biographies - All the Elements American Art by published by Beverly Harbor, Florida, 1980. ISBN 0-932464-1-1

Author of the first book on the subject published worldwide by collector's showcase, January 1980. ISBN 0-932464-1-1

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FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
EDWARD V. BREWER (1883-1971)

"SIC'UM TIGE"—1913



Oil on Canvas

44 X 60 1/2

Signed lower left



"The Cream of Wheat Advertising Art Collection was purchased in its entirety for the Crumplin' Museum's collection. Atlanta, Georgia."

-Charles G. Martignette, 2011



Note: Many of the paintings included in this United States is a series of historical master artworks created by the Nabisco brand. Complete beginning in 1911. Additionally, many of these paintings were reproduced and featured in the 110-page book *One or Two* written by Pauline and Richard Engelbrecht-David Stearns, *The Nabisco Brand: A Collection of Cream of Wheat Advertising Art* published by Collector's Showcase, San Diego, 1986.

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Author of *One or Two* American Master Paintings Collection, Florida Center for the Arts, Orlando, FL, 1991-1994 and 2011

Author of *One or Two* American Master Paintings Collection, Florida Center for the Arts, Orlando, FL, 1991-1994 and 2011

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FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
EDWARD V. BREWER (1883-1971)

"SPEAKER OF THE HOUSE"—1925



"One of the Cream of Wheat Advertising Art Collection paintings is a notable piece of American history."

—Times & Transcript, 2017



Edgar Coates

19.3 x 15.1

Signed Lower Left

Note: Many of the paintings included in this United States series of historical master artworks created by the Nabisco brand Corporate Art Agency in 1910. Additionally, many of these paintings were reproduced and framed in the 110-page book *One or Two*, written by Pauline and Norman Engelhardt Dand Stone, The Nabisco Brand Co. Author of *Creations of Edward V. Brewer Advertising Art* published by Collector's Showcase, San Diego, 1980.

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Author of *The Great American Family Paintings* published by Emerald Stationery, Seattle, WA, ISBN 1-57044-011-0

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FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
EDWARD V. BREWER (1883-1971)

"SO YOU DAWDLE THE MORNING AWAY"—1924



Oil on Canvas

34 x 22



Signed letter cut



"When children get
wary of Cream of
Wheat's ad campaign
the other major American
companies used 'gotcha'
to get back."
—Charles G. Martignette, 2017



Note: Many of these paintings (and their copies for United States) is a series of historical master artworks created by the Nabisco brand. Copyright beginning in 1910. Additionally, many of these paintings were reproduced and featured in the 110-page book *So You Dawdle the Morning Away* by Charles G. Martignette and David Stearns, *The Nabisco Brand: A History of Cream of Wheat Advertising Art* published by Collector's Showcase, San Diego, 1998.

CHARLES G. MARTIGNETTE

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Author of *So You Dawdle the Morning Away* published by Collector's Showcase, San Diego, 1998. ISBN 1-57084-011-0

Author of *The Nabisco Brand: A History of Cream of Wheat Advertising Art* published by Collector's Showcase, San Diego, 1998. ISBN 1-57084-011-0

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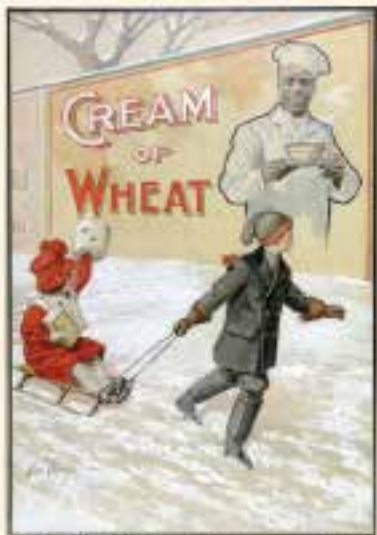
CHARLES CHAMPE (UNKNOWN)

"A WINTER SCENE"—1911



The Cream of Wheat Company published the advertisement to help keep children indoors & healthy. Many were very often exposed to the air which was being cleaned.

©1911 & Reprints 2011



Greene & Watercolor on board

21 x 14.25

Superior Art Lab

Note: Many of these paintings would never be listed in a series of American poster exhibitions organized by the Nabisco Brands Company beginning in 1981. Additionally, many of these paintings were reprinted and featured in the 120-page book *Poster and Postcard* written by Nabisco's historical researcher David Stearns, *The Nabisco Brands Collection of Great American Advertising Art* published by Collector's Showcase, San Diego, 1988.

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EMMETT WATSON (20th Century)

"PREPARING THEIR FIRST MEAL"—1913



Oil on board

12 x 16.5

Signed lower left



"The quality of
Cereals in The Cream
of Wheat Advertising Art
Collection offers historical
evidence of life."

—American Antiquarian, 2007

Note: Many of these paintings traveled across the United States in a series of historical museum exhibitions organized by The Nabisco Brands Company beginning in 1967. Additionally, some of these paintings were reproduced and featured in the 130-page book *Art of Food* written by Nabisco's featured advertising artist Emmett Watson for Nabisco Brands' *Collection of Great American Advertising Art*, published by Creative Resources, Inc. (page 174).

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ARTIST OF THE YEAR AWARD WINNER (2008) AND (2010) ARTIST OF THE YEAR WINNER (2011) AND (2012) ARTIST OF THE YEAR WINNER (2013)

Author of *Art of Food*, all the illustrations featured in the publication *Art of Food*, Boston, MA: 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025

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M. LEONE BRACKER (UNKNOWN)

"HIS FIRST GREAT ADVENTURE"—1928



"Many Cream of Wheat
advertising paintings
portrayed an emotion
and domestic scene of
America's family life."

—Book of the Month, 2003



Creme Pencil

28.2 x 37.3

Signed Upper Right



Note: Many of these paintings (reproduced) across the United States is a series of beautiful, evocative advertisements created by the Nabisco brand. Complete beginning in 1907. Additionally, many of these paintings were reproduced and featured in the 110-page book (one of four) written by Pauline and Norman Engelhardt-Dund Stone, *The Nabisco Brand: A History of Cream of Wheat Advertising Art* published by Collector's Showcase, San Diego, 1986.

CHARLES G. MARTINETTE

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Author of *The American Advertising Art Collection* published by Emerald Books, Irving, Florida, USA, ISBN 1-55244-611-4

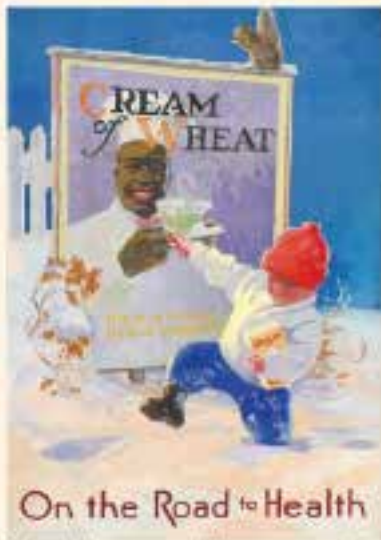
Author of *His First Great Adventure* (the painting by M. Leone Bracker), Irving, Florida, USA, ISBN 1-55244-611-4

Author of *The American Advertising Art Collection* published by Emerald Books, Irving, Florida, USA, ISBN 1-55244-611-4

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FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
AMERICAN ILLUSTRATOR (UNIDENTIFIED)

"IN HIS FATHER'S FOOTSTEPS"—1924



Good to be food

14 x 25

Designed

AMERICAN ILLUSTRATOR, Publisher: Charles G. Martignette, 1000 Broadway, New York, New York 10003
December, 1944, page 70



"Vintage copies of
this series often selling
well for many of Cream
of Wheat's most
successful ad campaigns."
—Vintage Admagazine.com



Note: Many of these paintings (reproduced here) for United States is a series of historical master advertisements created by the Nabisco brand Creative Agency in NYC. Additionally, many of these paintings were reproduced and featured in the 110-page book *Good to be Food*, written by Pauline and Norman Engelhardt and David Green, The Nabisco Brand Collection of Cream of Wheat Advertising Art published by Collector's Showcase, San Diego, 1996.

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Author of *The Great American Advertisements* for the publisher by Beverly Sussner, Irving, New York 1985, ISBN 0-87584-011-0
Author of *The Great American Advertisements* published by Beverly Sussner, Irving, New York 1985, ISBN 0-87584-011-0

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W.R. SULLIVAN (UNKNOWN)

"HE DONE START A REB'LU'ION"—1913



"Cream of Wheat advertising art varied in how it mirrored the social norms, fashions, and concerns of the times."
—Steven D. Rodriguez, 2007



Oil on Canvas

10.25 x 31

Signed lower left

Note: Many of these paintings traveled across the United States as a series of landmark museum exhibitions sponsored by the Nabisco Brands Company beginning in 1981. Additionally, many of these paintings were reproduced and featured in the 120-page book *Cream of Wheat: America's Cultural Past* published by Fredrickson Publishers and distributed by David Stern, "The National Brands Collection of Cream of Wheat Advertising Art" published by Gilman's, Thomas, San Diego, 1986.

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Artist of the Month Award for his oil on canvas artwork by www.paintingsartists.com October 1998 - 1999

Artist of the Month - Oil on Canvas Award for his advertising artwork by www.paintingsartists.com December 1998 - 1999

Artist of the Month - Oil on Canvas Award for his advertising artwork by www.paintingsartists.com January 1999 - 1999

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JAMES LESLIE WALLACE (UNKNOWN)

"THEM'S MY SENTIMENTS"—1913



Watercolor on board

11 7/8 x 11 1/2

Signed lower left



"The success of Cream of Wheat's most successful and popular ad campaign is due to the imagination of more than five years."
—Anthony Berglund, 1917



Note: Many of these paintings traveled across the United States in a series of biennial trade-show exhibitions sponsored by the Nabisco Brands Company beginning in 1910. Additionally, many of these paintings were reproduced and featured in the 170-page book *Advert: A History of the Art of Advertising* by Donald Stebbins, The Nabisco Brands Company's Division of Cream of Wheat Advertising Art, published by Creative Art Services, San Diego, 1980.

CHARLES G. MARTIGNETTE

112, 10th Street, Minneapolis, South Dakota 55102 JOHN M. JONES 454-1074 David Clayton Burdette/Minneapolis

Member of the American Society of Illustrators, American Society of Book Designers, Society of Illustrators, Society of Illustrators, Society of Illustrators

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AUGUST W. HUTAF (1879-1942)

"MORNING EXERCISES"—1910



"Nabisco & Kellogg did
more vigorously and to
greater effect, in the
case of Wheat, in the
company's last campaign."
—William W. Hartung, 1997



Walt Whitman Art Board

48 x 11

Management Series Right

Note: Many of these paintings traveled across the United States as a series of temporary museum exhibitions sponsored by the Nabisco Brands Company beginning in 1980. Additionally, many of these paintings were reprinted and featured in the 120-page book *Art and Advertising* published by Nabisco's historical marketing division, Cliveden House, The Nabisco Brands Collection of Great American Advertising Art published by Collector's Showcase, San Diego, 1980.

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Author of 200+ books on the history of advertising and the publishing industry. Formerly, Director 1985-1989, www.charlesmartignette.com

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ELISHA BROWN BIRD [UNKNOWN]

"A CEREAL SERIAL STORY"—1909



Illustration on Board

10 1/2 x 24 1/2

Signatures 141



"This is *What's New* is regarded as one of the most famous and important American advertising subjects ever published."
—Gailard Hartman, 2007



Note: *Elmer's* (the cartoonist's pseudonym) copied this United States as a series of sequential scenes exhibited in galleries sponsored by the Nabisco Brands Company beginning in 1907. Additionally, many of these paintings were reprinted and featured in the 120-page hardcover art book written by Nabisco's feature magazine editor, David Stone, *The Nabisco Brands Collection of Great American Advertising Art* published by Collector's Showcase, San Diego, 1980.

CHARLES G. MARTINETTE

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Author of *Elmer's* - all its illustrations reproduced by permission Nabisco Brands Company, Inc. ISBN 1556-660-12-2

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EDWARD V. BREWER (1883-1971)

"AN OLD WOOD CUT"—1923



"Cream of Wheat" as it is regarded by some of the most famous and important artists advertising companies ever published—includes it naturally, too.



Old in Green

18 x 34

Equal Lower Right

Note: Many of these paintings are available across the United States in a series of National museum exhibitions sponsored by the Nabisco Brands Company beginning in 1987. Additionally, many of these paintings were reproduced and featured in the 120-page book *Cream of Wheat: Stories by Frederick S. Brown and the Editors of the National Brand Collection of Cream of Wheat Advertising Art* published by Gilman, Thompson, San Diego, 1986.

CHARLES G. MARTINETTE

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©1987-1998. When known these paintings exhibited in the Florida Center for the Visual Arts, 1987-1998. ©1998-2004

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Other artists of the National Brand Collection published worldwide by Gilman, Thompson, San Diego, 1986. ©1987-1998. ©1998-2004

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FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
FREDERIC KIMBALL MIZEN (1888-1965)

"EAT TO KEEP FIT"—1925



Oil on Canvas

18 x 30

Original



"Good health, physical fitness, and proper nutrition were themes often used to create Cream of Wheat's advertising campaigns."
—Charles G. Martignette, 2007



Note: Many of these paintings traveled across the United States in a series of historical museum exhibitions created by the National Endowment for the Humanities (NEH). Additionally, many of these paintings were reproduced and featured in the 110-page book *Art on Food*, written by Frederic Kimball Mizzen and David Stearns, The National Brands Co./Author of Cream of Wheat Advertising Art published by Callison/Steinman, San Diego, 1996.

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Author of *100 Great American Food Advertisements* published by Chronicle Books, San Francisco, CA, 2014. ISBN: 978-1-59103-414-4

Author of *100 Great American Food Advertisements* published by Chronicle Books, San Francisco, CA, 2014. ISBN: 978-1-59103-414-4

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AMERICAN ILLUSTRATOR [UNKNOWN]

"FAMOUS AMERICAN PATRIOTS DEFENDING OUR COUNTRY"—1933



"Historical scenes &
heroes events and
events of America's
history and
culture is
presented in
this book."
—James G. Martignette, 2007

COURTNEY JUST STAND



Oil on Canvas 11 x 14 Signed Lower Right

NOTE: According to the Bureau of American Republics records, the
man pictured above was a patriot who was killed in 1917 by
the U.S. Army. These paintings have also been used
to help educate people on the importance of
the American flag and the importance of
the American flag.

MOLLY PICKER AT BATTLE FRONT



Oil on Canvas 17 x 19 Signed Lower Right

DAVE CRICKET AT THE BARRIERS



Oil on Canvas 16.5 x 19.75 Not Signed

Note: Many of the paintings in this collection were created by the famous artist, Charles Martignette, who was a member of the famous "The Cream of Wheat" group of artists. Additionally, many of these paintings were reproduced and featured in the 110-page book, "The Cream of Wheat American Advertising Art Collection" published by Charles Martignette, San Diego, 1980.

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Author of 100+ books on the history of the United States and the world's most famous artists.

Author of 100+ books on the history of the United States and the world's most famous artists.

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THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

AMERICAN ILLUSTRATOR (UNKNOWN)

"TROLLEY, TRAIN, & BUS ADVERTISING
ART POSTER PAINTINGS"—1922

SMART ADVERT AS QUICK AS YOUR COFFEE



Colorful & Vibrant on board 11 x 30.15 Not Signed

“Cream of Wheat’s art is representative of the new American advertising. America advertising always was industrial.”
—Charles G. Martignette, 1927



C.E. BUTER—“WHY NOT?”



Oil on Canvas 15 x 32 Signed Lower Left

SUNSHINE INVITE SERVED COLD WITH MILK



Oil on Canvas 20 x 34 Not Signed

#BXNDX/22 No painting reproduction in "Cream of Wheat Advertising Art Poster Collection" (Barnes & Noble, 2012), available in paperback, when the artist's name is not in the original work. Requesting the reproduction for advertising purposes. Minimum order quantity: 1000 copies for resale. \$100 price.

Note: Many of these paintings traveled across the United States in a series of national touring exhibitions created by the National Brand Categories Association (NBCA). Additionally, many of these paintings were reproduced and framed in 110-page book sets or booklets written by Herbert and Suzanne Langsdorfer-Dund Stone, "The National Brand Collection of Cream of Wheat Advertising Art Paintings" (Crown/Collins, San Diego, 1986).

CHARLES G. MARTINETTE

P.O. BOX 2931, Highlands Ranch, CO 80126 USA Tel. (303) 454-1404 Email: Charles@martignette.com

Artist of 40 Years: Over 4000 original paintings, illustrations, booklets, brochures, posters, 1980-1990. (900) 232-2421

Artist of 40 Years: All 40th Anniversary American Top 100 Paintings by Charles Martignette, November 1980. ISBN 0-89624-041-4

Artist of 40 Years: 40th Anniversary American Top 100 Paintings by Charles Martignette, November 1980. ISBN 0-89624-041-4

DISCOVER SOMETHING NEW ON THE WEB BY VISITING OUR 24x7 WEB SITE: IMPORTANT AMERICAN ILLUSTRATION ART PRINTINGS ON 200 PAGES FROM OUR LIBRARY: INSPIRATIONAL ADVERTISING ARTWORKS FROM AMERICA FOR PRINTING AT WWW.CHARLESMARTINETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
AMERICAN ILLUSTRATOR [UNKNOWN]

"A NEW ARRIVAL AT PALM BEACH"—1911



"Notice how the dot
was ingeniously used to
position the crown of the
crown of wheat in the
company's seal message."

—Chris O'Meara, 2007



Mixed Media

38 x 20

Not Signed

NOTE: This original illustration shows the baby sitting in front of a large, round, textured sun or moon. The baby is wearing a white shirt and is looking towards the viewer. The box is labeled "CREAM OF WHEAT" and "The Healthiest of Wheat Flours". The background is a beach scene with a blue sky and ocean.

CREAM OF WHEAT: The marketing campaign for the popular, kid-friendly breakfast cereal, "Cream of Wheat," was the subject of a book by David Green, *The Nabisco Brands Collection of Cream of Wheat Advertising Art*, published by Collector's Showcase, San Diego, 1996.

Note: Many of the paintings included in this collection were painted by artists who were commissioned by the Nabisco brand. Copyright belongs to "©". Additionally, many of these paintings were reproduced and featured in the 140-page book *Cream of Wheat* written by Fredrick B. Swaine and David Green, *The Nabisco Brands Collection of Cream of Wheat Advertising Art*, published by Collector's Showcase, San Diego, 1996.

CHARLES G. MARTINETTE

PO: 402/2931 Hollywood Blvd., Suite 200, Los Angeles, CA 90028 USA Tel: (310) 454-1404 Email: Charles@TheArtistsNetwork.com

Artist of 38 States. 48th Annual American Art Show, Los Angeles, California, 2007

Artist of 48 States: All 48th Annual American Art Show, Los Angeles, California, 2007

Artist of 48 States: All 48th Annual American Art Show, Los Angeles, California, 2007

DISCOVER SOMETHING GREAT! VISIT OUR WEBSITE TODAY! VISIT OUR WEBSITE TODAY! VISIT OUR WEBSITE TODAY! VISIT OUR WEBSITE TODAY! VISIT OUR WEBSITE TODAY!
FROM OUR LIBRARY: INSPIRATIONAL ADVERTISING CAMPAIGN: A NEW ARRIVAL AT PALM BEACH VISIT WWW.CHARLESG.MARTINETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

WALTER WHITEHEAD (1874-1936)

"ENCORE"—1910



Oil on Canvas 31.22 x 33 Framed (shown right & stand) 1990

ENCORE (topright) appears in a 1990 calendar, page 34, in *The Nabisco Brand Cookbook* at the end of *The Cream of Wheat Advertising Art Collection* (shown left) (page 1990)



"The Cream of Wheat Art Collection was one of the few major major food advertisers to recognize art history in general. It is preserved only by the Currier's (Chicago's) National Institute collection in Chicago, Chicago."

—Doris G. Hargrave, 2007



Note: Many of the paintings (shown) in the United States is a series of historical master advertisements created by the Nabisco Brand Corporate beginning in 1910. Additionally, many of these paintings were reproduced and framed in the 1990s by local and national independent Donald Green, The Nabisco Brand Collection of Cream of Wheat Advertising Art published by Currier's (Chicago) National Institute, San Diego, 1990.

CHARLES G. MARTIGNETTE

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Author of *The Great American Food Advertisements* (available on Amazon.com, Barnes & Noble, Amazon, eBay, ISBN 1420444114)

Author of *100 Recipes - All the Greatest American Top published by Good & Beautiful, Boston, MA, ISBN 1420444114*

Author of *The Great American Food Advertisements* (available on Amazon.com, Barnes & Noble, Amazon, eBay, ISBN 1420444114)

DISCOVER SOMETHING NEW ON THE WEB! VISITING ADDRESS: 1990-500 INFORMATION AMERICAN ADVERTISING ART PAINTINGS ON 308 PAGES FROM OUR SUBSIDIARY INFORMATIONAL ADVERTISING UNIFORMS & T-SHIRT AVAILABLE FOR PURCHASE WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

HELEN BLACKBURN (UNKNOWN)

"TOO BIG FOR THE NURSERY"—1928



"Although adults were targeted in Cream of Wheat's advertising, art that focused on good health and nutrition. It was the children of America who were most directly targeted in the majority of the company's marketing efforts."

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THIS IS THE BEST BREAKFAST...
NOT BE BEHIND FOR YOUR
EVERYDAY NUTRITIONAL

Element, 11.5 x 16, Spiral-bound Page
Count

FILED IN: Letter-Print-Layout, 11.5 x

AMERICAN ILLUSTRATOR (UNKNOWN)

"THIS BOY IS THE STAR RUNNER ON HIS TEAM"—1926 ONE REASON IS EVERY MORNING HE EATS A HOT BREAKFAST



THE BEST IS THE TEAM BEHIND YOU AND THAT
ONE BEHIND-US WHY WORKING IS LIKE
A HOT BREAKFAST

Illustration on Book, 12.5 x 17.5, 1940, Spiral

CHARLES G. MARTINETTE

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Author of The Great American Illustration Exhibition, Beverly Hills, Calif., October 1986 - 1988 & 2004-2010

Author of 100 Great American Illustrations published by Borealis, Berlin, Germany, 1988 & 2004-2010

Author of the first and only published book on the history of American Illustration, January 1999 ISBN 1-890111-1-0

DISCOVER SOMETHING NEW ON THE WEB! VISITING MORE THAN 500 IMPORTANT AMERICAN ILLUSTRATION ART PRINTINGS ON 300 PAGES
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THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
 FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
 FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

ROY FREDERIC SPRETER (1899-1967)

"BUBBLING LOVE OF FUN!"—1929
 HOW MOTHERS HARNESS IT TO GUIDE THEIR YOUNGSTERS



Illustration of a Mother
 17 1/2 x 11 1/2, Ink & Paper

WARNING! The National Society
 for the Protection of Children's Advertising
 Art by David Straus, Contributor to
 Illustration for Design, Fall 2007, p. 124



"Cream of Wheat made your favorite
 bedtime object of their own, your child
 always wanted having fun. Fun at home
 in a soft glow at school during lunch, or
 on the field in a hot sun game. I Omit
 breakfast and continue play with the
 perfect combination."

—Charles G. Martignette, 2007

AMERICAN ILLUSTRATOR (UNKNOWN)

THIS LITTLE GIRL HAS LEARNED TO READ WELL BECAUSE SHE EATS THE RIGHT FOODS
 EVERY SCHOOL MORNING SHE EATS A HOT CEREAL BREAKFAST OF CREAM OF WHEAT



THIS LITTLE GIRL HAS LEARNED TO READ WELL
 BECAUSE SHE EATS THE RIGHT FOODS
 EVERY SCHOOL MORNING SHE EATS A HOT
 CEREAL BREAKFAST OF CREAM OF WHEAT

Reprints of Brand, 11 x 10, Not Signed

CHARLES G. MARTIGNETTE

P.O. BOX 2991, Hollywood Beach, Florida, 33060 USA Tel: (304) 454-1404 Email: Charles@TheIllustrationArtists.com

Member of the Illustration Society of America, National Society for the Protection of Children's Advertising, American Society of Illustrators, Society of Illustrators, Florida Society of Illustrators, Society of Illustrators, Society of Illustrators, Society of Illustrators

Author of the book "The American Advertising Art" published by Dover Publications, New York, New York, 1988, ISBN 0-486-25244-1
 Author of the book "The American Advertising Art" published by Dover Publications, New York, New York, January 1999, ISBN 0-486-25244-1

DISCOVER SOMETHING NEW ON THE WEB! VISITING ADDRESS: 1545-5101 BROADWAY AMERICAN ILLUSTRATION ART PRINTINGS ON 300 PAGES
 FROM OUR SUBJECT: INSPIRATIONAL ADVERTISING UNUSUAL & NOW AVAILABLE FOR PRINTING AT WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

EDWARD V. BREWER (1883-1971)

"THE GREATEST NEED OF THE GROWING CHILD—ENERGY!"—1924



"Beginning in 1907,
the Cream of Wheat
Company's national ad
campaign focused on
the good health benefits
of its landmark cereal
to young children as well
as for adults."

—Claremont Magazine, 2017



Oil on Canvas

18 x 11

Signed lower right

APPROXIMATELY 1924. This painting is a collaboration of Edward V. Brewer and the American Children's Welfare Society, California, 1924. Size 7 and 11 inches.

Note: Many of the paintings included in this United States series of historical master advertisements created by the Nabisco brand Creative Advertising Art Collection were originally published in the 1907-1938 period. Additionally, many of these paintings were reproduced and featured in the 110-page book *Art as Ad: The Creative Advertising Art Collection* by Pauline and Richard Engelbrecht-Daniel Steiner, The Nabisco Brand Creative Advertising Art Collection, published by Collector's Showcase, San Diego, 1986.

CHARLES G. MARTIGNETTE

P.O. BOX 2993, Highlands Ranch, Florida 32080 USA Tel: (314) 454-1404 Email: Charles@TheCreativeAdvertisingArt.com

Author of *The Creative Advertising Art Collection* published by Collector's Showcase, Florida 1986 ISBN 0-932484-01-0

Author of *Art as Ad: The Creative Advertising Art Collection* published by Collector's Showcase, Florida 1986 ISBN 0-932484-01-0

DISCOVER SOMETHING NEW ON THE WEB! VISITING ABOVE 314-454-1404! IMPORTANT AMERICAN HISTORICAL ART PAINTINGS ON 308 PAGES!
FROM OUR LIBRARY! INSPIRATIONAL ADVERTISING CANVAS! A NEW OPPORTUNITY FOR PLAYING! WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

GALEN J. PERRETT (1875-?)

"WELL, YOU'RE HELPING SOME"—1915



To introduce the Corn Meal and Kibbles cereal to the Cream of Wheat organization decided to begin presenting American cooperation to the expanding world this year early in 1915, using his famous 'Well You're Helping Some' series. The illustration depicts the international ad campaign effort.

-Historic Artprints, 2007



Oil on Canvas

31 x 19

Signed Moby Gorter

NOTE: There is one of this cereal cereal created for Uncle of Wheat the United States? Several similar illustrations in the beginning of World War I, but one completed in the United States government with some details of Uncle Sam. Uncle Sam is depicted as a figure representing Uncle Sam, the United States government in the United States. The illustration depicts the international ad campaign effort.

REFERENCE: The Nabisco Brands Collection of Cream of Wheat Advertising Art by David Stepan, Columbia, San Diego, California, 1988, page 11.



Note: Many of these paintings (reproduced) were the United States is a series of historical events and illustrations created by the Nabisco Brands Collection beginning in 1915. Additionally, many of these paintings were reproduced and illustrated in the 1930s and 1940s by the United States government. David Stepan, The Nabisco Brands Collection of Cream of Wheat Advertising Art published by Columbia, San Diego, 1988.

CHARLES G. MARTIGNETTE

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Member of The United States American Art Society, American Art Society, Florida Art Society, Florida Art Society, Florida Art Society

Member of The United States American Art Society, American Art Society, Florida Art Society, Florida Art Society, Florida Art Society

Member of The United States American Art Society, American Art Society, Florida Art Society, Florida Art Society, Florida Art Society

DISCOVER SOMETHING NEW ON THE WEB! VISITING MORE THAN 500 IMPORTANT AMERICAN ILLUSTRATION ART PRINTINGS ON 308 PAGES FROM OUR LIBRARY! INSPIRATIONAL ADVERTISING UNUSUAL & NEW APPROACHES FOR PUBLISHING! WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

EDWARD V. BREWER (1883-1971)

**"THE BEST SPRING TONIC IS PROPER FOOD"—1925
THAT'S THE WAY TO GET AHEAD OF LAZY SPRING**



Oil on Canvas

17 x 21

New York



"Younger only to the 1920s, The Cream of Wheat Company presented good old-fashioned great stories both written and told by adding to that mix a formula for physical success as evidenced by the creative imagination of artists of their advertising art program."

—Charles G. Martignette, 2017



Note: Many of these paintings traveled across the United States in a series of railroad express shipments coordinated by the Nabisco brand Corporate Secretary, FR. Additionally, many of these paintings were reproduced and featured in the 110-page book *Art and Food*, written by Patricia and Richard Engelbrecht-David Stearns, The Nabisco Brand Co., Division of Division of Wheat Advertising Art published by Collector's Showcase, San Diego, 1986.

CHARLES G. MARTIGNETTE

P.O. BOX 2911, Highlands Ranch, Florida, 32039-USA Tel: (352) 454-1404 Email: Charles@TheGardenofEden.com

Artist of the Year Award recipient for his paintings in Florida, 2016

Artist of the Year Award recipient for his paintings in Florida, 2016

DISCOVER SOMETHING NEW ON THE WEB! VISITING MORE THAN 500 IMPORTANT AMERICAN ILLUSTRATION ART ARTISTS ON 300 PAGES FROM OUR LIBRARY! INSPIRATIONAL ADVERTISING LANDMARKS NOW AVAILABLE FOR REPRODUCTION! WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
FREDERIC KIMBALL MIZEN (1888-1965)

"THE GREATEST STUDY OF YOUR CHILD'S HEALTH EVER MADE"—1926
HOW IT CONFIRMS YOUR OWN COMMON SENSE EXPERIENCE



To the best of his ability, the Center of Wheat ad campaign began showing with a hat and a good sensible appearance for boys and girls of all ages and occupations. The painting is one of only several such special originals known to exist."
—Chris D. Martignette, 2007



Oil on Canvas

22 x 24

Not Signed



This study of the painting (reproduced) shows the United States is a series of beautiful scenes of life created by the Nabisco brand. It is a study of the life of the American people. Additionally, this study painting was reproduced and used in the 1926-page book 'The Cream of Wheat' by Fredric Kimball Mizzen, published by the Nabisco Brands Co., Division of Cream of Wheat Advertising Art, published by Columbia Pictures, San Diego, 1980.

CHARLES G. MARTIGNETTE

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Author of The Great American Art Collection published by Charles Martignette, Florida, 1980, ISBN 0-912-648-11-1

Author of The Great American Art Collection published by Charles Martignette, Florida, 1980, ISBN 0-912-648-11-1

Author of The Great American Art Collection published by Charles Martignette, Florida, 1980, ISBN 0-912-648-11-1

DISCOVER SOMETHING NEW ON THE WEB! VISITING ADDRESS: 1545-5101 IMPERIAL AMERICAN ILLUSTRATION ART PRINTING ON 300 PAGES FROM OUR LIBRARY! IMPERIAL AMERICAN ILLUSTRATION ART PRINTING ON 300 PAGES FROM OUR LIBRARY! IMPERIAL AMERICAN ILLUSTRATION ART PRINTING ON 300 PAGES FROM OUR LIBRARY! WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION

FREDERIC KIMBALL MIZEN (1888-1965)

**"EVERY BOY & GIRL NEEDS CREAM OF WHEAT"—1926
A PHILADELPHIA SCHOOL TEST THAT SURPRISED MOTHERS
AND SHOWED WHAT SEEMINGLY SMALL THINGS MAY HAVE IMPORTANT RESULTS**



Oliver Casson

18 x 30

Not Signed



"Several generations of Cream of Wheat's advertising art are united in tradition of form and look of color, with selected scenes like this to present the product (creatinine) and facts of Cream of Wheat's composition and to usually convey the message and good advice uniformly to the children themselves."

—Charles G. Martignette, 2007



Note: Many of these paintings traveled across the United States in a series of railroad station exhibitions created by the Nabisco brand. Complete background on "E" Additionally, many of these paintings were reproduced and featured in the 110-page book *Art on Food*, written by Frederic and Barbara Martignette-David Stern, The Nabisco Brand Collection of Cream of Wheat Advertising Art published by Collector's Showcase, San Diego, 1986.

CHARLES G. MARTIGNETTE

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Author of *The Great American Advertising Exhibition* (Dorland, Boston, 1986) and *100 Years of Advertising* (Dorland, Boston, 1987)

Author of *100 Years of the American Advertising Art* (Dorland, Boston, 1987) and *100 Years of Advertising* (Dorland, Boston, 1987)

DISCOVER SOMETHING NEW ON THE WEB! VISITING ADDRESS: 5100 IMPERIAL AMERICAN ILLUSTRATION ART PRINTINGS ON 300 PAGES FROM OUR LIBRARY! IMPERIAL ADVERTISING UNIVERSITY IS NOW AVAILABLE FOR VISITING! WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
STANLEY MASSEY ARTHURS (1877-1950)

"A VISIT WITH THE CHEF"—1911



"Nabisco's people did
more especially and to
promote the virtues of
Cream of Wheat to the
company's real employees."

—Charles G. Martignette, 1997



64 in. high

37.25 x 31

Signed lower left & dated 1911

NOTE: Mr. Arthurs was one of Edward Felt's most important artists. His initial Mr. Arthurs portrait and other three portraits of him, Mr. Arthurs studied with Mr. Felt, sharing classes with H.C. Frank, Homer T. Dean, and Frank E. Johnson.

KNOWLEDGE: The Nabisco Brands' Collection of Cream of Wheat Advertising Art by David Stearns Collection (San Diego, 1998).

Note: Many of the paintings included in this United States is a series of historical master artworks created by the Nabisco Brand's Creative Department (1910). Additionally, many of these paintings were reproduced and featured in the 110-page book *Cream of Wheat* written by Pauline and Richard Engelhardt David Stearns, The Nabisco Brands' Collection of Cream of Wheat Advertising Art published by Collector's Showcase, San Diego, 1998.

CHARLES G. MARTIGNETTE

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Author of *The Three American Artists Exhibition* published by Emerald Summer Press, Orlando, FL, USA (2004) ISBN 1-55244-041-4

Author of *Ed Felt: All the Elements American Art* published by Emerald Summer Press, Orlando, FL, USA (2004) ISBN 1-55244-041-4

Author of *Artists of the United States* published by Collector's Showcase, San Diego, CA, USA (1998) ISBN 1-55244-041-4

DISCOVER SOMETHING NEW ON THE VISITING BUYERS AGENT'S BEST INFORMATION AMERICAN ILLUSTRATION ART PRINTINGS ON 300 PAGES FROM OUR LIBRARY! INSPIRATIONAL ADVERTISING CANVAS & NOW AVAILABLE FOR PRINTING AT WWW.CHARLESMARTIGNETTE.COM

THE CREAM OF WHEAT AMERICAN ADVERTISING ART COLLECTION
FAMOUS PAINTINGS PORTRAYING AMERICA'S CULTURAL PAST 1907-1938
FORMERLY OWNED BY NABISCO BRANDS & THE KRAFT CORPORATION
EDWARD V. BREWER (1883-1971)

"PEACE & PLENTY"—1923

ONE OF THE TWO MOST FAMOUS EDWARD V. BREWER PAINTINGS IN THE WORLD
REPRODUCED AS THE BACK OUTSIDE COVER ART FOR THE HARD COVER BOOK ENTITLED
THE NABISCO BRAND'S COLLECTION OF CREAM OF WHEAT ADVERTISING ART BY DAVID STEVENS



180 cm x 120 cm

10 x 11

Signed lower right

REPRODUCED back outside cover art, *The Nabisco Brand's Cream of Wheat Collection of Advertising Art* by David Stevens, Collector's Editions, Inc., San Diego, CA, 1988



"The Cream of Wheat Company often portrayed the positive side of things of domestic happiness, safety, and security. This is perfectly portrayed by the clean, soft, peaceful, and idealistic image of a young innocent girl sitting after consuming her bowl of bedtime cereal. The scene is complemented by a nocturnal sky filled with the twinkling and magical stars of the Milky Way."

—David C. Martignette, 2007



Note: Many of the paintings included in this United States edition are reproductions of the Nabisco Brand's Creative Advertising Art. Additionally, many of these paintings were reproduced and featured in the 110-page hard cover art book written by Pauline and Richard Martignette, David Stevens, *The Nabisco Brand's Collection of Cream of Wheat Advertising Art*, published by Collector's Editions, Inc., San Diego, 1988.

CHARLES G. MARTIGNETTE

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Author of *The Nabisco Brand's Creative Advertising Art*, Florida: Turner Group, October 1988 ISBN 0-881-64811-0

Author of *400 Images of the American Past* for the publisher by Emerald Edition Group, November 1988 ISBN 0-87644-111-0

Author of *The Nabisco Brand's Creative Advertising Art* published worldwide by Collector's Editions, Inc., San Diego, Florida, January 1988 ISBN 0-881-64811-0

DISCOVER SOMETHING NEW ON THE WEB! VISITING ADDRESS: 3500-500 INFORMATION AMERICAN REPRODUCTION ART REPRODUCTIONS ON 300 PAGES FROM OUR SUBSIDIARY INFORMATIONAL ADVERTISING COMPANY IS NOW AVAILABLE FOR PURCHASE AT WWW.CHARLESMARTIGNETTE.COM

New and Notable:



MARK SCHICKEL: VARIOUS DRAWINGS 3

BY MARK SCHICKEL
ARTISTS, BOOKS AND PAPERS
\$25.00 (HARDCOVER) \$22.00 (PAPERBACK)
978-0-8443-9749-2, 2007

Mark Schickel's sketchbooks are an annual treat for those who like your art with an inscription. Telling a few thousand of illustrations, roughs, and private conversations depicting characters such as *Grass*, *Tide*, & *House* (*Domestic*), *Tales*, *Taxies*, and *Professors* for Schickel's much-anticipated *Journal of Not-Any-Books*. An added feature this year is the inclusion of an 8-page color section, which includes a 2-page pull-out of a *Barrough* near *Marine* (illustration that is a nice do-leave of Schickel's) *Amesbury* house & ink technique. Make a note of the line quality of this style of black and white. *Illustration* working notes, and those reference are perfect examples as to why he's held in such high regard. It is a nice to read. —*John Doe*



DENNIS GREENBERG: VINTAGE DECK POSTCARDS

BY DENNIS GREENBERG
ARTISTS, BOOKS AND PAPERS
\$25.00 (HARDCOVER)
978-0-8443-9749-2, 2007

This sequel to 2005's highly popular vintage-style postcard *The Deck to Deck* (featuring 1916- and 1918 vintage *Erasmus* postcards) is a fascinating full-color introduction of vintage era deck postcards spanning approximately 1900 through the 1950s. *Deck* (featuring) presents new 150 full-color examples of these exquisite cards, culled from the finest postcard collections throughout the world.



FRANK FITZROY: ROUGH WORK

BY FRANK FITZROY
ARTISTS, BOOKS AND PAPERS
\$25.00 (HARDCOVER)
978-0-8443-9749-2, 2007

Frank Fitzroy has excelled in a wide variety of artistic mediums. From fine art to pop-art, comics, music, books to comic albums. His atmospheric worlds of snowy landscapes, reflective water, and his illustrations are wonderfully detailed, richly textured, and masterfully lit. This book gives fans an intimate glimpse of Fitzroy's creative process by showcasing his work from black and white and full-color drawings from his sketchbooks, but concept art as well, showing the artist's raw imagination and problem-solving skills. Pleased on *Illustration* art paper and featuring personal and previously unpublished material, these "rough works" offer a fascinating look at how a modern master creates.



ROLLING PAPER GRAPHICS

BY BOB LAWRENCE
ARTISTS, BOOKS AND PAPERS
\$24.00 (HARDCOVER)
978-0-8443-9749-2, 2007

Rolling Paper Graphics is a typographic design history of the examples featured throughout a highly sophisticated context of visual graphics, particularly those that date back to the 19th Century. *Rolling Paper* was clearly a highly priced consumer product and an enormous amount of care was taken to create a look and feel that would appeal. The selections and sources all used to be individual brand's names. The unique collection presents 140 different kinds of rolling paper plus many posters. Brands featured include *Double* (1976), *Case* (2000), *Illustration* (1970), *Marine* (1997), and *Illustration* (1980). This collection provides the opportunity for the viewer to observe the influence of historical patterns on contemporary rollings. The design typography, illustration, and design have been waiting for a publisher just like this one—there are definitely some good ones.



WALTER DILLINGER: POP ART MASTERS

BY WALTER DILLINGER
ARTISTS, BOOKS AND PAPERS
\$24.00 (HARDCOVER)
978-0-8443-9749-2, 2007

Walter Dillinger has been hailed as "The King of the Pop" by collectors, authors, artists, and publishers. Although his name is the pop art world's most famous, his impact on fellow illustrators, and on the imagination of the pop art world, was profound. From *Don* (featuring) *Four Figures in Blue* (featuring) *Walter Dillinger's* art and style has inspired never-ending. This book is *Illustration*'s "Pop Art Masters" series continues their winning formula, casting the spotlight on many dozens of local, national, explosive pop art masters of the genre. In many cases reproduced from their original print-works drawn from the artist's archives, the reproductions are strictly done and are a departure from the usual mass-edited, full-size, and other signs of age typically seen in such volumes. The book has been divided up into three chapters, each chapter representing one of the prominent magazines that Dillinger worked for. Chapter One discusses his early work with *Harold Lloyd* for the *Clayton Group*. Chapter Two starts some of his more famous work for *Don* & *Book Publications*. Chapter Three focuses on his work for *Pop Art Publications*, including his covers for *Don* (*Illustration*), *Don* (*Illustration*) and others. The book includes a series of cover that is less than a year old and still in full pop art magazine, and a bonus book of the history of the pop art genre.



THE COMPLETELY MAD DON MARTIN

BY DON MARTIN
WITH PAUL BLAY WITH ILLUSTRATIONS
BY GARY LUTSEN AND GUY LARSEN
MAY 2011, PAPER, 200 P.

Just about everyone who came of age during the 1940s, '50s, and '60s was influenced by MAD magazine, and as one of MAD's most iconic contributors "MAD's MADMAN Artist," Don Martin. His immediately recognizable style—featuring bulbous noses, wild wavy affairs, and the legendary "knobby feet"—was filled with broad, satirical slapstick and masterfully bordering on grand, if surprisingly quiet, mad. Martin's work spoke volumes as to all he tickled mark on several generations, influencing the style of many illustrators while shaping the sense of humor of countless everyday people. He was inducted into the Comic Book Hall of Fame in 2004. With Gary Larsen, creator of The Far Side, Don Martin was the man who really saved "a" New Drawing Post, in collaboration with MAD, launched the MAD's Comics Artist series with *The Completely MAD Don Martin*. For the first time ever here is the complete collection of every piece of art Don Martin published in MAD throughout his extraordinary thirty-year tenure (1947-1983). Published in chronological order, covers, posters, and sketches—presented in chronological order—is a nothing but their a masterpiece of comic genius. Complementing Martin's opus of published works are letters, sketches, and rare photos providing an invaluable look at the artist at work. Plus, scattered throughout are notes and original illustrations—commissioned for the volume—providing insight to the artist and provided by MAD's most notable personalities including Al Jaffe, Mervyn Dymally, Jack Davis, Sergio Aragones, and more. There are also essays by the likes of Tom De Haven (Oxley) and a foreword by Gary Larson. A collector's item and object of art in its own right, this deluxe two-volume slipcased edition will be the volume's most-looked gift book for the collectors whose childhoods—and subsequent adult lives—could not have been the same without MAD magazine and Don Martin.



LITTLE SAURBY SNEEZE

BY MARY MCGAY
WITH ILLUSTRATIONS
BY GUY LARSEN
MAY 2011, PAPER, 200 P.

Below her remarkable *Little, Nore or Slender* book, Virginia McKay created two strips starring young children. This book features all of the *Little Saurby Sneeze* comic strips pages (1964-1974) plus *Woody Willows*, McKay's other series, which appeared on the back of *Saurby* in the *Saturday New York Herald*. The unique style of this book presents two of her "favorite" stories of 1964. The illustrations are by Guy Larson, along with the complete 27 chapters of *Woody Willows*, including letters received and in their original size and color.



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EXHIBITIONS & EVENTS

From the New Yorker to Shreef

The Art of William Steig

November 4, 2007 through March 18, 2008

The Jewish Museum, NY

Making the anniversary of Steig's death, this is the first major exhibition of the artist's work. The exhibition will offer a rare opportunity to view more than 100 original drawings, set against first-class children's psychologically charged prose and ink. From *Fauststange* portraits to grotesque *Ryan* sketches, and from satirically rendered depictions of "wherever" communities. In addition, the exhibition will include several of the artist's notebooks and sketchbooks, letters, and Steig's preparatory drawings for children's books. Following its New York showing, the exhibition will travel to The Contemporary Jewish Museum, San Francisco, CA (June 8 - September 1, 2008).

For more information, visit www.jewishmuseum.org.

Jerry Pinkney: *Acrop's Fabrics and Other Tales*

November 28 through March 8, 2008

The Bardonia Museum, Onondaga Falls, NY

The exhibition features archived *Bardonia* Jerry Pinkney's delightful and droll portraits of acropods from *The Termites and the Man*, *The Wolf in Sheep's Clothing*, and other tales by Jerry Pinkney. The exhibit will be temporarily closed from January 7 through January 20. Upon reopening, the exhibition will include additional illustrations by Pinkney, created for *The Ugly Duckling*, *2011-2012*, *Two Little Fishes* and other well known children's stories.

For more information, visit www.bardoniaweb.com/art.

Ellie Vedder and The Sublimity

of Oscar Chapoyán

March 15 through May 18, 2008

The Bardonia Museum, Onondaga Falls, NY

From the creator of six publications, Ellie Vedder's *Sublimity of Oscar Chapoyán* achieved great popular success. The first edition appeared in *Bardonia* in November 8, 1984. Six days later it was sold out. Critics acclaimed it as a masterpiece of American art, and Vedder (1916-1972) is the master American artist. Thus, more a century after their first publication, nearly all of Vedder's designs have been used by the artist for his fascinating publications which is organized by the Smithsonian American Art Institute. All the *Bardonia* Oscar Chapoyán exhibitions include today includes many paintings by Vedder related to his illustrations.

For more information, visit www.bardoniaweb.com/art.

Wartime: Unusual Works from the

Carroll Collection

September 26, 2007 through August 10th, 2008

William Carroll was a poet, soldier and the son of a poet. As a result of this, the William Carroll Collection, which was the founding collection of The Ohio State University Center for Research Library, is considered one of the most original artworks by Carroll, 87 items of manuscripts and more than 100 hours of manuscript, sketches, letters, and business records. This exhibition celebrates the depth of the Carroll Collection and provides insight into the work, inspirations, and influences of one of the twentieth century's great cartoonists. In addition to work by Carroll, several drawings of Carroll by Noel Sidler, a fan letter from Mervyn Peffer when he was 13, and an oil painting of General George Patton by Bill Mauldin are among the items on display.

For more information, visit <http://www.ohio.osu.edu>

J.C. Leventhaler:

America's "Other" Illustrator

December 8, 1967 through February 1, 2008

Carlisle Museum and Studio, Pennsylvania, PA

In the history, J.C. Leventhaler (1904-1972) covered for the *The Saturday Evening Post*—one more name than his more famous father, Norman Rockwell. For today, Leventhaler remains an isolated figure in the shadow of the world famous Rockwell. This touring exhibition seeks to shine the spotlight on this great artist on J.C. Leventhaler's long career. Organized by The Huggins Museum in Rockport, Carlisle is the show consists of paintings, sketches, studies, original magazine covers, and advertisements from J.C.'s campaigns for such national brands as Kellogg's Corn Flakes, Arrow Shirts, and Kopyshower razors. 

For information, visit <http://www.ohio.gov/rockport>.

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BY NIGHT



ARRIVAL-DEPART

Secret Squeeze by Leon Chausson & Barry Kupperman

Optimal Beauty At Night by Stephen Robert Parker

The Cooper Guide: Barkin Snuggly by Neil Cooper

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