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Cover illustration by  
**Gustaf Tenggren**  
(1896–1970)

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# Illustration

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## From the Editor...

### Dear Reader,

With this issue, the cover price of the magazine is increasing to \$7.00 per copy. As you can imagine, the production costs for a magazine of this size are extremely high. The finest quality paper and printing, high resolution digital artwork, photography, the very best printing process — the list goes on, and it never ends. I hope that everyone understands and appreciates the special quality of this publication, and that this is not a typical increased magazine. You cannot Google the information presented on these pages. You will not find the imagery presented as a vibrant or shiny. All of us work very hard to present the finest and finest content possible, and I believe we seek out to top ourselves with every issue. The content number you hold in your hands is no exception. To date, this is the most extensive publication of the works of Gustaf Tenggren. Our story features many examples of original artwork, and several articles from new and hard to find books. If you have never heard of Tenggren before, I know you will be a lot after you see this article! Also in this issue you will find a story on Al Parker, yourself in conversation with the former Woodwell Museum's collection (The Woodwell Museum, Al Parker and the American Women's Magazine, 1940–1960). This issue is currently on display at the Mildred Lane Kemper Art Museum at Washington University in St. Louis. Our final feature is the continuation of Neil Shapiro's series on the history of the Charles E. Cooper Studio, and features the exceptional work of Barbara Bradley.

If you love the magazine, please remember to tell everyone you know about it, and please encourage them to subscribe!

Dan Zimmer, Publisher

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J.M.W. Turner's painting (reproduction) for 'The Boy with the Hornet' (London: July 1842)





Gustaf Tenggren in the 1930s, 1931

# Gustaf Tenggren: A Brief Biography

by Lars Fitzmaurice, edited by Barry Klogman

## INTRODUCTION

While unadorned with the immense output of the Swedish-American artist of *Illustrator's Guild* Gustaf Tenggren, the first thing most should be to write would be a review of his work in style and technique. His career as an artist, spanning over 60 years of professional work, shows a man fully capable of versatility. His most famous makes up a couple of the various styles which defined the artistic output over the years. The influences of Art Deco, Cubism, Impressionism and Expressionism—all can be found in his paintings and illustrations, which according to the requirements of his art, necessary in his (various) genre assignments. Gustaf Tenggren is nothing less than a willing, if not a much talking, history of art.

While his admirably proved to be a great artist in getting a positive and continuous flow of business among the top circles of illustration, it eventually came to define the originality of his art, and to make his name his with the reputation of being essentially a skilled technician of the style developed by other more charismatic artists from his earlier years. He was frequently hired as the whole solution, called upon when the original wanted (and art was not available or proved too expensive). It was not until the later half of his life that he developed a style that can be called his own, utilized as the so-called "Tenggren look." Like Tenggren's 2011 review in *Tenggren's Storybook*, he then he had discovered himself as remarkable, both intellectually and creatively, from his original style that it is accurate to refer to as Tenggren—as early as and a life now.

But regardless of the differences in technique and formal training, Tenggren's depicted imagination-ship is always recognizable. From the very first illustrations to *Blue Tinted* and *Full* up to the latest most of his never published Tenggren's

Early work, the answers for the line depicting the delicate contrast of both human and dynamic creation is constantly apparent. The story line was defined with which he wanted to give his work, vibrant in expression and down the result of both analysis and observation.

Over the years, Tenggren's approach to subject matter to change a lot depending upon the nature of the assignment and the expectations of clients. His first watercolor had been seen in the weekly fairy tale tradition that his name to be associated with later fame, when one of his more a sample of the Swedish *Illustrator's Guild* tradition. The dark woods with their secret, pine like trees, white birds, gnats, juncos, kites and wicks created were established and forever rooted into the minds of the Swedish through Einar's illustrations for the first volume of *Blue Tinted* with *Full*. Tenggren's job as his name was truly a byproduct of his ability to create any style he wanted, which is well beyond understandable. He was an exceptionally talented artist, and could draw and paint anything—and to do the most fairy tales were what he was first asked to illustrate, he was to specialize in work of a human and female as well as to be hired in the USA as well. Later, during the business when he was working in the field of advertising, he was in constant demand for images depicting human dynamic scenes, such as psychological scenes, or other more abstract representations that were needed to give visual message and a wide variety of people. The illustrations of people ships, Oriental markets, or 1930s century country scenes for everyday subjects. In the same time he was performing the representations of the weekly upper level of society, or the construction of human progress. By 1938, his reputation as a major purveyor of the fairy tale illustrations tradition had been pushed into the background in favor of



Original cartoon illustration for "The Last of the Old" published in the Saturday Evening Post, 1914



Tommy Wittich, *From Copenhagen* (1966), ESB



The West End, *From Copenhagen* (1966), ESB

licked out with cutlery as combinations with silver spoons, silk stockings or glass plates. In 1966, Tenggren was sought after by the Danish State. It was really at a little of a tightrope act, one of the last attempts from the great period of the International gift book just sketched upon by Knudsen, Holm, Kay Nielsen and Johansen.

After the 1950s period all of his experiences were possible. His studio only developed in the 1960s, when compensation for state affairs was more liberal for trade, not long in practice and appeared restricted. He was but involved in events himself as usually in order to adapt to modern conditions. His successful two or million sellers at the beginning of the 1960s proved that he made the right decisions, at least from an economic standpoint. Though his paintings became simple, brightly-colored and very sweet, he managed to add a certain appeal that resonated with a large segment of the book-buying public. Instead of what he had established himself he would refer to the fact: take subject matter he had missed during his work, also although now using a more eye to dark approach.

In many of the cases, illustrations there are references and borrowing from his first books produced a question of a similar matter but with different surface packaging. The most accused by the historic rights of his youth, although his workshop had reversibly changed. He had some full scale, but the code was suspended now to emphasize the individuality of a print was age.

#### A BRIEF BIOGRAPHY

Gustaf Tenggren was born on November 2, 1886 on the parish of Ålgård in Västra Götaland as younger brother, the son of Anna and August Tenggren. He was the youngest of six children, of which four were girls and two boys. Gustaf's older brother, Hans died when he was only seven years old from diphtheria, just a year after Gustaf's birth, leaving him to grow up with his four older sisters Anna, Olga, Ester and Agnes. The family lived together with their grandparents in a small village under very poor circumstances. The parish was not named Ålgård, meaning "strong", without apparently a historical identity of a few acres of fields, woods and roads.

Gustaf's father Anna was a painter and decorator, just like his own father Johan Teng (Johan Teng's wife from his second marriage, Anna changed his family name to Tenggren) (the Swedish word "grew" meaning branch), probably as a way to emphasize his being a handy on the Teng family tree.

When Tenggren was six weeks old he had been christened and taken up growing in a living. His decorated furniture, public buildings, churches and houses in a typical early, traditional style. He also carried wooden figurines, like folk, human and angels, which he painted and sold on the first houses in the district. Teng was a well known, successful economic person, and was subject to many rumors in the neighborhood. Once he was said to have flown from the roof of the house. He broke his leg, but didn't care to go to the doctor, instead he just wrapped



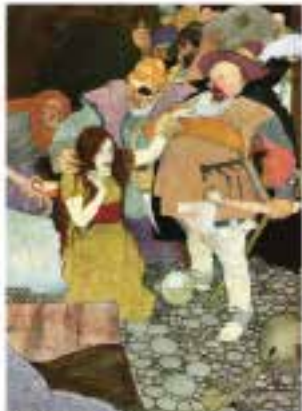
'The Iron Tools' / Sven Olsson's July 2005, 2005

a chair around the big dining with a chair of wood and let it lead by itself. Needless to say, he used wood throughout the last part of his life. Long increasing experience, combined with his studies, gave him a certain amount of local fame, and earned him from the role of the village fool.

Cauald's older brother Sigurd is said to have been a sensitive and artistic but, carrying wooden figurines just like his grandfather. His death was very well known for Cauald to follow in his father's and grandfather's footsteps. In his search for a well-liked, the colonial character of Johan Ting certainly influenced him, and in a much greater degree than his own father.

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In 1980, the Guggen family moved north to Gothenburg, so they could not make side work in the woods work. They established Guggen as the makers of the city. At the time Guggen was not yet integrated with Gothenburg, but was a bustling port of small industries, factories and markets. Thousands of workers sought for the jobs offered by the growing manufacturing shops. The family started a new store for at Rasmus, locally known for its restricted meat market.



'The Father's Dream' / Sven Olsson's July 2005, 2005

The year after their arrival, Guggen and Guggen had two sons, one, Thomas Erik Guggen, another being with them, the family now trained right persons.

And after the move to Gothenburg, Cauald spent his first two years in school in Malm, where he also spent the summer holidays. These years, spending time in his grandfather's had a great influence on his choice of occupations later on. It is his autobiographical study he describes his fascination in Johan Ting's writings and his work.

"Tommy was very happy spent in the country, hanging along with my grandfather who was a considerable man, patient and also a bit suspicious for a small, I never tired of watching him work or was that when he used when construction in demand, with typical primitive designs, churches and public buildings in the community."

In 1996 Cauald attended school in Gothenburg where the studies took note of his artistic talents. He was encouraged to continue and was given paper like small amounts in three lines that after four years at elementary school at the age of just eleven, he had to start contributing to the support of the family. Starting off as an unpaid boy, he later got a job as an apprentice at a lithography shop.

In 1995, Cauald started a one-year art scholarship and attended classes at the school for several weeks in Gothenburg. He was only thirteen at the time well below the minimum age for attendance at the school which says much for his precocious talent. Because of economic conditions at home low-



Original watercolor illustration by Hieronymus Bosch for "Woman's Fall from Grace" (1488), from the collection of Stephen D. Jordan



Original with color illustration, 1881, from the collection of Eugene O. Bennett.



Original page artwork by Mark Schultz, circa 1962





Illustration for *En väg genom snön* 1918

1915, he attended evening classes at the school only and kept his day job.

In a couple of months (winter) before graduation when they did leaving young Gustaf without a diploma and no more inspiration. He was great student but pessimistic with his studies, realizing that it was up to him now to carry forward the artistic tradition passed on to him by the "old artist".

The following year was spent without attendance and study at the school for his obligations had only been for one year. However two years later, was covered when he joined some economic supporters of his own idea to start some spin classes in painting and drawing. His fellow students were all very impressed by his talent and execution was greater than he was braced for future success. To aid himself financially he painted portraits and worked in painting saloons at Södra Skansen, the great central street Christiana Godhavn, which he found very rewarding.

The process of inspiration went to be found all around him at galleries, art exhibitions, museums and in an imagination kept at the school library. In private painting, where were the influence of Arthur Zorn and Carl Larsson who both were rich and famous, and within the field of illustration etc., from Arnebus and John Bauer were the leading Swedish artists. The Finnish painter Rolf Falkner Kallio was started a strong influence on Gustaf at this time, but of course it was the imagination art of Arthur Rackham and Edward Tenny which provided the greatest inspiration and which were viewed as the ideal



Illustration for *En väg genom snön* 1918

which he if you wanted to achieve success as a book illustrator. There were a lot of styles and techniques, and Gustaf read them all over, using them for the right opportunity.

In the autumn of 1914 Gustaf "longgades" attended Valdemar Kouskampi, one of the three Swedish Academies of art. His teacher had previously had been through at Arthur Zorn and was a traditional landscape painter in the early impressionistic style. During Gustaf's three years in Valdemar, the French modernism of Matisse, Picasso and Braque began to enter in to fashion in the art circles of Sweden. It was represented by a group of painters "De Ungas" (The Young who had attended Matisse's lessons at the private art school in Paris. Karl Larsson felt that he could not guide his pupils into the field of academic painting, and therefore left his place to the advantage of one of the group, Roger Gustavsson, who was Gustaf's teacher during his last Academy year 1916. While Gustaf's style was largely based on the previous classical traditions of the time it emerged during an erudite period of reading into art history, and left marks that were to be found later on in his career.

During his Valdemar Academy period, he received his first illustration commissions. John Bauer's younger brother Eric, was a publisher, and John had helped him by financing a five-man and prevailing artwork for a portfolio of illustrations titled "Troll". Eventually Eric turned over a deposit period during 1915 and started working on illustrations. He offered to commission his work on *Bland Tomtar och Troll*, the series of animals which had helped in-



Book cover of *Troll* 1918



Original artwork by Sestero, 2011, from the collection of Stephen S. Kazan



"Moosefoot" by Helen Russell, Wood Gutter vol 100 (1911)



"The South is the Future" by John Blacklock, WoodGutter vol 101 (1911)



"The Under World" by John Blacklock, Wood Gutter vol 101 (1911)



"The Mistletoe Dance" by Helen Russell, Wood Gutter vol 101 (1911)

with his reputation in Scotland and beyond, nor would he provide a model for local folk artists.

Meanwhile Tennant was attempting to establish his own niche as an illustrator taking more to his work than book-illustration. Gould's first job for Ernie Burns was a full-page cover for *The Sign* by Carl Hovind, and here he illustrated two more books and produced more covers for the company. In 1914 he had his first art exhibition at 210010 bookers. The exhibition included six woodcuts, three watercolours, much of the work of both Burnet and Tennant, and the show was well received. It led to employment as an illustrator on a regular

basis for *The Sign*'s local bookshop magazine, in which Tennant contributed over a hundred drawings over a period of three years. In 1915 however, frequent clashes with the powerful and dogmatic chief editor Billy A. Jones led to his departure, and the collaboration came to a sudden end.

After Burns ceased illustrating Wood Gutter vol 101 in 1917, the position and duties of the publishing company, *Rider and Blacklock's Book Shop*, was in desperate need of a replacement on the job. It may have been Ernie Burns, during the same experience, who suggested to Gould Tennant to Aberdeen. Gould began by illustrating only two



"The Bad Elvishel' by Bob Whitman, Elton Taylor and Neil, 1952



"The Costumed Doctor' by Graham Bowers, Elton Taylor and Neil, 1952



"The Girl in the Dark Coat' by William Wagstaff, Elton Taylor and Neil, 1953



"The Boy in the Dark Coat' by William Wagstaff, Elton Taylor and Neil, 1953

of the chapters for the 1967 edition, but the very next year the publisher printed a luxury edition in a larger format to introduce Tolkien to the new illustration of the publication. Ironically, the same year, John Howe and his wife had just been divorced when the first they saw on news in Lake Wānaka. Lifting all these on board. The same night saw a sick child die on the Christmas of 1949, and probably lowered the sales of *Rings*. However, it had undoubtedly that year. But *Rings* was in heavy illustration, the album. Its eight main pages, presenting artwork for a total of 100 sketches, whereas *Rings* had only 20 standard pages.

After completing his military service in 1948, Guard married Anna Peterson, the sister of Gillette an student. Elizabeth Peterson, Guard's first love throughout his life, started was a money girl with artistic ambitions of her own, but like many artists' wives, she never had an opportunity to pursue it until late in life.

Like most of the other European emigrants, Guard had an excessive imagination, starting in the late half of the 19th century and rising throughout the first decades of 20th century. Peter of Guard's imagination is also had already originated in the USA. His stories *Uggs* and *Agnes* went in 1908, during



"The Merry Men" by John Galsworthy, *Illustrations and Text*, 1919



"A Red Star" by John Galsworthy, *Illustrations and Text*, 1919



"The Day After" by John Galsworthy, *Illustrations and Text*, 1919



"The Tower" by John Galsworthy, *Illustrations and Text*, 1919

the great national drama, and his father Arvid probably left in 1913. Gustaf, a 16-year-old boy at the time, would meet his father again.

Thorsvall was just a short train trip, across from Copenhagen, and during the cruise with a war raging in Europe, it was precisely the only place to go. If you wanted to get abroad, they got and his fellow air-craftsman who went to Copenhagen to party and to work. Copenhagen at that time was a kind of Scandinavian Paris, where many of the most prominent authors, artists and intellectuals lived and worked. For Torgren the summer party meant a narrative for his personal commu-

tion in the house of publisher Hjalmar Lindqvist painting for daughter, and an illustration order for a two-part edition of Galsworthy's *Four Tales* for his publishing company, Lindqvist Press (LSP). The job began in early 1918 but was not finished until 1928, when the Torgren's had already arrived in the USA. During the years 1918 - 1919 he traveled back and forth between Copenhagen and Copenhagen, working in both cities. Although Lindqvist stayed in Copenhagen for several months in summer, his law office address was still in Copenhagen. He and Lindqvist were registered as citizens in both Sweden, and would probably not have given the permission to leave.



English settler encounters the "Red Indian" by John Stebbins. Smithsonian exhibition, 2004

had they tried as the authorisation was given immediately during the war (1921).

In the summer of 1903 Garcia and Anna finally left Copenhagen for the USA. They arrived in New York in the middle of August, and continued on to Cleveland, Ohio where his two sisters had already settled (that of course had begun searching for employment, visiting friends, etc.). Business and department stores, which led to a full-time schedule of hard work. Many well-known local companies such as Fisher's department store, Kutz's Palace Theatre and The Cleveland Hair Dresser were all among his customers. A cover for 140

magazine made in April 1911, only six months after their arrival there the Garcia's effective self-promoting campaign was successful. Another sign of this is his first exhibition in the USA, 1' was more than in Europe and Alfred Crompton with very a dozen entrepreneurs, some being the distributors for Black Tobacco and Wolf and others developing in an even more effective way in not for decades to be in contact. In spite of some back criticism concerning the cost a vision of what the entrepreneurs were impressed with the artist's character and many of his fellow artists (read the newspaper illustration's work and let he would go far in his chosen field.



Regione sud-occidentale dell'Italia nel periodo 1820-1821





Figura in movimento (1911) by Umberto Boccioni, 1911



The Age Old by the Brothers Grim (Illustrated Fairy Tales, 1812)



The Redhead Boy by the Brothers Grim (1812)

The first two years of the new century put severe stress on Gault's and Anson's earnings, and Gault's life long obsession with leprosy and venereal disease on Anson's eventually flung the divorce. What caused the final break-up was Gault's meeting in 1811 with 14-year-old Helen Forthog, a regional niece of Southey's cousin. In 1813 Gault Triggren, his wife Anson and his four children, moved to New York, where the largest publishers, the leading magazines and the richest and most famous customers he probably ever to be found. But after a short time Anson left Gault and returned to Cleveland where she stayed until she finally returned to Sweden in 1816.

The routines in New York City provided great opportunities for Gault Triggren, and he made great profits and extensive progress during this period. The technical drawing more (with a four-color reproduction) was a new the success of the market had created an exploding market for high quality printing in magazines and books, and there was a great need for top illustrators. But while the jobs were numerous, so were the artists applying for the opportunities. The competition was enormous and Triggren had to work incredibly hard to get his illustrations to stand out. He had to be a scold and give a character or situation, but he had found



Illustrated Fairy Tales 1812

a thriving market for that sort of painting and many more in commercial illustration market. This meant that the work he did for traditional artists was to be found in illustrated books and magazines, rather than in galleries and museums. At the top of the pyramid was a kind of art world and sought after artists, working with a wide area of book and magazine illustrators, children and commercial advertising, among the most important names in book illustration at the time were Arthur Rackham, Howard Chalk, Michael Foreb and P. Hunt Johnson, most of which can be found in abundance in Triggren's art. The most prestigious name in commercial advertising illustration included such luminaries as Norman Rockwell, J. C. Leyendecker, Howard Chandler Christy, James Montgomery Flagg and Cole Porter, just to mention a few. But through the light his competition was tough, a successful march through the books and advertisements of the period show the Triggren really made it, illustrating a year for himself amongst the artists, and no doubt who succeeded the work being given out by the high circulation journals of the day such as The Ladies Home Journal, The Saturday Evening Post, Good Housekeeping, Cosmopolitan and others.



"Look over the Broomstick" The Red Fairy Book by Andrew Lang, 1907



The Household Magazine, May 1914

The very first year in New York, its illustration series still drew heads, of which one was *Good Stories only*. But 114 first editions' book soon to have been stories of the 1910s, a compilation of classical Nordic mythological tales. An important collection of fairy tales was *Fairy Tales* in 1923, followed the year after by *Andrew Lang's The Red Fairy Book*, both printed at the First Printing Company in Philadelphia. One particularly interesting spin-off came from this was a commission to illustrate a fairy tale volume for 1925, printed at Dick's and commissioned by a book company as a present for customers. Ironically, probably it was a unique print of an analysis of the loose examples of Treggers' fairy tale illustrations from the period. The fact that *Andrew Lang's* had also used the material for *Look the Year* (Edna's *Edna's Golden Calendar*) says something about the imagination Treggers had already received. Five years after he served in the state.

One especially interesting example of book illustration, *Deliver Book* from 1938 must be mentioned. This classic, which was largely created as *Good Housekeeping Magazine* but just an Treggers picture (the two drawings unfortunately were provided by another artist, but outstanding in its own right) and is a fine example of the kind of artwork that led to the growing reputation as a well received representation for the style of "The Golden Age of Illustration," illustrated by the (see *Edwidge's* get books of *Richard, Duke, Robinson and Nelson*). It can be said to be considered that it was the work for books like *Deliver Book* and *The Red Fairy Book* that through



The American Legion, December 1938



Cover of The East Franciscan Convent being built calendar 1885



Winter "The East Franciscan Convent being built" calendar 1914



Spring "The East Franciscan Convent being built" calendar 1914



Summer "The East Franciscan Convent being built" calendar 1914



Preliminary cartoon sketch for "Spring," The Book Concerning Famous City Calendars, 1914



Preliminary cartoon sketch for "Spring," The Book Concerning Famous City Calendars, 1914



Preliminary cartoon sketch for "Summer," The Book Concerning Famous City Calendars, 1914



Preliminary cartoon sketch for "Fall," The Book Concerning Famous City Calendars, 1914



*The Garden of the Peep* by Elizabeth Eastwell, 1867



*The Soap-Bowl* by Elizabeth Eastwell, 1867



*Young John Gower* by Elizabeth Eastwell, 1867



*Stacy's Little Daughter* by Elizabeth Eastwell, 1867





John Burt Foster illustration for "Baby Boy's Death" in *The Sandlot*, *John Burt Foster*, 2011



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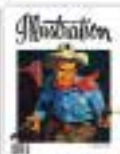
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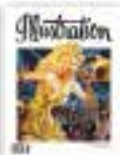
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What shall I give to ME  
when I see my husband's face?



ELGIN  
SWISS MADE  
THE ELGIN WATCH CO. CHICAGO, ILL.

Advertisement for Elgin Watches, the Saturday Evening Post, 1921



WATERWHEEL DESIGN WITH ORIGINAL SWISS MADE

ELGIN  
SWISS MADE  
THE ELGIN WATCH CO. CHICAGO, ILL.

Advertisement for Elgin Watches, News Inc., The Ladies Home Journal, 1921

Triggner occasionally in the form of the Honey Sticker when they were looking outside talent to work on their magazine-sponsored feature, *Dear Wilma*.

Triggner's commercial advertising art first became available primarily for *Honey's Glass Ware, Elgin Watches* and a series of print girl models for *Regina Beer Instrumental Sales Co.* which went on all through the latter half of the twenties. A campaign for *Blue Moon Silk Stockings*, depicting a semi-nude blonde on a crescent moon, was a print success and bore the marks of commercialism: it is a really pin-up girl if you like, long before the expression was really established. The magazine sponsors that published Triggner's glassware art in the early years: *Chromophiles, Good Housekeeping, The Ladies Home Journal*, and *The Saturday Evening Post* among many others.

When the depression hit in 1929, it came as a shock to Triggner as well as for the rest of the nation. But even if the cultural glassware could no longer afford to have their prints printed, there was still book and magazine illustration work available. Unlike many of his artist colleagues, Triggner happily returned to work in business. Still, even when Miller's *Illustrator's Control* and *Illustration* declined to work with all its competitors, he is clear and never afraid to work in any style in the country. First a commercial for the stock market crash, they brought a favor to *Whitcomb's*, New York in *Dearborn Courier*. Here they spent five years as *Illustrator*, keeping a home, across a pig-a-dog and 60000.



BLUE MOON  
SILK STOCKINGS

Advertisement for Blue Moon Stockings, Little's Magazine, 1929



Digital artwork based on the "The Cook at the Inn" by the English painter, J.M.W. Turner (1775-1851) from the collection of Philip S. Austin

This book led to the first in a long series of children-oriented or mainly or Treggier's creation subject. While having been self-assured and its technical content during the boom as he now began to show more uncertainty in his work and suggestions in the "Theory of Education" as well as his early fairy tale images he had resulted at being America's Golden Age of Illustration had already peaked in popularity and was going out of fashion. Now he didn't only have which way to go visually. His illustrations in books from this period are a mixture of realism and fairy tale imagery, and reveal ambivalence and a decline in formal technique. An historical book on transportation, *How The Great American Goods* published in 1902 has well illustrated that uncertainty. Historical time, representing one of the pioneers a school and head. One of Treggier's favorite stories, *Prince of the Silver Country* treatment in the 1902

year's 1904, a book which must have disappointed his fans and Treggier's remark "I and fairy tale completion like H. C. Anderson's *Fairy Tales* in 1903, that ought to have been an inspiring challenge in fact, probably Treggier's weakest book ever, consisting of a lot of different line drawings. A couple of exceptions such as *How the Snow and Snow the Wind* in 1901 and *Soldier and the Golden Chain* in 1903 could not disguise the fact that Treggier was discovering more in artistic books and had lost his way.

Turner and Miller were both of the central life of the countryside and among the need to move from work in Cleveland and the firm and returned to New York City in 1904. Once settled in an urban environment, they began a dedicated search for work results in the manner that Treggier himself had first sought with three years earlier. They knew that fairy tale

THE LITTLE BOOKS FROM  
**DROMEDARY DATES**  
*sweet for your Children*



Illustration for Dromedary Dates, The Little Library Press, 1928

changed and having the bulk of steady flow of theme was impossible. But visual had been being able to obtain would be difficult too. They were excellent ideas developed to succeed.

While he was still a kid and jobs were hard to find in the modern part of the country, the animation business was going through a variable explosion on the west coast. Ever since 1928, when the first Mickey Mouse cartoon, *Silhouettes* (1928) had its premiere, Walt Disney's studio had continued growing due in part to a steadily successful line of short films, the *Silly Symphonies*. The studio had expanded from a small shop with some twenty animators to a highly productive animation industry, employing 400 employees in a just half a decade. The next logical step, and an important goal for Walt Disney, was a full-length animated feature. *Snow White and the Seven Dwarfs*. To get from light entertainment short films to really engaging full length Disney demanded lots of talented people. In early 1934, Disney set up a regular drafting office in New York to search for talent and animators, and managed to actually recruit a group of interested applicants, among them Gust Treggner. Gust and Mollie immediately packed up their belongings and left for California, arriving in early spring 1934. The contract was exciting, and Mollie worked in retrospect that she had gone there a long time ago.

Gust Treggner was especially chosen later work on *Snow White*, which had already been in production since 1935 when the first designs for the red gown, the witch and the dwarfs were established by costume designers by Gust and Albert Hunter.



Treggner's poster design for *Snow White and the Seven Dwarfs*, 1937



Digital poster design for *"The Snow of Ice"* by Elva Leventhal Brown, *Snow White and the Seven Dwarfs*



Algonquian Indian Man and Woman by Francesco Scavroni (1854)



Original manuscript illumination for "The Red Barber" by Stefan Lochner, Bonn, Bonn, ca. 1450. From the collection of Thomas B. Dewey

In the original German fairy tale was Grimm, Disney created the design of the film to have a traditionally European fairy tale type of look and feel. The German representative for this type of illustrative style is the work of master Arthur Illies and although he was apparently asked to participate, he was forced to turn the assignment down due to fading health. His less successful successor and brother of the craftsman, Wolfgang was once again hired as a look alike, much as he was in his first appearance in prior as a substitute for Peter Hantz. While this may have slightly annoyed Duggers, who really saw a well established artist with many credits to his name and a following in the illustrative community, he could do almost as this position as his career to be proved. By way of compensation, the studio paid him a handsome salary, although it was substantially less than he had been earning during his highly successful career.

As most of the design work on the film had already been decided, Duggers did not have much visual influence on the film. His job was to produce "visual food" for the designers, mainly inspirational artwork to help the latter artists to find the right mood for the actual scenes and backgrounds. His paintings had a great influence on some central scenes, such as the interior of the *Proctor's* cottage, the queen's library and the scene in the woods where Snow White dies from the poison. His artwork was also used for promotional material: posters, films, ads, children's books and even the studio's stationery during the production of the film. Snow White and the Seven Dwarfs had its premiere in December 1937 and was, as we all know, a great success, which guaranteed the continued produc-

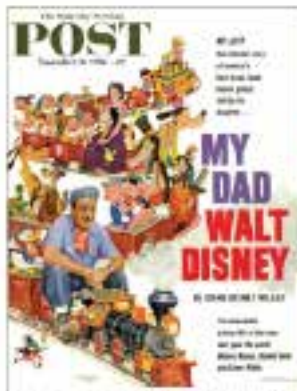


Original manuscript illustration "The King and Queen" by Peter Bruegel the Elder, ca. 1560



Illustration by Peter Bruegel the Elder, 1560



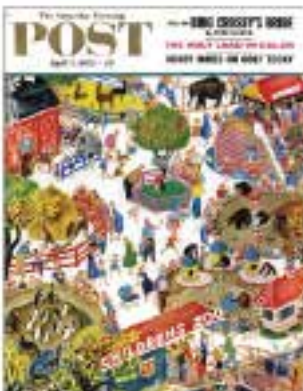


Magazine illustration for the cover of *The Saturday Evening Post*, November 1939

tion of the first seven full-length features that were already planned, and that secured Disney's continued employment in the studio.

If Disney's contributions did not leave much mark on *How to Succeed in Business Without Really Trying*, it certainly did on Disney's next film. The lack of *Pinocchio*, on which he was engaged during the major part of 1938, says much to Disney's creative input. The animation and realism, the *Toyland* climaxes, the exuberant woodland, the parental difficulties and the sentimental and moral overtones, each were all heavily influenced by the conceptual drawings Disney worked on while the film was in production. These were in turn aided by numerous of paid topographical sketches and by the gifts of shipping reproduction cuttings that he kept on his job as a technical artist. In his book *Walt Disney and America*, the art historian Milton Allen has pointed out that Disney's model for the stage-like climax here is clearly the aerial view of *Pinocchio* he saw in the *Illustrated* issue of *The Saturday Evening Post*. The design of Disney's theme and many of the exterior of the town speak of winding streets and steeply built roofs can be traced to Disney's *Roosterberg* sketches.

One interesting detail concerning the artwork for *Pinocchio* is the presence of Disney's signature on the paintings. At this time it was not at all customary for the artist to sign the paintings and drawings produced in the studio. The only sign seen that was to be associated with the production was of course Walt Disney's own. Disney's signing his paintings



*The Saturday Evening Post*, April 1939

seems to have been an attempt to give himself just his wish on the film. The signature had reached its dimensions from its 1921 and had grown into being his well-known logo-type. Disney's persistence in this way has brought him into contact with Disney himself, who could not have been pleased with the state of affairs and may have been one of the factors which led to Disney's eventual departure from the studio. We know for a fact that the Disney signatures did not in Disney's case are the credits of the film, which could not have been an accidental oversight given the importance of his contribution.

During his time at the Disney Studio, the artist was employed on at least seven films, of which four remained an Academy award. *The Old Mill*, *The Sign of the Cross* and *Little Red Riding Hood* are all period pieces on film from Disney's creativity. For *Pinocchio* he was involved in the scenes including Mickey as the Steer's assistant, but his contribution to the film in general has been overshadowed by the work of his fellow illustrators and animators. For *Pinocchio* who got his name in the animation design *Hall of Fame* with his interpretation of Disney's *Roosterberg*, *A Night on Bald Mountain*.

Disney's final break with the studio may have come about through a combination of circumstances, which were apparent while he was working on the full-length animated feature *Pinocchio* at the beginning of 1939. Disney was painting the set designs for the film, but his artwork was so detailed and intricate that each painting took two days or more to finish.



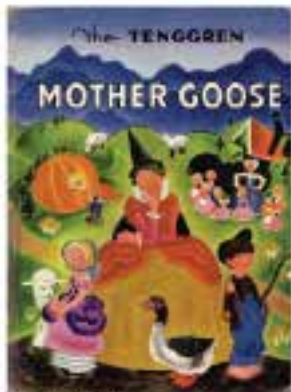


Walt Disney in 1936, circa 1936

It was obvious that the film would be impossible to produce without the available services of those whose designs were to be used. In the same room, a young, art-loving artist at the studio named Iwan Tenggren had passed design suggestions for the cartoons which were very well received by Walt Disney himself. Iwan's designs were bold, colorful, and broadly applied. Instead of hundreds of details that made the characters look more credible, it had more work of light and lines that simplified the lines and gave "The pond." Tenggren was how his work was received by the much younger designers, and as a bit of jealous anger brought up by the situation where not paying to Iwan's designs and their processes for those over his own, decided to end his employment with Disney. This is mainly important as there is no record of his having been dismissed.

Another claim by Tenggren's make-up was the continuous disliking working space at the studio. In the spring of 1935 the whole studio was said to be moved to other offices at downtown Hollywood, and that occurrence became yet another obstacle to Tenggren's mind as to how to get a credit and with a vision needed in the studio, caused by Tenggren's observation the younger artists inside group practices among other things a scorching camping trip undertaken at the company of an overnight stay at the apartment MR. Kell, the station, which became unrecognizable for him.

Years later Tenggren claimed that his time at the Disney Studio was all work but no appreciation at all. He certainly had



The Tenggren Mother Goose, 1940

first met at Disney just before the start of the production of Disney animated films, and this gave him some divided time in the years to follow. It also made him very aware of the impact with Disney based such as Disney's can have on the main market. The company was not in its beginning, but it was clearly clear that the Disney based main market could not be lost. Now Tenggren began a concerted effort to establish and strengthen his own brand. The books he illustrated would come to be known as "Tenggren Books" and they would establish a look of their own which was to cast its own spell on the field of children's book illustrations in the succeeding decades.

The first in a series of books to follow was *The Tenggren Mother Goose* issued in 1940. From this book forward there was a huge change in Tenggren's style, both regarding technique and design. A dedicated watercolor artist before his Disney assignment, he now started using tempera colors from 1940 onwards. An opaque medium, it allowed the production time necessary to produce a given illustration by allowing the time to incorporate his work, and make the kind of corrections and adjustments that were difficult to achieve using the more delicate and less forgiving medium of water color. The result was a highly colored, weighty look up in ground level, shown his surfaces with little regard for traditional lighting effects. The success of the work of contemporary regard and parents such as Charles Farnish, Thomas Hart Benton, and Georgia O'Keefe, also began to make itself felt in his work while some of his landscapes resembled those by Great Wood.



Wishes Mary Galt Grogan? The Grogan Mother Series, 1944



What are Little Boys Made of? The Grogan Mother Series, 1944



Remember Bear? The Big Brown Bear by George Engel, 1940

There was in addition a *dear* acknowledgment in his preface to the illustrations being produced by the great Russian American-Illustrator/Designer/Inventor/Designer. The reader may wish to observe that there was good reason to speak about a particular history “Grogan” as he “the reading public” of the 1940s especially those with an interest in children’s books, the post-War Grogan was now past. The Grogan Mother Love by contrast was a great success and merit he was off in which start one that would last for the rest of his career.

The row of books that were to follow during the forties were all having a close focus on the main market, in most significant example being the whimsical, almost surrealistic *The Holy Little Piggy*. The light weight classic was one of the most 15 year books that became the cornerstone of a large publishing business, *The Little Golden Books*. By the time of the millennium *The Holy Little Piggy* alone had sold over 11 million copies making it one of the largest selling children’s books of all time and propelling Grogan to wealth with prominence. In the years to come Grogan would have one announcement on Little Golden Books published every year, and in addition to that a collection of Big Golden Books, many of them with the words “Grogan” before the title, adding an interest to his name in a manner that had only been heard of during his Disney years. The Holy Little Piggy had a series of over several incarnations such as *The Holy Little Rabbit*, *The Holy Little Fish* and *The Holy Little Elephant* that followed, another success and one of his most successful although some detracted the sale level of their production.



Such as the Swains: The Troopie still again done by Katherine Stone, 1942

A period of restless drifting had followed Gural and Medie's months from Los Angeles in 1936. They had spent time in Mexico, Canada and Cape Cod trying to find a place to stay permanently. During a sailing trip in 1940 to the archipelago coast of Mexico, they finally found what they had been looking for, spotting a narrow-aisle homestead situated on the cape of English Head on Swainsport Island. They bought the property and returned the year after to work down a radical rehabilitation toward the place into a combined well-planned studio and apartment home, offering the calm and concentration that Gural needed to work. All they desired now was for one as the house was completely empty. Going to a furnished trip to Puerto Arica, Mexico, they happened to see three pretty Swedish and painted Swedish women in an antique shop window.

Dude! they both said hi, they asked themselves. On their return, the owner replied that he had a large collection of Swedish antiques that were to be sold by auction in a month. They were collected in Sweden some years after the turn of the century and shipped over to Puerto Arica, where they had been stored until just recently. Gural and Medie made an offer and bought the whole lot. There was more than enough of present furniture to fill the house, and the great and beautiful as well. Their previous American house was once furnished with genuine Swedish antiques, and these two colored



The House The Country Light: The Troopie still again done, 1942

pieces of glass to anchored their minds in their new life on the cape of English Head where they came to spend the rest of their lives.

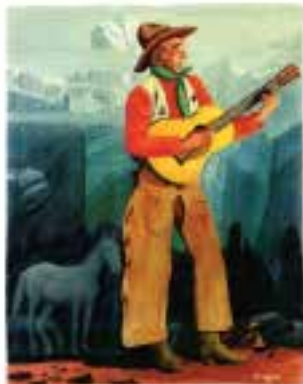
In the beginning of the last in Troopie began that ending a line of books that displayed a strong position in religious thought. Starting with *The New Testament Book of Jeremy Hymns* in 1941 and a sacred book, *Swainsport Home* in 1942, Troopie produced a series of volumes in the American way of living and believing. It seemed not as he had absorbed the style of others into his worldview the year he had absorbed a rudimentary form that was very American and New World oriented, paying tribute to American traditions and cultural history in a perspective of roles now.

Fortunately for the Troopie to establish a connection with the Scandinavian roots, perhaps inspired in part by the large collection of Swedish antiques he had acquired and which were omnipresent in his house. After Swedish ethnic decorative details were more or less knowingly inserted into the illustrations for each book in *The Big Brown Bear* as well as give a quiet historical picture in Old Maudie Hubbard's painted wallpaper in *The Troopie Maudie House*.

It must have been with an well-being that he had himself established in a perspective of American antiques, because in his own history by contrast hardly anyone paid



The Big Brown Bear by Katherine Stone, 1942



"From North to South" from *Bag for Anansi* by Paul Woodie, 1988



"My Big Business Deal" from *Bag for Anansi* by Paul Woodie, 1988



"The Grand Feast" from *Bag for Anansi* by Paul Woodie, 1988



"The Battle Of A Fraction" from *Bag for Anansi* by Paul Woodie, 1988



"She'll have it! Reading!" from *King of the Golden Store* by Axel Olsson, 1948.



"So! So! So! Heavy boots!" from *King of the Golden Store* by Axel Olsson, 1948.

any attempts at all in his career. His escape was the story, to be received by his collection of Swedish citizens that was "discussed" by the front-end press in the early 1930s. The press for his collection came together with some righteous and moral indignation, almost as if he had somehow come into possession of a Swedish national treasure that would no doubt have been put to better use if he had donated it to the Swedish nation, which eventually he did.

The books of the *King of the Golden Store* created once again a dramatic resonance in style, with the influence from dramatic representation painting it to most evident features. The content became simplified into rhetorical and dramatic when they used to describe the immediate existence of a living creature. The movements were related to the actions taking in space and serving mainly as dramatic elements of the composition. Every element of the image was jagged, jumpy and uncoordinated, with its own great potential in *The Flower-Seller*, *Little Prince*, *Seven Crosses* from the early 1930s.

Technically this consists of fully actual scenes as an end when Torgren, probably on his own initiative, took up drawing material from actual scenes again, starting with *Indians*. The subjects and following it up with two more folk and fairy tales in the end 1930s. They all bear the "Torgren's" prints and were probably undertaken in an initiative; the reputation he had acquired as a high sought after market painter after the first decade of million-selling *Golden Locks*. Now he wanted to regain the seriousness and maturity that distinguished his production at the start of his career. As a

major manifestation of this, the great and impressive *Little Prince* from the *Arabian Nights* was published in 1937. It was richly designed and executed and lavishly illustrated by bright painting and ornate illumination, in doing with the story as a picturesque use of narrative motifs which in the formal and prototype which gave legitimacy to the work the artist had produced in his pre-Disney years.

This volume was followed by two more projects, adaptations of classical stories. *The Christmas Tales* and *King Solomon and the Daughters of the Forest* 1938 on the beginning of the 1940s which underlined the artist's desire to illustrate works of more relevance than those he had undertaken when he was producing *The Little Golden Books*. The paintings in these volumes are rough and powerful. The volumes are applied thickly and there is a use of heavy systems and arguments to deliver both people and animals, which already captures the two medieval ambience of the scenes. His approach to the subject was more and disillusioned and reflected his personal state of mind at this point in time.

Despite a certain degree of precision in what he had as his Torgren had come a long way from the days when he was a mediocre magazine artist because the work and could look back on the progress he had made with satisfaction. He was successful beyond his dreams having produced lots of million-selling books and received the respect of his peers and a devoted following across the book buying public. But now when he might have been able to relax and enjoy writing in a library a new stroke was placed in his path. His life-long reading



"The Holy Innocents" by the Swiss artist Hans Thoma, 1841



"The Holy Innocents" by the Swiss artist Hans Thoma, 1841

had severely damaged his lungs, and lived till he the cold, beamed Miller could see, becoming increasingly debilitated in his health. Events to warm it again in Hensch and later retrospectively lightened his suffering, but could not stop his respiratory feelings of gloom. The depression reached in a state of passivity for the theme of environmental pollution, partially inspired by his neighbor Rachel Carson's book *Silent Spring*.

It has led but book, *King Arthur and the Knights Beyond the Round Table* in 1967. Gustav Trogger started a project of his own, a fairy tale collection that was to turn to an annotated poetry for the children when he had passed away. Trogger's Fairy Book was never published, but it shows Trogger's collecting yet another, somewhat modified style, a synthesis of his earlier work—light, grovial, and poetic.

In October 1964 Gustav Trogger was diagnosed with cancer in the left lung. About a year and a half later, he died at the first Swiss cancer hospital on April 16th, 1970. He had suffered here for 14 years, and died of a brain tumor in 1964. Before that, she had very thoroughly checked for cancer among friends, relatives and institutions. The past thus included Gustav's (il)lustrations was chosen in the children's literature collection of Irving G. Kofas, administered by the University of Massachusetts, Amherst. It holds the major part of his great literary artwork and represents an impressive overview for additional Trogger studies now and in the future.

Trogger's life-long work to be featured in his former town, Göttsberg, was never fulfilled, because his ashes were buried

along with his wife's. In 1994, in the company of Hans Schaubert, ironically in his native Göttsberg, finally arrived lawyer, the name of the artist who was perhaps the country's major contribution to the iconography of Antarctic children's literature. In his adroit manner his acute comments about respect and comments up a host of plausible scenarios, from his invaluable contributions to some of Thoma's greatest command lines to the results of beautiful picture books he produced during a career that spanned almost sixty years. He was a major figure not only in Switzerland, and we should be grateful for the fact that he took so many of us along on his ride and will no doubt continue to do so, making those who travel with eyes to see and ears to catch their essential phrases. "There's spot a tree!"

—© 2017 by Zuri Eisenstein and Barry Kitzman

Lutz Eisenstein is a teacher, author, and in 2010 he was a first teacher assistant, and has edited for the last 15 years Trogger's work on many items, in 1998 he finished his research on the life of the artist, and produced a biography which was finished in 2005. This article is based on his first work.

The author wishes to thank Heidi Irving, Dresden, for the opportunity to know and reproduce original drawings. Her 14 children suggest inspiration. The author also wishes to thank Daphne E. Finkler, and Erika King (the author's collection was collected from her first printing, in reproduction 2017/2018).

The author also wishes to thank Hans Trogger for his invitation to write



Enjoy the colors of the season.



Illustration by [unreadable]



[unreadable]



[unreadable]



[unreadable]



[unreadable]



[unreadable]

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# Ephemeral Beauty:

## Al Parker and the American Women's Magazine, 1940–1960

by Stephanie Harboosh Plunkett  
Chief Curator, Norman Rockwell Museum

"I think one of the things I like best about illustration is the fact that things are always changing. It's always newness."

—Al Parker, 1964

A big name in the world of cover art for *Ladies' Home Journal* (1946–1961), defined the progressive look and feel of published imagery at a time of sweeping change, when American sought symbols of hope and optimism on the pages of our nation's periodicals. His innovative reinvention of a classic format for mass appeal women magazines like *Ladies' Home Journal*, *Good Housekeeping*, *McCall's*, *Self*, *Seventeen*, captured a uniquely mid-century aesthetic, reflecting and professionally redefining the values and aspirations of American women and their families during the postwar era.

Leaving behind the constraints of traditional narrative picture making, Al Parker emerged in the 1940s to establish a vibrant visual vocabulary for the new suburban life as depicted in the aftermath of the Depression and World War II. More graphic and less detailed than the paintings of his mentor Norman Rockwell, who was a contemporary and an inspiration to the artist, Parker's subtle compositions were thoughtfully crafted and not driven by their look and feel. Tasked to be an equally sensitive public eye opened to the ideals of beauty and lifestyle reflected in his illustrations, Parker's art also created a pathway for conservation, and his ongoing experiments with visual three kept him ahead of the curve for decades. His vibrant images, born of diverse methodologies, inspired and influenced artists who excelled them at the turn of a page.







Buy the newspaper that carries the news. Original illustration by "The Girl Who Reads" (artist Robert Lohr). First issued September 1911. Reprinted as found from the Quarterly Collection of the National Endowment for the Humanities.

## PERUSSING THE AMERICAN DREAM

"The magazines of the early 1900s concentrated on new formats for maintaining their core magazine reader: the young, literate and modern. The most wanted material to be depicting an idealized world peopled with handsome men and gorgeous women."  
—Al Pukis

In today's digital information age, it's difficult to imagine the role that magazines played in a society quite different from our own, in which radio and television offered the only technological connection between home and the large world. Sponsored by design and available at the time, *Ladies' Home Journal*, *Good Housekeeping*, *McCall's*, *Women's Home Companion*, *Friends' Journal* and other leading monthlies provided a steady stream of information, entertainment and advice to vast, local audiences. While top publications

launched subscriptions of over 10 million during the 1940s and 1950s, secondary market journals were shared among family and friends, bringing readership even higher. Fiction and serialized novels, poetry, articles on fashion and beauty and guidance on marriage, child rearing, and household management were staples, aimed only to the area of advertisements and product placements that supported the bottom line and occupied the most space in each issue.

Rich visual, mid-twentieth century magazine often relied upon the ability of great illustrations to engage the attention and emotions of their audiences in order to sell subscriptions and products. Al Pukis and other artists working for publication became successful at creating compelling, detailed line and drawing that captivated their readers. Their ingenious, romantic images provided a compelling picture of the life that many aspired to, delineating a clear path to fulfillment and success.



© Shigeo Fukuda / Artforum / The Art Institute of Chicago. "Two Women Bathing" (1964). Oil on paper. 10 1/2 x 14 1/2 inches. 1964. Artist and gallery on paper. From the collection of the Museum of Contemporary Art, Chicago. Photo by Michael Ochs Archives.



Harry Shearer (left), Ed. Eugene Siskind for the Southern Register, July 2942. Embrace at heart. From the collection of "I Can't Get No Satisfaction"

## B. FURBER'S MOTHER AND DAUGHTER COVERS

"There were periodically more and more of these covers in 1949, magazine women have been sleeping them, saying their clothes, looking at each other—raising their part of the family."

—Larkin House Journal, 1949

When the first of M. Furber's latest mother and daughter covers for *Larkin House Journal* was published in February 1949, his personal collection of photos from the war in perfect women and in striking ways created a connection, then the women of the magazine years. Furber's first cover cover girls without holiday traditions and shared a lot of space but also played their part during World War II. Romantic and good natured, they modeled her behavior by wearing, smiling, sitting around, and taking on day-to-day duties at home and in the garden. American idealism was created in July 1942 when Furber's mother and daughter witnessed their training soldier a powerful image that captured another moment at the center of the behavior generation. In the December, two key influences—two girls and one boy—were already working and in 1941, a man was born.

"M. Furber's favorite Mother and Daughter covers appeared at the last that Mrs. Gould and I used to share on Sunday afternoon in Princeton at Furber's Park," said Larkin House Journal editor Bruce Gould in 1981. "Some number of us share very well, so happily of time to watch those who did. One thing particularly attracted our attention, children, who were very

good classed themselves—were reading their little daughter and taking more pride in their daughter's progress than in their own individual persons. This episode of the good mother and smiling daughter seemed to us to have many possibilities."

Gould did not visit, but Mrs. Gould's Gould, who was also a Larkin House Journal editor, summarized their concept to Furber, who began experiments on the theme. After several years, for thousands of dollars backdrops in favor of a clean, good design for emphasis of a new, simple form and recognizable structure. The artist's last mother and daughter cover was published in May 1952. His portrait of an mother's joyful return to her still beautiful and growing family during the Korean War mother brought on one of the world's most and the magazine's history to a close. Larkin House Journal covers were mostly photographs after that, emphasizing the connection with the real world rather than the illusion that had begun in the later part of the previous decade. Photographs captured the moment in time, publications that were striving to remain current, bringing the art of illustration to a more direct, more conceptual form.

## REMINISCING TO AHEAD FOR WOMEN

"Furber provided, and wants and will want a new one."

—M. Furber

Though exposed to many beautiful and smart children, while raising an art of structure and accomplish-



Miller and Hughes Advertising. Great Illustration for water's front cover. July 1950. Illustration by Miller and Hughes/Parsons



Father and daughter skiing. Original cover illustration for *Ladies Home Journal* March 1936. Illustration courtesy from the collection of Dr. and Donna Porter





Visual designer for "Hawaii" (left) and "Hawaii" (right) by Howard Chaykin, 1968. (Left) Howard Chaykin, 1968. (Right) Howard Chaykin, 1968. (Left) Howard Chaykin, 1968. (Right) Howard Chaykin, 1968.

ment, many middle-class women did not have the means to achieve their goals. Opportunities for education were limited. Research, too, was slow-moving, and it still remained customary for women, professional employment was not a subject of serious consideration. From their own pages, *Ladies' Home Journal*, *Good Housekeeping* and others encouraged the belief that, despite all obstacles, women could be successful in purveys of taste and culture, and were protagonists in helping their families attain the American dream. The suburban housewife with her needle art, new appliances, and air conditioning, became an icon of the postwar era.

"We all wear the same thing from our magazines," declared a March 1942 *Woman's Home Companion* reader, "something that helps us to make our lives better and richer with the beauty of living." While not all were inspired by the content, magazine editors addressed many facets of women's lives. The very nature of mass circulation periodicals designed to attract women in their appearance, dates, and values reveals fundamental differences in cultural attitudes toward female and male gender roles. *Charm* and *My Darling* almost exclusively by men, journals for women either required a particularly subtle conception of reader preferences. But important women editors like Beatrice Blodgett Gould of *Ladies' Home Journal* also played a significant role. In the words of her husband and fellow editor Bruce Gould, "Beatrice was understanding her own delinquency, her own habits, her own living conditions." *Country Lane*, she served as editor of *Woman's Home Companion* from 1915 to 1941, profiled typical reader as "a woman who wants to do her housework so that she will have more time to be happy in her life and to be understood... She is never making any plans, I must keep her in touch with the best."

#### LEADER OF THE FASHION MARKET AND HER CONTEMPORARIES

"While the rest of us are working, time deep in a groove, you are forever changing and improving, you have brought more freedom, change and reality to it. Just as you do so, other living illustrations."

—Oscar de la Renta, letter to Al Parker, 1948

Landed his first visual education and fashion experience with media and commercial design, Al Parker gained acclaim on the pages of mid-twentieth century magazines and his popularity with publishers, readers, and advertising and creative agencies and designers always inspired by film and by photography, which was a common language for magazine pages at the time, made him the man to consult. In the wake of Horacio Ponce, postwar fashion magazines followed his artistic lead. Informal poses, bold colors emphasizing color and form over narrative detail, tightly cropped and unapologetic props became the visual language of the day.

For Parker, change was a style in itself. Developing a look and then dropping it in favor of something fresh was both calculated and intuitive. "There is a past, dressed someone has not before, for individuals to see," he once reported in an interview. "You are expected to see it. You are expected to do something personal," he said. Despite his popularity, the path to a fashion illustration was not always with roses. In "Incomprehensible Values Observed," *Lighting* magazine reflecting prevailing cultural attitudes was required and the pressure of an industry became points of departure. "It is one thing to have good, green professional of the public. And was married to the editor who offered good," he later observed.



Original illustration for "Share" by Frances Johnson, *Illustrator*, January 11, 1966. Reprinted and enlarged on book, *Frances Johnson: A Retrospective*, Department of Special Collections, Washington University Libraries.

Many talented illustrators looked to Parker for inspiration, appreciating not just his editing but the way that he negotiated. But he was perhaps the most in demand, as visual artists could not be taught. "I'd and I were more or less contemporary and worked for . . . the same magazines, but our professional relationship might be described more accurately as mentor and disciple," said illustrator Joe Whalen. Continuing his experience, Parker made magazine history by creating illustrations for the fiction debates in the September 1964 issue of *Consequence*, magazine, each under a pen name in a different artistic style.

#### THE END OF AN ERA

By the late 1960s, magazine publishing had undergone substantial change inspired by a social turmoil culminating in the anti-war and countercultural movements, making women's periodicals less appealing to advertisers. Rising production and circulation costs produced shrinking profit margins and layoffs because the media of choice for entertainment and entertainment. To combat this trend, a range of creative-marketing techniques were employed. Geographically specific and split editions allowed manufacturers to use advertisements by reaching segmented markets.

Selling graphics, product samples, and billboards engaged audiences but could not stem the tide that would ultimately crush the opportunity for art on, and even Parker's own, income. By the end of the 1960s, illustrators kindly publications like *The New York Times Magazine*, *Gallery*, and *The Saturday Evening Post* had ceased publication, and many other had changed course.

Parker and others were increasingly on the page of magazines like *Spice Illustrated* and *Fantasy*, which continued to serve as a spot for the creative artist in a mass *Spice Illustrated*

around Parker to capture the excitement of parties with racing at the Museum Grand Prix for its readers, a highlight of his career. Drawing and photographing, or together with little editorial oversight, he produced a wonderful suite of paintings that spanned across eight pages of the May 11, 1964 issue. Experimental and abstract, the vibrant visual may or mixed with a sense of local color providing an intimate glimpse of the events that unfold under the artist's gaze.

#### AL PIERRE, INNOVATOR

"Not another a standard contemporary . . . but back to the source of the creative art and to the ineluctable march of time."

—Al Parker

When on October 16, 1966, in St. Louis, Missouri, Al Parker began his creative journey early in life, encouraged by parents with an affinity for the arts. His precocious illustration brought him to life in the role of his mother's playmate, and later spent his time in the studio depicting many of his parents' human ones inspired taking time of time.

At the age of fifteen, Parker took up the sculpture, and by the following summer was proficient enough to lead his own Mississippi sculpture band. His first sculpture, titled *King of the Dance*, in which he combined elements and play with his genre like Louis Armstrong.

Parker played the sculpture, dance, and drama in local art education, and from 1970 to 1976, became immersed in the study of art at the St. Louis School of Fine Arts at Washington University. His first professional assignment, a series of depictions over window displays, led to his first a con-



Right: Portrait by "Portraitist" J.P. in 1941. Right: E. Lutz, Lutz's New Society Ward 1942. Middle and above: Lutz in suit, New York Public Library, Department of Special Collections, Manuscript Society. Middle

several art studios. Imporing difficulties underscored the speed and fading popularity of complex illustrations for the agency's client base, providing probable experience for the studio's promise of signing its name to its client through a third-party top of industry and inspired him to set out on his own.

In 1935, a career change sponsored by *News* brought Lutz to honorable service and entry into the world of national magazine publishing. The visibility of cover illustrations and its stability as a business market during the Depression era were incentives to make routine contacts. Lutz's elegant, stylized drawings were seen as a New York artist's representation and soon sold to *Ladies Home Journal*, helped to be "made new" for *Life*, his art first appeared on the magazine's letters page, indicating a long association with the publisher's creative sensibility. The artist's first feature manuscript came from *News* in *Home Companion* in 1934, marking the ink toward the steady stream of assignments from *Good Housekeeping*, *McGuffin*, *Collier*, *Cosmopolitan*, *Juvenile*, and *Picture* before that followed. In 1936, Lutz and his family moved to New York, the nation's publishing center.

For all of its exhilaration, life in New York was filled with underlying anxiety. Lutz produced up to ten finished assignments each week and worked out the requisite visual schedule that accompanied his success. Though he enjoyed being the ink that he portrayed, he sought a place of work that would afford more space and less obscurity. In 1938, he moved north to Larchmont, New York, and a year later, the ink of his mother and daughter covers appeared in *Ladies*

*Home Journal*. From 1940 to 1965, the Parker family lived in Westport, Connecticut, which ensured a consistency of visual magazine illustrations. There, he maintained his focus on editorial and advertising assignments but also made time for *Life*.

In 1958, Lutz, who suffered from arthritis, sought a change of climate and west coast. After a brief stay in Dallas when he was "loaned" duty in American Airlines art as he studied in Carmel Valley, California, where he continued to paint and play music until his death in 1987, awarded the highest professional honors by his art. Lutz was elected to the Society of Illustrators' Hall of Fame in 1970 and received lifetime memberships from the Rhode Island School of Design and the California College of Arts in 1978 and 1979, respectively for his extraordinary accomplishments and his ongoing influence.

—by Stephanie Edmund-Panetta, © 2007

The artist was in constant creative production during *Life* magazine's 47 years and the *Illustration* Magazine, 1948-1980, production-corporate art in addition to his other work during November 20, 2007 through January 20, 2008 at the National Art Museum, Washington, D.C. Lutz Museum for New York, New York, New York, New York.

Stephanie Edmund-Panetta is the first woman and Associate Director of Exhibitions and Programs of the American Illustration Museum, the recipient of a lifetime of life rights from the Society of Illustrators as Visual Arts program, she is the author of *The American Illustration Museum: A History of the Society of Illustrators* and the author of *Life: A History of the Society of Illustrators*.



## ILLUSTRATING AN ERA: The Charles E. Cooper Studio

### Part Three: Barbara Bradley

by Neil Shapiro

In the late Twentieth Academy of Art University's Karlsruhe produced a catalog—entitled *Our World in a Photo*—of a series of a picture artist, working in front of an easel, drawing while a student looks on. Although distinctive in nature, the studio resembles, in its right hand on her hip, drawing with her left. Under the photo is the phrase “Industry Legend.”

The woman is Barbara Bradley, and on May 4th, 2012 the Society of Illustrators (New York) official opened with the photo under the photo. That right hand, by way given the 100th birthday Celebration in the Art world, celebrating her 80 years illustrating.

A list of over 75 illustrators, art directors, and educators selected Bradley for this award, one of the most prestigious in her profession. Past recipients include Myles F. Fisher, Dan S. Coffey, Mervyn Tarkenton, Marshall Arisman, Philip Hays, Tom Allen, Robert Stone, David Penickovic, Jim Bonstad, David Maslov, Howard Pyle, Rudy Gutierrez, and Alex Toth’s Carol Herrington as well that existing—professionally—was Robert Hines, who died in 1994.

Originally, Bradley received this honor as the part of an evening highlighting the Society’s student exhibition—a display of the best work being produced at an school around the country.

Bradley’s own former students—among them that were like Clay Bennett, Eric Brown, Chuck Fyfe, and many others—offer, by the example of their own careers, testament to her effectiveness as a teacher. Their thoughts on her come, as well as her own information on Bradley and her work, can be



Barbara Bradley, distinguished lifetime member.

found online at the following address: <http://www.societyofillustrators.com>

Here you can find Chuck Fyfe, now head of the illustration department at the Academy of Art University, who puts his feelings about Barbara Bradley this way: “I remember her drawing of her profile much and remembering herself from her teacher who, with a few soft strokes and words, demonstrated her drawings and our perceptions of what illustration could be, leading that lot of excitement in my heart to be the story of this with parents, understanding, and to make her heart as great as anyone, and so on.” Mr. Fyfe other children, are spread from New York to the night. We will have her work.

her right to describe, according to her early on that day, that Fyfe, as her that were good relationship, as one about that fact and all in experience.”

On the contrary, illustrate Tom Brown continues: “I didn’t think of doing Charles Fyfe’s, but as it turns out, you were right. Drawing is everything, I feel fortunate to have had the opportunity to study under you in a program that instead demands creative drawing.”

Illustrator Kara Kent, whose clients have ranged from ABC and Bank of America to the United States Postal Department, and this one to what the very personal viewpoint of Barbara Bradley as “a teacher... my American teacher.” OK, that’s enough. Let’s just go on to be so sorry from here. “I began to, but I learned everything from you like a sponge, and I have tried to progress past by what I could do... You literally witnessed my growth and watched what I passed to be the last 30 years.”



Hugoboss and Kaufhaus provided for a clothing-line advertisement (1952-53) in which female models of different sizes modeled for the older girl.



Advertisement for Carter's, circa 1952-53

Advertisement for Carter's, circa 1952-53



Whitman was with... Advertisement for Schlitz beer, 1937-38

"The great gift you give your students," says multiple-award-winning educator Robert Rhee, "is the perception that drawing is the basis of visual expression—an extremely sensitive process in itself but as a tool—and that a faculty in drawing can be double pay without pay. It was the most important gift anyone has given me in my life."

Edwin Rutherford and painter Eric Isenro: "Looking back now, I wish I had taken you (I had) upon closer notice. Many times more." He goes on, "In addition to teaching as best as we (and dogs) do, really important thing we communicated to me was the great importance of it all."

"At some point during the summer," according to painter Janet Isenro, "we had a great time in the studio." ... was comparing the work on the wall to the one that she saw in her head, which represented what it could be. I've never forgotten that, or how the impact was to drive for the highest level of excellence possible." The painter, "I saw your's even remotely one of the most talented students, and I never saw any more, but I learned how not to give up and not being working any..." "Yes," she says, "...I am a member of the Society of National Artists and Old Masters of America, and we had our paintings accepted into a California Art Club show."

"Thank you, Robert!" She concludes, "I really never would have gotten this far without you and the Academy. Heck, I wouldn't have even found the road."

The road for Barbara Rheeley of the Academy of Art University began when she received an invitation from Ray Ann



The advertisement for Mars Bars, circa 1937-38

Whitman (and founding member of the San Francisco Society of Illustrators) George Alberts to spend at the school.

She had returned to California—where she was then originally having attended both U.C. Berkeley and Art Center College of Design—following a stint in New York at the Charles E. Young studio. Her career there will be explored in the accompanying interview, and had begun her freelance illustration career at the New Coast Art Studio studios in "Through school in San Francisco, I was the New York illustrator." Quickly getting a job, she was even doing billboards—specializing in depictions of children—the clients like Bank of America, Bankers, Dale and Old Billings. "Billboards were fun," she recalls, "because even the sign was fairly large and I could see it in my local experience."

Following that short professional speaking engagement at the Academy, Richard Stephens, president of the school, asked her to teach there. "I made it my business to know who the best illustrators were in San Francisco," he says, "and Robert was one of the very best." He adds, "I could see immediately."

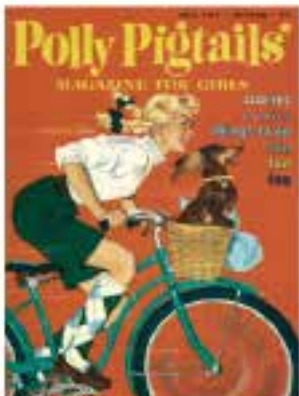
Rheeley's subsequent career closely justified the prediction that Richard Stephens placed in her. Under her leadership, "There has been 50 students whose Barbara passed on," he notes. "I'm proud to say that by the fall 2007 our expectations were 500 (illustration) members, with about 150 of them enrolled in the MFA program."

Eric Isenro, Robert's daughter and the current head of the school, claims that "From my perspective, Robert's pres-





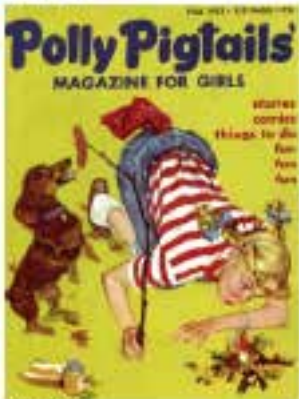
Polly Pigtaails, December 1961. All of the covers on this page feature Caroline Fox as the cover illustration by "Mimi".



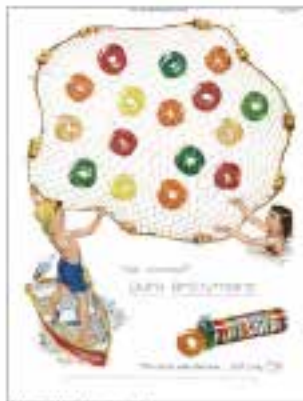
Polly Pigtaails, April 1961



Polly Pigtaails, June 1961. Looking nothing like the one opposite is Barbara



Polly Pigtaails, Fall 1961

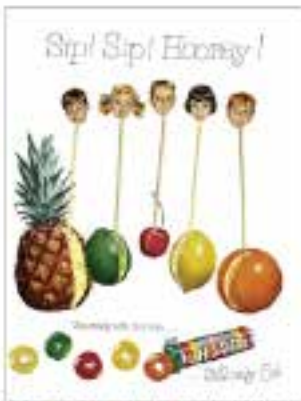


Advertisement for LUSH BATH FOAM, circa 1990

As accomplished as he has been in the visual-arts marketplace, both professionally and creatively, that she has bestowed upon her students. Ironically, graduates of Barbara's studios have gone on to become visual artists and educators by Barbara's position, even, and devotees to both the art of illustration and the art of teaching. Barbara really knows how to draw and she really knows how to teach," adds Stephen. "Barbara has changed people's lives. And her warmth is legendary. Barbara lives for students, and they in turn love her."

The recipient of all this praise and confidence, the woman who eventually would know what the University named after her (Stanley Hall, where that still teaches), approached her first day of teaching this way: "I was excited," Bradley recalls. "I had no particular goals or plans in mind because I had to go back to the students after a break. I could know what to do or teach them... I ended up teaching what I had learned, so for them after I had been away."

Bradley took a lot of figure-drawing classes at Art Center, but says "I actually remember only two lessons on drawing. I probably learned more by seeing one Andrew Loomis's drawing books, absorbing the work of advanced students, studying my favorite illustrations, and just drawing from life. One of my favorite books childhood was *Lulu* books. I must have read his illustrated *Tomson Wood's* tall-dress series, so that's for the illustration as far as the story. I see the book now as an adult and begin about it. When I see it again a few years after having begun to teach, I see the illustrations with amazement.



Advertisement for Sips! Sips! Honey! circa 1990 & Intellectual Property of Sips! Sips! Honey!

I realized that it was through seeing more his drawings that I ultimately learned about an entire design that I thought and still teach, especially, continuity of the body, center clothing, structure of the figure, design, body animation, facial expression, and the overall feel of an individual's clothing. Another lesson was *Old Times*. I found the legs he drew and I learned to lose drawing legs from him. In *Old Times* made his impression during high school days. In *Old Times* because the girl from whom I learned most."

Barbara Bradley's ideas just always been on the figure, in particular the draped figure—and over the years the his drawings made very strong, very articulate systems in his progression of drawing, his favorite subject.

"In my own classroom from a model, these certain people involved. One is the model. Another is the artist. The third is the person in the artist's mind whose the artist wants to depict, as a guide for the artist's body expression, his type of clothing, and even in the way the clothing fits. That third person is the what of the drawing. The what and sometimes the artist will see the lines of the drawing.

"This is more obvious when a model is posing as a character as for an illustrative drawing. The artist, inspired by the model, develops an opinion about the person and wishes to be drawn very before draw it. Then, the visualized character emerges on the paper as a third person. This artist might recognize a person after the face, expression, clothing, substance but the expression begins with the model.



Artistic concept, 1974, after finding this painting was stolen. Barbara said that she felt like painting a horse and watching the hair. Barbara did not want the name



Digital artwork from *Illustration to Design: Back to School* (2011). This is an example of the current and often commercial contemporary illustration that has been in vogue for the last decade or so.

“Less obvious, but I believe still true, is when an artist is drawing a specific person intending to catch a glimpse. The third person is how the artist sees the essence of the person posing or being drawn. I see loads of art books example that Bradley’s classic drawing of both Henry, a drawing that captures his essential presence as no photograph ever did or could possibly do.”

Much of Bradley’s expertise in creating is due to his book *Drawing People: How to Draw the Classical Figure* (New York: Light Studio, 2005). According to the author, Constant McLenan, it is “... a book slowly pulled with key concepts and tips for producing beautiful, expressive, well-drawn figures.” Other comments on [Amazon.com](http://Amazon.com) include, “The best book on the subject I’ve seen,” as well as, “The information is better than any class I have taken or book I have read... Barbara Bradley shows a real way, and she tells you what eyes to watch out for... Every artist should have this book.”

Learning up her feelings about Bradley’s *Distinguished Educator* award, This Simple Subject with enthusiasm, “To have Barbara be so honored by the Society of Illustrators was thrilling for the Academy. It was like winning an Oscar and an academy is most proud of such a well deserved award. Barbara is truly one of the best in our world.”

With her illustrious teaching career and her well-earned devotion to the role of Illustration Legend, Barbara Bradley was a young woman who had moved to New York with her husband and her illustration portfolio from the Art Center College of Design in Los Angeles. In a time when women had very few roles of achieving success in the workplace—our workplace except that of a housewife—the first employment or perhaps the most prestigious illustration studio in the country, the Charles E. Gropius Studio. And it is here that her story and mine become briefly intertwined.

In 1987, while enrolled in Syracuse University’s Independent Studies program in Illustration (then headed by Harry Holzman, himself a participant in the Distinguished Educator award), I wrote my master’s thesis on the Gropius Studio. As part of my thesis, I interviewed at least six of the artists who worked there that I could find—and was amazed at the passion, generosity, and good humor of each of them. A particular highlight was my interview with Barbara, which follows.

The Distinguished Educator award was 10 years away, but in the air already in Illustration Legend.



Original illustration by Lactogen/Infant Milkmaid, circa early 1990s



AP/Wide World Photos for Borden's Milk; also the 1930s. Borden earned the top consumer brand, but not the well-known interest in a scandal.

## An Interview with Barbara Bradley:

The following interview with Barbara Bradley was conducted by telephone and recorded in February 1987.

**Barbara Bradley:** It was March or April of 1951. Very cold. My husband and I had graduated from the Center. We saw an advertisement. We came out here and found it was a lady like book. It didn't even have a phone. We wanted a brand of men who was at U and D, and we are always there once a lot of the 10 best studies, in order with Cooper at the top.

My diary was: I was going to get some more books from the top. Cooper's didn't, no people call Thursday, so I had to make an appointment. I think I started my book on Tuesday. Actually, I got some good job offers including number two on my list. I was very happy about that. It was quite

interesting to me in retrospect, that there was no studio—after the loss on my list—they introduced a job at \$25 a week. They said they wanted me in town, that they would really be getting their \$25 a week out of me. They promised with good profit in the table, at the time that they promised, which seemed to be some very little lady telephone with some and have a window of the telephone company. They said, "We'll do it all right!" I thought to myself, "I don't want to have them that." It was when I got started four months later, the whole thing, the way they signed!

It was an interesting provision, three five days, trying to get through the whole thing, but it was a very interesting job, because at those days we carried all of our equipment. It was pretty funny anyway. I finally got to Cooper's. I did have some good job of-



—and we'll get the  
best home loan at  
**Bank of America**

Equal Housing Lender since early 1980s. Bank of America's reputation earned the 1984 National Lender for Mortgage Lending Award for Best Mortgage Lender.

less but I couldn't make anything. So I went to Cooper's Check and got a deposit. It really started to like the work. "It might be a little bit," he said, "but not too much." Then he said, "I really like your work. I'd like to have you, but I just don't feel comfortable with having someone sitting on the desk." He couldn't get away with that one, at first.

Apparently he had had some... experience, looking with a camera at the museum a certain number of months. I heard later they had a museum in the big studio of them, a photographic studio.

The next step was that on that they could photograph statues, and ladies making in them, and so on. But it must have been used for purposes other than those I had intended. He couldn't see anything.

I was just excited. I remember being wednesday, I had gotten a check and to have had that happens... but I wasn't sure. Because that was the first I was excited. I went back on my little photograph book, and I got a telephone the next morning, to come in and see him on Monday.

**Neil Shapiro:** What was your first impression of Cliff?

**MS:** Very nice. He didn't frighten me at all. We have made one of my pieces, a three-dimensional piece, and he had it framed in his office. Not like most commercial things, he just happened to like it. He was very, very nice. That was my first impression. But he had a real eye for seeing a common man, a low price.




Whenever you have better loans, contact your local office. **BANK OF AMERICA TRAVELERS CHECKS** Cash advance, 24-hour customer service for your inquiries. Member FDIC. Equal Housing Lender.  Bank of America

Illustration by Bank of America since the 1980s.

"Then when he had me on a Monday, I think my wife was still a baby. You have to put things in perspective. I was in my first day he showed me the ball pen, at least that's what everyone called it, the "ball pen," when they started art work. Everybody started to do ball pen. Usually they were done for six months, anything, being generally helpful, and learning. I had to make him that I could not sell, and empty the garbage, etc., when I was trying to get the job. He put me in the ball pen. I was cutting wood, but not with my strength. I had a machine, a saw. They were always very strong men, but it took a long time.

He kept coming into the bullpen all evening and taking notes. He couldn't stand it, and just before noon he called me into his office. He took me upstairs and he put me on the roof. So in this case being a summer worked to my advantage. And then I went on the roof. It was not heavy. The high wire (skateboard) at that time was Joe Bellini, Gabe White, and Tom Whitcomb. They were the stars. There were other very good ones Henry Koller was an attorney then. He's a well known artist now, doing books. And it was done out of a long long process. The man's a high wire kind of artist, but one who worked in the piece all the time. The biggest deal.

They brought their work in, and I hit, and to the Society of Illustrators, went out to the studio.





Original illustration by Studio of [www.studiobam.com](http://www.studiobam.com) from 1970s

**MI:** So, it was kind of a risk to a man.

**BB:** Yes, it was. You leave the financial arrangement. The advertisement was only \$300 for everyone. You got your materials. They had a business set up. I couldn't believe it... you can wear it and get your supplies. I don't remember buying anything, and if one of mine's I could, you kept all of your profits. It was a pretty big thing for the studio.

Inspired like John Whitmore, for children, they were doing almost all of them, but they were available in Life books, *Life* shows, whatever. They brought glory to the whole world. I don't remember whether John Whitmore had a spare there for the kids, but because had no time put him in a bigger room and I got the room. I thought that was the most thrilling thing in the world.



Water Ski on the Big Blue Water

[www.studiobam.com](http://www.studiobam.com)
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ILLUSTRATION BY BOB CARROLL, 1970S



Illustration: advertisement for Phillips 66, and Phillips, circa 1940s. With illustration: Illustration: Victoria Kaufman; English: Goodale, circa 1940s.

**Q1:** I heard that Jan [30] would have a stroke, then, but the doc's see is very much.

**A1:** I didn't know Jan [30] would do all. He was kind of big, sturdy. As I say, he didn't seem to be that kind of a photograph model, and he did it as an entirely different way than anyone else. I know he had a stroke that time, and that he would head the model into the next pose, opening over it. They'd have to get this pose just in. With all the others, their picture was to see some wonderful poses, go over your model, and just take milk and roll off the top of them, clacking and doing various things. Even that they would work up their illustrations—sometimes doing a couple of them, changing hair color. They'd be used for a few months. Not always, but frequently, they would be reworked again, and they'd see changes for hair color in the story or match it.

**Q2:** It sounds like Jan [30] would definitely had a stroke in mind to begin with.

**A2:** That's right. The others worked with shops. They let things happen. They said candidly they were used to, and they had a great time in the magazines.

They'd look down, get their clothes in a Victorian sense in something of the way with a few props and plastic material, and it would work beautifully.

Jan [30] was a good model to become his background was somewhat different. That's another interesting story. I talked to him a lot. He was probably the most to meet all the people at Camp's.

The single illustration for many years and I frequently will people the story, because it was a hand-drawn by me. There I

was, painting every in my office, after using the picture quality from people go. They were using different colors, and so on. I had I probably rendered me differently, with one little piece. One time I was squaring up my picture on the picture and he came by and said, "What are you doing?" He said, "Oh, you don't do that." He took a tube of paint, and some "Spiral," and he got squaring up quickly but he'd thought it had a certain "style" and he'd a quarter of a tube out, you do it. So I did it. My picture that day was a good one because of the amount of paint on the picture. I painted differently. In retrospect, the reason for this frequency was financial. When my husband was going to school on the 22nd, it paid a \$15 allowance for supplies. The total amount just equals for me it. In I was used to being quite generous with the paint. At Camp's the paint was being provided, but I utilized the old tubes. I learned to reach in the day, that I've had at work in a couple with my students. I tell them, "It doesn't matter if you run \$10 worth by using \$1 worth."

I talked that time, Jan, and it made a big difference. But the amount of paint. And, you see, he said of hand me to it, he just went "spiral." That's the way he was. He taught me a lot of other things. He gave me a beautiful illustration about negative shapes. He was often in the Victorian sense, and he'd be, he'd be beautiful. It was because he would see the shape of the shadow. That's what he was doing. He was drawing the shape of the shadow. He had started on it. Hollywood, when things were very, very high. Had go around Beverly Hills and get the art and paint the faces of human people. Then he'd go up to there and after the paintings in the



Illustration by Mike Reg (previous page) in 1984

women. Maybe one of them would buy the painting. They'd be working at the art department for several studies. Because of working in the studios, he got a very lively series in Japan. The subject was almost always a pretty girl. Not, he had cameras and lights and great settings. And he managed to separate and get a very girl in there. From that he got to Cooper's.

He told me that he learned a tremendous amount from Coby Whitman, because when he started to do paintings, he would have a landscape, white and gold in a row, and everything else. Coby said "Why don't you just get in with the best and get in the end?" He learned that from Coby. I thought that was good.

**MS:** Did you learn a lot from Coby also?

**MS:** I would learn a lot of his problems for color. He had beautiful dark tones. He did not use a little bit about general colors. He would just a little yellowish color at the bottom of the skin, and a purpleish color at the top. You know, a few little things like that. I thought of it as a big thing, but because he always come toward color that were kind of "saturated." It was about that time too.

**MS:** What, in your opinion, was the dominant spirit among the illustrators at Cooper? Was it a spirit of competition or cooperation?

**MS:** Oh, I don't feel that it was competitive at all. It was very, very relaxed. This was not like something from about all Paris. I had a very large AI before, except that I'd not met her yet.



Illustration by Mike Reg (previous page) in 1984



Part of a poster illustrating the film, and (2014), for which it was awarded the Grammy. The original version of it is the original commercial sketch by John Canaday, copyrighted by the Museum of American Illustration at the Society of Illustrators.



Original sketch used for film's cover



Revised 1959 illustration for film, also early 1950s. Revisions were awarded by the film

shown to me. I'll have a string, those things cut all through art school. And someone at Disney's side is.

**MS:** Oh my God!

**MS:** I look it over and I'm back to Al Fisher. One of a lot of money is especially. Because because the people there were really as they.

I know the and there it's a great example. I often used that dog because I had wanted to see a lot of cover for a subsidiary of Disney called Polly Pigskin. It was a Knicker's Dog. You might imagine that later became Gullin' All Gull. It was a dog thing for teenage girls. There weren't included that dog. Yeah. They were great about it.

**MS:** Did Joe Bogie come to Disney's when you were there?

**MS:** Yes, he had been there. He might be almost my age, maybe a year or so older. He was just a little boy when he was in. So at the time in many ways were very, he came in the staff. He didn't have professional art training, at least that is what he told me. He said he did was from from seeing how people did it. From observing other artists. This probably was of the the people I could think of who actually did it. It took a great amount of skill to learn the way. And a lot of course, he learned as much from Cole.

**MS:** That's what he said. That he never influenced him, Cole.

**MS:** You could see that. When I left the studio, I would look at

their work, and then I was a period in the late '70s. He was mostly pulp because his own time went to books and compositions, and then of course that led to their gorgeous work for McCall's.

**Q** Were you close to the other women at that time, even then as the same name you were? There weren't that many of you.

**A** No, not really.

**Q** What about Lawrence Sanders?

**A** Lawrence like was with the other guys, they were pulp, because of her husband, whom I really liked very much, Boris D'Archie. He's gone, I really liked them and they were very nice to me, but I was the kid, I guess, among many established people. And Elizabeth Cochran I didn't know at all because she didn't have contacts there.

**Q** So, she was not respected by the readers, but she'd really work there?

**A** She might have been there for a while with her husband, I think, Sarah, they were both respected, but I didn't know her. I admired her work for a long time, but I didn't know her.

**Q** What was your first illustration for the studio?

**A** The first thing they put me on was a black-and-white spot. They did each issue in black-and-white spots, I remember going down to the shop and getting all those samples, and I read all those magazines in the two years. And I ended up with six patterns, it was just dreadful, trying to get a black-and-white hair and there, and Chuck was very, very nice. He said

"Well, you're just trying to be everybody at one time." And he put me on a color job, a full page color job for *Providence's*. I think it had birds and turtles and clouds. And, strongly enough, I learned more about color with color than I did with black-and-white.

I ended up doing a lot of children, because the people did children's work, and they came naturally to me, although I didn't have any of my own at the time. They were very easy to do. I did a lot of children's lessons. Of course, I did all kinds of work, and probably in the early '60s, even after I finished, sort of almost and slightly gradually, I used to get these kind of lessons and color work.

**Q** How did children's work sound to you?

**A** It was almost always all over you, with a little bit of color, not the former magazine, before I went out on my own. My biggest job there I remember I was in contact when they called me, was *Life Savers*. *Life Savers* was a very prominent account. They used to get paid weekly in the subscription annual. There was no *Society of Illustrators' Annual* at those times.

So DeWitt had done was *Life Savers* ads. So when I got a *Life Savers* ad, I thought this was the greatest. I remember the salesman on that was Gaby Whitman's brother, Tom. I think the job had a row of little pictures and they each had names that went down to a great big principle and a great big message and other things. I finished it and I mailed around to the clients, because Newsworld was always changing

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Part of a group illustration by a 10th grader, circa 1985 of the



Advertising illustration for a 10th grader, circa 1985. The boy in the third row from bottom left

thinks "More that"—you know the party clothes—the power play. Just as they can say they've done something.

**POB:** So they can party those jobs.

**BBB:** Right, and then finally I see Tim and I say, "What did they say? Is it coming back?" He said, "Yes, they love it." And that's another thing you know, you learned about class.

**POB:** That must have been a hell. No change!

**BBB:** No change, and then there was a cartoon with a disoriented view of a little boy in a suburban classroom. They've took up most of the page and it was filled with giant little figures. He was reading the little books. He was creating, building, making and I put a fatherman's hat on him, and I remember, in a children's book I wrote "Kim, Gary" as the main, but a little thing I know as, and they love the name of the book.

**POB:** Your own little book and they loved it! Did you choose photographic reference for that one?

**BBB:** Yes, I did. I believe that that's hard to work the way. This is something, everybody could see the Gary and it's very nice, and yet I could never feel that was pressure that was positive to me. So I developed a way of working that was quiet that I could mark several points, get the kind of things that everybody did, my basic things. Then I would start to my logic as I wanted with everything as I wanted, and the proportions, and then I would go in with the lines and I would project a lot of parts—heads, hands are—and I would put them together. So what I would like to know about that is any one place I could go there, it was then, maybe, I could never accept any point as refer-



Digital artwork about the artist's studio

even. I felt very strongly about showing. In fact, I gave my Lucy away last year. It means so much to Marlene.

Every once in a while I used it for an animal or something like a bicycle. But then, I realize, I don't want to do any work that would require it. So, I finally gave that thing away. Back then, though, we worked under critical speed and I was amazed at how we could do it. I did a lot of creating covers like book-to-spread fashion, front and back, laid flat up at two steps. I had a feeling for fabric and children. I did billboards for American Airlines. I did all kinds of things. Lots of heads. So when I came back here to California, through California from California, I was the artist from New York. I got the best up around, and he got me great jobs, and a lot of them were billboards.

**Q:** You must need a couple of assistants about Chuck's attitude toward women when you first started at the Cooper Studios. As time went on, and you became more and more a part of the studio, what was your sense of the place of women in the workplace at the studio, and did you feel that you were being treated equally?

**A:** I was always treated equally as far as discrimination goes. I was given the job that would be right for me, that they thought I could do, as usually and in every way. The only way in which I wasn't treated equally was the good old boys network. Very strong in the history of Illustrators. I was never inside there.

However, Chuck was absolutely wonderful. Chuck was like a father to me. He would invite different people up to his place. He had a place, you know.

One time, one week apart night, that was in October. I had just been in upper New York State or anywhere like that. He had a very

beautiful garden set. I woke up the next morning, looked out and saw what I thought was a calendar of red and orange foliage. I didn't think there could be that colorful. I had a lovely time, and I loved his wife, Tyne.

By the way, the studio was a very Republican outfit. I guess the only thing I may be against Chuck, who was such a smart man, was his dislike of many prominent Democrats. The Eisenhower obsession was not at that time. Almost everybody was for Eisenhower and I wasn't. It was a joke. They all kidded me, and then the night before, as the return came in, it was as dreadful.

**Q:** It was a terrible time?

**A:** I thought, "Oh my God! They're going to give me a terrible time!" So I grabbed my long wood coat. I called it my pathetic and because it looked tall. The coat hung on me and I looked pathetic. I decided to go on the offensive. So I craved patches all over it and got a basket and put apples on it. You know, sitting apples, scarf around my head. I went in the next day ready for the depression, sitting apples.

Chuck was so delighted that he showed me right to the photographic studio and had a great picture taken of me holding up this basket about the handle. I still have the picture. I was very sad looking, holding up the paper with my sign "apples to." Hearing black crumpled stockings. He took the great picture.

Chuck had a meeting before I left which had to be in '33 or '34—he was getting very, very concerned about the decline in illustrations. They were starting to try to bring in layout work. There was a lot more photography going on. He saw this, and he was trying to broaden the base of the business a little, and try to get a little bit more advertising design.



Artist holding in costume, 1933





Right: Illustration by artist Robert Rauschenberg; Left: Sketch by artist Robert Rauschenberg.

They were trying to design more furniture. They had machines were trying to bring in more varied work as they could do on their jobs.

**Q:** Did you always when you left the Cooper Studios, and why?

**A:** It had nothing to do with the studio. I started a life, and in February 1961 she was born. At that time, Chuck was wonderful to me. He gave me a lovely gift for the baby. Everybody was quite excited about it. And after the baby came, I wanted to work at home. So, I would come in and take photos for instance. Then Chuck opened the studio at White Plains, and I'd go in there and photograph sometimes. From that time on I worked at home. Sometimes along there, we changed so I had to have financial arrangements as everyone and for a while I'll have to make. In fact, I began to tell you how generous he was. Because within a month we started making of 500 per cent was doubled. I did pretty well. I worked at home for a year and a half and he gave me my money which I still have, and the wooden silver chair I still have that, and around that time he bought land and was having housekeepers work. We asked ourselves if this the place we wanted to be? We decided that we wanted to come back to California.



My husband got a master's in V and U, and I felt that was it. It was for personal reasons. It had nothing to do with Cooper's. I was very, very fond of him. Looking back, but I stand, I probably could have been a much more important element, but at that time I was just a girl. I was just doing 180. I think he had a woman's way. However, when things of work changed, I got a lot of help from her. I really didn't really in work and I remember started going downhill.

**Q:** Can you question Father's Any God brought in your experience in Cooper's?

**A:** It was wonderful to have the business from such great people. Cooper's was like a post-graduate course, but much better. He learned accidently because the people were level. I benefited enormously from those preliminary, and I think was an absolute life saver.

—by Neil Shapiro, © 2007

Neil Shapiro is an award-winning business producer who has produced, scripted, and starred in many television series. He has been on the cover of *Entrepreneur* magazine, as well as published in *Success* magazine, *Entrepreneur*, and *Small Business* magazine.

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TURN-OF-THE-CENTURY ART NOUVEAU ARTIST & ILLUSTRATOR  
"THE DANDELION"—1910



**THE ILLUSTRATION:**

Oil on Canvas, 22 1/2 x 30  
Signed lower right, Circa 1910

**ARTIST:** Louis Berneker

**EDUCATION:** Graduate, School of Art, California State School, University of Oregon (1901); School of Fine Arts, University of Wisconsin, Madison (1904)

**WORK:** He illustrated with a specialization in Charles Questrom's, "The American Bookman," Chicago, and "The Bookman," Chicago, and "The Bookman," Chicago.

He illustrated for "The Bookman," Chicago, and "The Bookman," Chicago, and "The Bookman," Chicago.

He was a member of the American Bookman's Association, Chicago, and "The Bookman," Chicago.

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"THE INDIAN & THE SQUAW"—1927



**THE INDIAN & THE SQUAW**  
Oil on Canvas, 24 1/2 x 34  
Signed lower left 18/27/27

**FIGURES** Illustrations and  
drawings, April, 1927 page  
39

**JOEY BEE** "Book of the  
Year" by Clarence Lusk  
Cross

**CARTON** "The Paper Man  
Showing the Study of  
Of the Day" by Clarence  
Lusk, looking at the  
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Paper Man, "The Paper Man"  
Illustration Book and  
Paper Man, "The Paper Man"  
Illustration Book and  
Paper Man

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Of the Day" by Clarence  
Lusk, looking at the  
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Paper Man, "The Paper Man"  
Illustration Book and  
Paper Man

**ILLUSTRATION** "The Paper Man  
Showing the Study of  
Of the Day" by Clarence  
Lusk, looking at the  
Illustration Book and  
Paper Man, "The Paper Man"  
Illustration Book and  
Paper Man

**ILLUSTRATION** "The Paper Man  
Showing the Study of  
Of the Day" by Clarence  
Lusk, looking at the  
Illustration Book and  
Paper Man, "The Paper Man"  
Illustration Book and  
Paper Man

**NOTE** The painting will be  
sold in the following order:  
Illustration Book and  
Paper Man, "The Paper Man"  
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PREMIER PIONEER & PRAIRIE PAINTER OF THE AMERICAN WEST  
"THE PONY EXPRESS RIDER & ROAD-AGENT"—1908



### THE PONY EXPRESS RIDER & ROAD-AGENT

Oil on Canvas, 24 x 20  
Signed lower right, inscribed  
1908

**PUBLISHED:** *The Saturday Evening Post*, February 27, 1908, page 11

**EXHIBITED:** *Van Der Veer*,  
New York

**CAPTION:** "How could he  
know that [the] [road-agent]  
before a [road-agent] is [the]  
[road-agent]?"

**PROVENANCE:** 1970, The  
Gibson Collection, Fort  
Washington, Pennsylvania;  
Private Collection, Oklahoma  
City, Oklahoma; 1980, New York  
Private Collection, Fort  
Worth, Texas

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COVER ARTIST FOR WILLIAM RANDOLPH HEARST & COSMOPOLITAN MAGAZINE  
"THE MASKS OF COMEDY & TRAGEDY"—1904  
A LOVE STORY OF THE THEATRE



Watercolor & gouache on board 10" x 24" Signed lower left  
PUBLISHED Ladies Home Journal, January 1904, pages 11-12, by Page-McKethen & Story-Illustrator  
JOHN ISA: "The Light of the Star" by Martin Gerson. CAPTION: "The Worked Douglas looked Other Upon The Women before Him." JEFF CAPTION: "The Hero of Heroically  
Characterize Figures on the Sea-Beach in Another."

## "THE COSMOPOLITAN GIRL"—1933



THE COSMOPOLITAN GIRL  
THE LATEST FASHION BOOK  
Read 2 International Issues  
20 + 16, Signed lower left  
PUBLISHED Four Color for Cosmopolitan  
Magazine, Regent, NYC  
PUBLISHED Four Color for Hall  
Magazine, Ltd. 1933 London, England  
REPRODUCED Various Publications—During  
the American Society for Fine Arts,  
Subscriptions, 1933



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"AMELIA EARHART—BIGGER THAN LIFE"—1932



From the Artista Studio, NYC, 1930

Publicity newspaper photograph of Mr. Christy & his "bigger than life" portrait of Amelia Earhart, with the artist and other "big" celebrities with the famous Dallas portrait of painting in January, 1932



Town & Country, February 5, 1933

**REPRODUCTION:** From the Town & Country, February 5, 1933, reproduction, New York, signed lower left corner September 1933

**REPRODUCTION:** Subscribers Magazine of the America & February 5, 1933, "Portrait of Charles G. Martignette" The painting/illustration made bigger than life portrait painting for Howard Chandler Christy of "Big" magazine and "Big" magazine "bigger than life" portrait of Charles Martignette which was the painting by Christy from the artist's studio for the artist's studio, Washington, D.C.

**REPRODUCTION:** Of "Big" magazine—All the "Big" magazine American Art for Charles G. Martignette & from K. Meier, Berlin, 1934, Germany page 14-4 11

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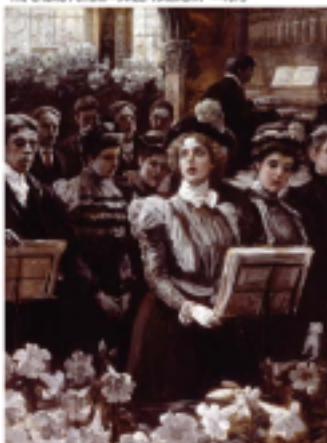
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**THE CHURCH CHOIR—"SWEE' HARMONY"—1895**



**TITLE** SWEE' HARMONY

**ARTIST** Alice Barber Stevens, 1895, Oil on Canvas, 28 x 37, Signed Upper Right

**PROVENANCE** First Cover of The Ladies Home Journal, 1895

**HOUSING** Private Collection of Sarah Goffman, New York

**"AMERICA'S BEST SUNDAY SCHOOL"—1897**



**TITLE** AMERICA'S BEST SUNDAY SCHOOL

**ARTIST** Alice Barber Stevens, 1897, Oil on Canvas, 28 1/2 x 36, Signed Upper Right and 1897

**PROVENANCE** Private Home, Ladies Home Journal, 1897

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# HOWARD CHANDLER CHRISTY (1873-1952)

FAMOUS 19TH & 20TH CENTURY AMERICAN PAINTER  
IMPRESSIONISTIC MUSEUM QUALITY FINE ART

"A SNOWY CHRISTMAS DAY—DECEMBER 25, 1925"



A SNOWY CHRISTMAS DAY  
1925—DECEMBER 25, 1925  
Oil on Canvasboard  
20 x 30. Signed lower left  
One of 100

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**JAMES MONTGOMERY FLAGG (1877-1960)**

ARTIST, AUTHOR, ACTOR, PLAYWRIGHT, AND CELEBRITY EXTRAORDINAIRE  
CREATOR OF UNCLE SAM'S FAMOUS WORLD WAR ONE "I WANT YOU" POSTER  
**"THE PRIVATE LIFE OF A PUBLIC MAN"—1941**  
JAMES MONTGOMERY FLAGG—SELF-PORTRAIT—AT HOME IN HIS STUDIO—1941  
WITH HIS MOST TREASURED ELSE HOFFMANN NUDE PAINTING IN BACKGROUND



**THE PRIVATE LIFE OF A PUBLIC MAN—1941**  
JAMES MONTGOMERY FLAGG'S SELF-PORTRAIT AT HIS STUDIO WITH HIS TREASURED ELSE HOFFMANN NUDE PAINTING IN BACKGROUND. Oil on Canvas. 14 1/2 x 22 1/2. Signed lower left. Dated 1941.

**NOTE:** The painting is based on the original published illustration by Flagg with a nude woman and later for two decades.

**PROVENANCE:** Acquired as a Master Edition in James Montgomery Flagg by David L. West, Philadelphia. Published, New York, NY, 1975, page 40.

**REFERENCES:** Carl Flagg, *James Montgomery Flagg*, California. Carl Flagg's design for Uncle Sam, *James Montgomery Flagg: The Artist's Design* by Carl Flagg, with Beverly Weston, July 1969 in *Flagg's Journal*.

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## HOWARD CHANDLER CHRISTY (1873-1952)

AMERICA'S CELEBRATED ARTIST & IDEALIZED ILLUSTRATOR  
THE CREATOR OF THE WORLD FAMOUS "CHRISTY GIRLS"

"A PLAYFULLY PROVOCATIVE CHRISTY GIRL"—1925



A PLAYFULLY PROVOCATIVE  
CHRISTY GIRL  
Howard Chandler Christy, 1925. Oil  
The Christy Girl, Christy 1925

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# LUCIUS WOLCOTT HITCHCOCK (1868-1942)

GREAT AMERICAN ART NOUVEAU FANTASY ILLUSTRATION ART  
AMERICAN ART NOUVEAU FANTASY ILLUSTRATION ART  
A RARE & UNIQUE MAINSTREAM SCIENCE-FICTION SUBJECT  
"LABORATORY LOVE & THE MAGNIFYING GLASS"—1911



LABORATORY LOVE & THE MAGNIFYING GLASS  
Oliver Cowles, 14 1/2 x 14 1/2

PERIODICAL: *Argosy* (New York edition in  
Collier's December 30, 1911)

NOTE: THE "1911" Book Name Is The Date!

RESTRICTIONS: *Lucius Wolcott Hitchcock's*  
requires 45 days to arrive.

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Author of *100 Masters of the Illustration Art* published by *Charles Martignette Publishing*, November 1995 ISBN 1-57754-602-2

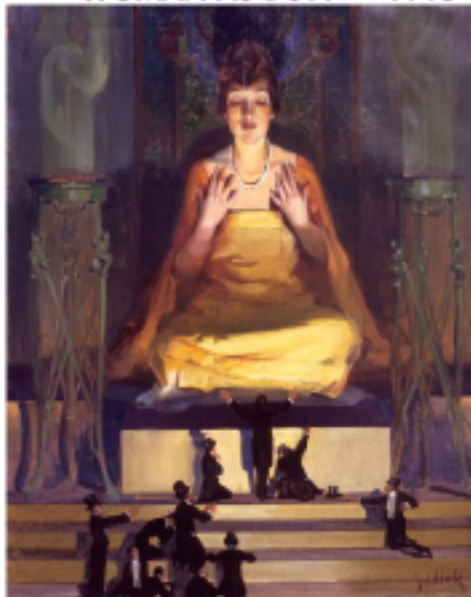
Author of *1000 Years of the World's Greatest Illustration Art* published by *Charles Martignette Publishing*, January 1997 ISBN 1-57754-603-0

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## WALTER DEAN GOLDBECK (1882-1925)

GREAT AMERICAN ART DECO FANTASY ILLUSTRATION ART  
A MASTERWORK PAINTING OF FEMALE ADULATION  
"WOMAN AS DUTY"—1915



**WOMAN AS DUTY**  
Oil on Canvas, 22 x 32  
Signed lower left  
**PAINTED** by Charles  
G. Martignette in Eugene,  
Or. 1915  
**ACQUISITION** Judge  
Magnum's Stamp of  
Nov. 9, 2011

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## DEAN CORNWELL (1882-1960)

RESPECTED AS THE 'DEAN' OF AMERICAN ILLUSTRATION  
HARVEY DUNN'S MOST IMPORTANT PROTÉGÉ  
"FIND THE WOMAN"—1920



**"FIND THE WOMAN"**

Oil, 10x14, c. 1920, from the  
collection of the artist, 2013. Oil on  
canvas, 10 x 14 in., signed  
lower left & dated '20.

**ARTIST:** Magazine Cover Story  
Boston, Connecticut, August,  
1920. (1920)

**BOB FISH:** "Find the Woman"  
by Arthur James Fiske

**ARTIST:** In California,  
Berkeley, California

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Author of *My Mother*, all the illustrations published worldwide by Bantam Books, New York, New York 1994 ISBN 0-345-04011-4

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## WILLIAM ROBINSON LEIGH (1866-1955)

LEGENDARY MASTER PAINTER OF THE AMERICAN WEST  
PEER OF FREDERIC S. REMINGTON & CHARLES M. RUSSELL  
"GANGSTERS IN THE BASEMENT"—1907



### GANGSTERS IN THE BASEMENT

Illustration by William Leigh, 11 7/8" x 14 1/2", signed lower left & dated 1907

**AVAILABLE:** Originals: Gray, Redaction, Composite, Wash, IPK, page 17

**FOR SALE:** "In the Heart of the Republic—Bad Men in the Basement" (by Charles Edward Russell) (Cover Inscribed by the Author of 1907)

**EXHIBIT:** "The Tomb of New England's 'Hill' Gang" (by William Leigh) (Front Cover of "The Tomb of New England's 'Hill' Gang" by William Leigh and the Author)

**APPEAR:** "William E. Leigh—The Definitive Biography" (by Joe DeRosa) and "William E. Leigh, 'Renaissance'" (by E. Bruce Corwin)

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## ANTON OTTO FISCHER (1882-1962)

THE BRANDYWINE SCHOOL'S BEST MARINE ARTIST  
ONE OF HOWARD PYLE'S MOST IMPORTANT ARTISTS  
"ROBIN HOOD & HIS MERRY MEN"—1925



ROBIN HOOD & HIS MERRY MEN

Oil on Canvas, 22 x 26, Signed Lower Right

ROBIN HOOD (Museum Store) Restoration in The Saturday Evening Post since 1951

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## WILLIAM HENRY DETHLEF KOERNER (1878-1938)

PROMINENT PAINTER & ILLUSTRATOR OF THE AMERICAN WEST  
A FAMOUS BRANDYWINE ARTIST IN WILMINGTON, DELAWARE

**"COWBOY ROMANCING HIS LADY WITH A FLOWER"—1920**



**"COWBOY ROMANCING HIS LADY  
WITH A FLOWER"**

Oil on Canvas, 20" x 16"  
Signed lower left & dated 1920

**NUMBERED** Signature Block, Engraved,  
The University Printing Plant, 1982

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## JOSEPH C. LEYENDECKER (1874-1951)

NORMAN ROCKWELL'S MENTOR AND PRIMARY IDOL  
"WWI EASTER BABY WAKING UP TO SPRINGTIME"—1917



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WORLD'S LARGEST ONLINE ART COLLECTION  
Original/Canvas, 27 x 20  
Signed/Numbered 8/18

**PAINTED:** Eyeris Corp.,  
The Saturday Evening Post  
April 7, 1917

**REPRODUCED:** "Cover of  
The Saturday Evening Post"  
Norman Rockwell, "Easter Baby"  
Book, 1940, page 37

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## JOSEPH C. LEYENDECKER (1874-1951)

ONE OF AMERICA'S MOST POPULAR 20th CENTURY ARTISTS  
"AN ART NOUVEAU EASTER BEAUTY"—1896



AN ART NOUVEAU  
EASTER BEAUTY  
Gouache, Charcoal,  
Watercolor on Paper  
12 x 11, signed lower  
right & dated 1896  
PUBLISHED in *Harper's  
Pictorial*, 1896

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## DEAN CORNWELL (1892-1960)

THE ARTIST'S MOST FAMOUS AD CAMPAIGN  
FOR THE PALMOLIVE SOAP COMPANY

"A MODERN DAY ANTHONY & CLEOPATRA"—1921



A MODERN DAY ANTHONY & CLEOPATRA

Oil on Canvas, 48 x 36, Signed lower middle Cornwell 1921

**PROVENANCE:** Full page work from *Time* magazine advertisement, issue 1917-1920

**NOTE:** This painting was selected by the President of The Frantz & Gardner Company to hang in his corporate offices from the mid 1920s until 1990. Upon retirement, the painting was offered to the company in its entirety in the hope to fund a charitable fund. It was acquired by a private collector in the late 1990s. This is the first time the painting has been seen in over eighty years!

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Author of 18th Century American Ship Publications by Benedict Souter King, December 1996 ISBN 1-5528-6071-0

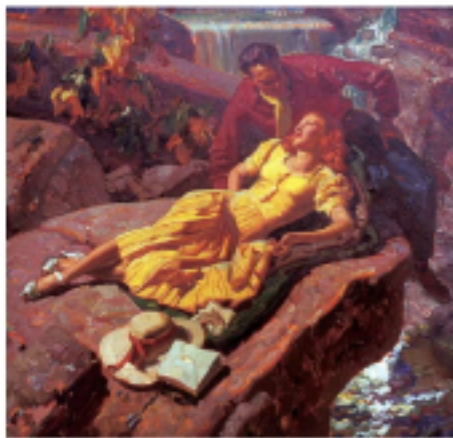
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## DEAN CORNWELL (1892-1960)

A GREAT AMERICAN MAGAZINE STORY ILLUSTRATION  
DEPICTING LOVE & ROMANCE IN THE AMERICAN WEST  
"A MOMENT TO LAST FOREVER"—1931



**A MOMENT TO LAST FOREVER**

Oil on board, 27 1/2" x 36 1/2" (Illustration only)

**PROVENANCE:** Magazine, New York, New York, 1931

**PROVENANCE:** Collection of Morris Press, New York & John Smith, Collection of Top Gunner, New Jersey & Morris Smith, Florida, Private Collection, Coral Gables, Florida

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Author of the book The Selected Best Subjects published worldwide by Executive Media, New York, January 1997 ISBN 1-888114-1-6

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**GREAT AMERICAN MAGAZINE STORY ILLUSTRATION ART**  
 PAINTINGS OF LOVE & ROMANCE THEMES (1915-1950)

WILHELM FOSTER (1874-1952)



Oil on board, 20 x 16, Signed lower left, Circa 1911

LEONARD (1904-1972)



Oil on board, 18 x 18, Signed lower right, Circa 1945-1950  
**EDR USA: You Can't Be Herd!**

HARRY MASON (1894-1946)



Oil on board, 14 1/2 x 17 1/2, Signed lower right, Circa 1941

EDWARD GERRIT (1894-1946)



Oil on board, 12 x 9, Circa 1941

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**GREAT AMERICAN MAGAZINE STORY ILLUSTRATION ART**  
 PAINTINGS DEPICTING AMERICAN LIFE (1920-1950)

LENN PINNEY BALCON 1940-1946



Medium: Oil on Canvas, 24 x 36, Signed  
 & Dated, 1940

EDDYNE MOORE 1946-1948



Oil on Canvas, 30 x 30, Signed, 1946

ANDREW BRIDGES BEACH 1941-1946



Color: Ink, 24 x 36, Signed, 1941

Medium: "Book Day", 1941

Medium: "Group of Friends", 1941

WILLIAM WOOD 1946-1948



Oil on Canvas, 24 x 36, Signed, 1946

Medium: "Group of Friends", 1946

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## ALBIN HENNING (1886-1943)

A FAMOUS PROTÉGÉ OF HARVEY DUNN & PUPIL OF HIS TUTELAGE  
PAINTING IMPORTANT SCENES OF 20TH CENTURY AMERICA LIFE  
"MADISON SQUARE GARDEN—THE MAIN EVENT"—1931



MADISON SQUARE GARDEN—THE MAIN EVENT  
Oil on Canvas, 24 x 30. Signed lower left. Dated 1931.

**NOTE:** This was reproduced in other magazines over which it was registered after its creation. It was reproduced being reproduced in the following: Edition of Mr. Pitt, Mr. Jones and Mr. Corbett. The artist's personal collection of high, color and reproduction of the artist's work were exhibited at the American Exhibition for the first time in the world's most popular and largest sports, the one being in the city of New York. It is the most important reproduction of the artist's work. Being objects of the quality are well known to most viewers and to the public.

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ATTRIBUTED TO **GUY PENE DU BOIS** (1884-1958)

PAINTER OF THE SOCIAL SCENE AND MODERN LIFE—  
A SOPHISTICATED ARTISTIC OBSERVER OF HIS ENVIRONMENT  
**"A PRIVATE MEN'S CLUB—NEW YORK CITY"—1930**



**A PRIVATE MEN'S CLUB—NEW YORK CITY**  
Oliver Combs, 20 x 27", Signed/Lower Left, Date 1930

**NOTE:** Guy Pene du Bois had known work from the second quarter of the 20th century was affected by the teacher painter Robert Rauschenberg, who suggested that he "paint the life he knew best."

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## CHARLES GATES SHELDON (1889-1960)

THE WORLD'S MOST FAMOUS PAINTER OF MOVIE STARS & CELEBRITIES  
CREATED COVER ART FOR THE LEADING MOVIE FAN MAGAZINES OF HIS ERA  
PHOTOPLAY, SCREENLAND, MOTION PICTURE CLASSIC, AND RADIO DIGEST



All of the paintings depicted on this page were executed by Charles G. Sheldon in pastel on heavy board.  
All artwork is signed. Sizes vary but most average 20 x 20. All were published between 1918 and 1933.

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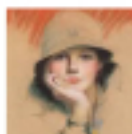
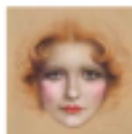
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## CHARLES GATES SHEDDEN (1889-1960)

CREATOR OF THE WORLD FAMOUS "BRECK GIRL" PAINTINGS  
BRECK SHAMPOO'S LEGENDARY FIFTY-YEAR AD CAMPAIGN  
COVER ARTIST FOR THE SATURDAY EVENING POST & COLLIER'S  
"THE BRECK GIRL"



Portrait/Study Illustration Board

16 x 10

Class 1938-1940

Mr. Shedden never signed any of his 1939 paintings he created for Fredrick Advertising.

**NOTE:** Charles Gates Shedden worked in Springfield, Massachusetts 1933 and eventually only the last painting of the "Breck Girl," but the actual campaign itself (he created several Breck Girl images from 1938-1959) (1939) - which became part of American advertising history. The iconic Breck Girl advertisement opening through which he characterized and defined the Breck brand for decades. Mr. Shedden's iconic paint portraits of "Breck Girls" appeared weekly in almost every major and important American magazine (beginning in 1937) that also already had the previous number of appearances on the back which were, in use a better paid model used. Then he no longer used the Breck brand, he illustrated many jazz painting and he painted portraits, performers, entertainers, actors, actresses of the 1930s and 40s. He represented the Playmate, Broadway, Motion Picture Class. Both Stage and movie stars. He illustrated over seven decades for the Saturday Evening Post, Collier's, and Harpers magazine, including his illustration of jazz and general subjects for the United & Republic Columbia Company, a 50 year, illustrated film to illustrate a magazine cover and illustration work. Mr. Shedden worked in Paris with Alphonse Mucha. Signer he returned to the United States in 1938 to be involved in advertising. He worked on several campaigns related to the fashion industry, particularly for the Fox Shoe Company. He also illustrated popular Magazine Fashion and Entertainment books from around and Women's Home Companion during the late 1930s and early 1940s. Mr. Shedden maintained an illustrious studio in Connecticut in New York City and another studio in Springfield, Massachusetts. He worked over of thirty three Kilmer's most famous models. Author Tony-Clay (Shedden) had began writing a book illustrating Shedden's life and career for the New York Times from three decades before his untimely death. Can be contacted about historic Photos and other requested illustrations items also. Available for reproduction requested by Charles G. Martignette for future publications.

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## NORMAN P. ROCKWELL (1894-1978)

AMERICA'S MOST POPULAR ARTIST & ILLUSTRATOR  
PORTRAITS OF 20TH CENTURY AMERICAN PEOPLE

"THE AMERICAN CONTRACTOR"—1951



THE AMERICAN CONTRACTOR

Oil on canvas, 14 x 10, signed lower left, 1951

**ACQUIRED:** As a full page magazine advertisement illustration, American purchased by SELMAN A. BRIDGES (Superior of Boston, Mass.) for the Magazine Company magazine advertisement which depicts an

**AS OBTAINED:** "Yes, at Bridging/Thomas"

**ACQUIRED:** To create a scene who he has to be shown—no's right in your corner. Art goes Rockwell's. How better? That's what he was to—what he passed from. Income from magazine ads. But not the job. Not out of the scene near years in the of both-quarter Bridging top."

**ACQUIRED:** Full-page ad. Fortune 1952 full-page ad. Of & the Journal, 1951 full-page ad. "New of Magazine, 1951. Magazine ad. Bridging contract.

**ACQUIRED:** Acquired as a full-page illustration in the format used by O. Brown. Only worked the Advertising World of American Rockwell, published by Random House Press, New York, 1952

"BABY"—THE AMERICAN BOY—1963



BABY—THE AMERICAN BOY

Oil on canvas, 9 1/2 x 8 1/2, signed lower right, 1963

**ACQUIRED:** Norman & Helen Rockwell had conceived and to one day young named "Baby" (available). For the former years (after traveling) also. Dredd's month worked by Rockwell's family at their house in Rockwell's the Federal Reserve Bank. It enjoyed painting, and the family in Rockwell's and while for the preparation of art scenes for the family, the Rockwell's had a general conversation who often was organized from in the Rockwell's home. (The Rockwell's playing every day with by Rockwell's question, family who also frequently used the Rockwell home. In August of 1963, the Rockwell's decided to photograph (Baby) in the Rockwell's studio. (The Rockwell's grandmother that he needed one day before to be taken. It that time, many one ready there and a full month with. (The family in Rockwell's when to have passed drawing of (Baby) one ready gift to the Rockwell's family. Although any under in image used in the (Baby) card of magazine, the portrait of Baby one ready used in (the Rockwell's reproduction and a published for the Rockwell's home.

**ACQUIRED:** Private Collection, the (The Rockwell's Family, Private Collection, Los Angeles, California (The Art Collection of American Art, Los Angeles Art Museum)

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## ROBERT G. HARRIS (b. 1911)

ONE OF AMERICA'S GREAT ILLUSTRATORS & ARTIST EXTRAORDINAIRE  
A MAGNIFICENT PHOTOREALIST PAINTER OF THE 30s, 40s, AND 50s

### "ECSTASY"—1950



Oliver Green, 34 x 35, Signed Upper Right

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# HADDON H. SUNDBLOM (1899–1976)

IMMORTALIZER OF THE COCA-COLA COMPANY'S BRANDED ADS FOR 50 YEARS  
CREATOR OF THE COCA-COLA COMPANY'S LEGENDARY SANTA CLAUS MASCOT  
TEACHER & MENTOR TO GI. EILVREIN & "THE SUNDBLOM CIRCLE" CHICAGO SCHOOL  
**"THE SIGN OF GOOD TASTE"—1958**



FIGURE 1-513 Coca-Cola calendar



FIGURE 1-514 COCA-COLA BOTTLES  
50 in. Bottleboard, 30 x 20, Superflap Ink, Color 1958

**NOTE:** This is a reproduction of a painting by Haddon H. Sundblom, who was the most famous American commercial artist of his time. It is a reproduction of a painting that was originally created by Haddon H. Sundblom, who was the most famous American commercial artist of his time. It is a reproduction of a painting that was originally created by Haddon H. Sundblom, who was the most famous American commercial artist of his time. It is a reproduction of a painting that was originally created by Haddon H. Sundblom, who was the most famous American commercial artist of his time.

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## GEORGE B. PETTY | 1894-1973

CREATOR OF THE WORLD FAMOUS "PETTY GIRLS"  
AN INTERNATIONAL LEGEND IN HIS OWN LIFETIME  
"THE GOLD-DIGGER"—1936



"Now I'll, Darling—Worth Meets Nothing in His  
Day" See [Image](#) gone baroque, here just!

#### THE GOLD-DIGGER

Illustrator & Artist as Illustration  
Book, 18 7/8 x 11, Signed Paper 26,  
1936

**AWARDS:** *Life Magazine* Illustration  
August 1936, 1936, *Life* August  
Magazine, 1936, *The New York  
Public Library* New York Public Library  
1936, 1936, *The New York  
Public Library* Signed Book edition, full  
page illustration published by *Life*  
Magazine, 1936, 1936, 1936

**AWARDS:** *Life Magazine* American  
Illustrator from the Collection of  
Charles Martignette, The Jelle Olfen  
Bequest School of Art & Design,  
Tampa, Florida, March 4, 2004 -  
April, 2005

**AWARDS:** *Life Magazine* signed  
1936 (2) American Illustration from the  
Collection of Charles Martignette, The  
Jelle Olfen Bequest School of Art &  
Design, Tampa, Florida, March 4,  
2004 - April, 2005

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## ALBERTO VARGAS (1896–1983)

THE WORLD'S MOST FAMOUS PIN-UP & GLAMOUR ARTIST  
HIS PAINTINGS PERSONIFIED THE BEAUTY OF THE AMERICAN GIRL  
"THE LEGACY NUDE"—1940-1950



NUDE ON BOAT

1945

1/2

**REMARKS:** Had to illustrate the last of Vargas' pin-up art, published about Mr. Vargas in *Playboy* magazine (1957). Thousands of copies of the art, including "Legacy Nude" series, which highlighted his signature painting.

**PROVENANCE:** Private collection, Miami and from Mrs. Vargas, Hollywood, California.

**SIGNIFICANCE AND THE HISTORY & IMPORTANCE OF THIS MASTERWORK:**

In 1945, Mr. Vargas began working on a series of masterpieces for his most important period of his life. He had decided he would create a group of pin-up girls for the "Legacy Nude" series. These images and drawings were taken to the top art studios of his career. The pin-ups were shown to his wife, Mrs. Vargas, to be featured in a book for his art. Between 1940 and 1950, it was the only pin-up art seen with a woman's body. Vargas's work of his best masterpieces and his collection of his world's most famous drawings, "Legacy Nude" paintings (1945 to 1946), in the High Art gallery. There is a young pin-up artist in a new generation magazine called *Playboy*. His pin-ups were presented to his wife, Mrs. Vargas, as a gift for his collection. Vargas's pin-up art in *Playboy* in 1947. This was a very successful and profitable career in the pin-up art business. Vargas's pin-up art was the first to be published in a magazine in 1947. The magazine's pin-up art was the first to be published in a magazine in 1947. Vargas's pin-up art was the first to be published in a magazine in 1947. Vargas's pin-up art was the first to be published in a magazine in 1947.

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**BETTY LINDBERG**  
Gouache on board, 22 x 18,  
Done 1941

**"THE BIRD IN THE WOODS"**  
PAPERBACK COVER ART  
\$607.1461

**UNUSUAL**  
Gouache on board, 10 1/2 x 15, signed over top

**"LADY & TWO BEES"**  
PAPERBACK COVER ART  
\$552.6157

The painting was published first in Feb. in 1942 as a single cover and then in 1952 in a 4-page spread over 2 pages. Each year covered different the real subject. The single edition was a "signature" change with the usage rewording of the original with some published in *Harvard Quarterly Review*, #3-57. The last famous version of the painting being was re-released as a collection from paperback *BEES*. The last version was titled *John & Sue Ann*. I believe it may "be" the end of the world's history of the same. Although the author was listed in the cover as "Anonymous" the original work was done by the artist in the 1940s.



**BOBBY GRAY**  
Gouache on board, 17 x 12 1/2, 1939

**"YOU ASSURED"**  
PAPERBACK COVER ART  
\$1024.1927

The painting was used twice for publication. First as a digest-size and later for the paperback version. The digest was owned by the artist's friend and published with the artist's permission in 1942 in the *Harvard Quarterly Review*. The artist was listed as "Anonymous" in the *Harvard Quarterly Review*. The artist was listed as "Anonymous" in the *Harvard Quarterly Review*. The artist was listed as "Anonymous" in the *Harvard Quarterly Review*. The artist was listed as "Anonymous" in the *Harvard Quarterly Review*.

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Author of *50 Years*. All 50 illustrations featured in the publication by Beardsley Books, Inc., Bedford, Virginia. Number 1995 ISBN 1-57082-601-2

Author of *The Great American Digest* published worldwide by Beardsley Books, Inc., Bedford, Virginia. Number 1997 ISBN 1-57082-601-2

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EMERSON (1904-1910)



Oil on Board, 14 1/2 x 11, Circa 1910

AND MEET



Oil on Canvas, 20 1/2, Signed with light, Circa 1900

DAVE DAVIS



Oil on Board, 24 x 16, Signed Lower Left, Circa 1930

LYNNAL (1906-1910)



Oil on Board, 18 1/2, Signed, Circa 1930

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Author of *50 Years: All the Illustrations Associated with the publication Rowell Books, North Spring, Boulder, CO. ISBN 1-5770-6871-4*

Author of *100 Years: All the Illustrations Associated with the publication Rowell Books, North Spring, Boulder, CO. ISBN 1-5770-6871-4*

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GLORIFYING THE REAL WOMEN OF THE AMERICAN WEST  
AMERICAN COWGIRLS PAINTED BY GREAT AMERICAN ILLUSTRATORS

MIZEN | 1909 | 1940-1942



Oil on Canvas, 22 1/2" H x 28 1/2" W, Signed and Dated, 1940

**AVAILABLE** but this country, representing full page magazine advertisement for the West by the Ladies of the West, 1940-1942.

MIZEN | 1909 | 1940-1942



Oil on Canvas, 20" H x 24" W, Signed and Dated, 1940

MIZEN | 1909 | 1940-1942



Oil on Canvas, 28 1/2" H x 24" W, 1940

**AVAILABLE** from the U.S. Dept. of the Interior, New York, 1940-1942.

MIZEN | 1909 | 1940-1942



Oil on Canvas, 20 1/2" H x 24" W, 1940

**AVAILABLE** from the U.S. Dept. of the Interior, New York, 1940-1942.

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Author of The Great American Party published worldwide by Bantam Books, New York. Reader: 1984, 1985, 1986, 1987, 1988, 1989

Author of 100 Paintings of the American West published by Bantam Books, New York. Reader: 1984, 1985, 1986, 1987, 1988, 1989

Many writings for selected newspapers and magazines for 1940-1942, 1940-1942, 1940-1942, 1940-1942, 1940-1942, 1940-1942

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## GILLETTE ELVGREN (1914-1980)

### "BARE ESSENTIALS"—1957



**ARTWORK:**  
Oil on Canvas, 30 x 24  
Signed lower right

**PROVENANCE:** Given  
to Republic of Colorado  
Company by Paul  
Hawkins, an associate  
of Eric Foner (not  
listed in the book).  
Book cover and other  
material specially  
produced, circa 1987

**REPRODUCED BY:**  
Charles G. Martignette  
American Fine Art  
Illustration Association  
Inc., K. Martignette  
Houston, Texas, January  
1994, signed & dated,  
page 105

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

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Author of *50 Women* - all the American Beauties for the publisher by Bantam Books Inc. Number 1975 ISBN 0-349-04811-4

Author writings for selected American celebrities published worldwide by Bantam Books, New York, Oregon, January 1997 ISBN 0-349-04811-4

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## TIM HILDEBRANDT (1939–2006)

THE MOST UNIQUE CONCEPTUAL PAINTINGS THE ARTIST EVER CREATED  
A SPECIAL COMMISSION FOR A PROPOSED DESTINATION OF MAKE BELIEVE  
THE WONDERFUL WORLD OF OZ FAMILY RESORT & THEME PARK—KANSAS  
BASED ON THE LEGENDARY WIZARD OF OZ MOTION PICTURE, 1992



ARTIST: TIM HILDEBRANDT

2011 E 26.10.11

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**NOTE:** Tim Hildebrandt was the preeminent commercial studio concept artist in the United States/Canada Group. His great variety of work began with the creation of "Eyes, Ears & Camera" (1966) for General Foods/Hildebrandt and Newman, Roseman, Paul-Allen, Inc. ("Eyes, Ears & Camera" was later used for "I've Got a Feeling" for the Mike PFSM, (c) 1969-1971) "Spectacular" for World of Tomorrow, Orlando. Hildebrandt's experience in commercial entertainment concepts include theme parks, attractions, casinos, hotels, resorts, themed events, events/celebrations, multi-media events, entertainment, TV news, internet, live entertainment (including Broadway Shows) City News (TV), animation and electronic video. "The Wizard of Oz" was a proposed family-theme park/retreat near complete. It was a construction of an old theme park, now closed. It was realized because the city was willing to expand the highway and not require for an increase in property for the golden week for both the park and entertainment facility.

TIM HILDEBRANDT'S TWO CONCEPTUAL PAINTINGS FOR THE WIZARD OF OZ THEME PARK ARE THE MOST IMPORTANT PIECES OF ARTWORK THAT EXISTED IN THE FORMER LANDMARK ENTERTAINMENT ARCHIVES COLLECTION. I AM PLEASED TO OFFER FOR SALE THESE "UNUSUAL" WORKS OF THE ARTIST'S "AN UNUSUAL" CREATIVITY AS EXAMPLES OF THE RARELY KNOWN COMMERCIAL ARTWORK DESIGNED BY MR. HILDEBRANDT.

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THE WONDERFUL WORLD OF OZ FAMILY RESORT & THEME PARK—KANSAAS  
BASED ON THE LEGENDARY WIZARD OF OZ MOTION PICTURE, 1992



ARTIST: TIM HILDEBRANDT

1992, 24" x 36"

EMERALD CITY, KANSAS

**NOTE:** The illustration was the centerpiece of a conceptual masterwork commission for the proposed Emerald City, the signature artwork for a proposed Emerald City Family Resort & Theme Park in Kansas. The commission was created by the artist for the proposed Emerald City Family Resort & Theme Park in Kansas. The illustration was the centerpiece of a conceptual masterwork commission for the proposed Emerald City, the signature artwork for a proposed Emerald City Family Resort & Theme Park in Kansas. The commission was created by the artist for the proposed Emerald City Family Resort & Theme Park in Kansas.

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CREATIVITY AS EXAMPLES OF THE GREATEST KNOWN COMMERCIAL ARTWORK EVER EXECUTED BY MR. HILDEBRANDT.

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OR OR CANVA

26x 36

50x60 UPPER EIGHT

ORCA 1965

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## New and Notable:

### EPHEMERAL BEAUTY: AL PARKER AND THE AMERICAN WOMEN'S MAGAZINE

EDITED BY DEBORAH A. SPOFFORD  
96 PAGES, FULL COLOR  
\$24.95 HARDCOVER  
SCENARIOS/ROCKWELL, WASHINGTON, 2007



This new, fully illustrated in press was in July 2007 copy set) has been produced in conjunction with the exhibition *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960* now in the Norman Rockwell Museum in Stockbridge, Massachusetts, and now on display at the MIT and Lane Center for the Arts on the campus of Washington University in St. Louis from November 16, 2007 to January 20, 2008. *Ephemeral Beauty* was organized by Stephanie Harkness, curator at the Norman Rockwell Museum at Stockbridge, MA, with D. B. Dowd, professor of visual communications at the San Jose State School of Design & Visual Arts at Washington University. Parker, a St. Louis native and graduate of the St. Louis School of Fine Arts at Washington University, is best known for creating illustrations for women's magazines at the publisher's. His beautifully designed books display the work of his accomplished illustrators and glass line in contrast with a number of his contemporaries, all of whom contributed to the American aesthetic of the mid-twentieth century. Featuring stunning reproductions that already draw from the original paintings, the catalog is a valuable overview of Parker's career, and documents some of the remarkable changes taking place in American illustration during this period.



### LENNY NEIMAN'S FERNIE

BY LARRY NEIMAN  
126 PAGES  
\$29.95 HARDCOVER  
IN PRESS, 2007

When Lenny Neiman and Hugh Hefner met in the early 1950s, while Neiman was doing women's high fashion drawings and Hefner was a copywriter at a Chicago department store, neither could have predicted that a number of his women called Fernie was waiting in the wings. But Fernie is mind-blowing. She's quirky. And she knows how to settle with the man in her life. Fifty years later, *Fernie* is still going strong and every Neiman fan dreams for the every man of *Harley* for the last half century, showing her at play, at sport, and at her wit. Drawing her trademark hair, stockings and gloves—and not much else—*Fernie* has become a beloved icon of *Harley*, and a celebrity in her own right. This new book presents 10 years of Lenny Neiman's *Fernie* drawings, some of which have never before been seen in print. With text and images by Neiman, and an afterword by *Harley* founder and publisher Hugh Hefner, the *Fernie* is shown in all her fascinating historical light. As she says, "It's about time I get my own book!"



### THE ORIGINAL ART OF BASIL WOLVERTON

BY BILLY WOOD & MICHAEL WOOD  
100 PAGES  
\$29.95 HARDCOVER  
JUST FINE & GOOD, DEPT. 1980, 2007

The *Harley* signature and trademark style cartoon art of Basil Wolverton has been a huge influence on an entire genre such as *Elvira*, *Comix*, *El "Big Daddy" Book*, *Elvira Williams*, *Donna Dancovich*, and others. This is the first time that the work of one of our nation's major illustrators has been presented in a book format. It is published with Great Central Press on the occasion of a major retrospective of Wolverton art held at the Grand Central Art Center at California State University, Fullerton. The volume draws from the primary personal art collection of Glenn Fries and features essays by Miami Wolverton and Doug Harlan.

Born in Chicago in 1909, Wolverton gained his first comic strip in a syndicate at the age of 15, but it wasn't until 11 years later that he would sell his first comic feature to the new publisher of comic books "Book-Eyes the Detective" and "Spacebook" was published in 1929 as *Comic Comics*. In 1940 "Spacebook" is altered and improved feature made its debut in *Elvira Comics*. The writer ran for 50 episodes (262 pages), until 1942. "Newswatch Dippin'" Wolverton's most successful feature comic book feature was published in *Elvira*, *Elvira* and *Elvira* comic books from 1947 through 1953. Wolverton penned many other features, producing a total of over 1,000 comic book pages. At the peak of his style in the early 1950s, he produced what many regard as his best work, 17 episodes of comic book feature and several features. During the '50s his work was progressively featured several times in the early *MAF* magazines, as well as *Life* and *Picture*.

In his last years Wolverton produced a story of the Old Testament, which included every third Old Testament, and created a series of apocalyptic drawings based on the New Testament's "Book of Revelation." During his time he created his entire newspaper columns for *Elvira* and *Elvira* as *Big Book* and for *Topps Comics*. Wolverton died in 1976.



### PULP FICTION ART: CHEAP THRILLS & MUTED NIGHTMARES DVD

BY JOHN WOODWARD  
27 DVD'S, DVD, 100 PAGES  
\$49.95 DVD  
JUST FINE, 2007

Film critic James McManis compiled extensive footage of Al, Steve, Vagabond, Jerry's Expanded *Harley* and other pulp icons, and reads with pulp features and legendary collector Richard Linnell, author of the acclaimed *Pulp Art Book: Women of the "Hot Dimension"* (read at the 2006 *Diogenes* Con and the International Haven) and *60-70-80s* (read).



### SPECTRUM PRESENTS: THE COMIC ART OF FRANK FRAZZETTA

BY ANNE BOCCIA-FRANCO  
228 PAGES  
\$24.95 (HARDCOVER)  
\$12.95 (PAPER)

Frank Frazetta's creative abilities have blossomed in dozens of volumes of published work—but more volumes mean more of his masterful drawings and preliminary illustrations available. This latest release isn't only your favorite pulp & post-Frazetta's amazing work, but a glimpse into his remarkable creative process. Including the early full-length comic Frazetta ever illustrated, all of his romance stories, and one of his "lucky animal" series for children—among many other rare works—this collection reveals and celebrates Frazetta's tremendous talent, but in a surprising way.



### KINDRED CRAFT: DRAWINGS & PRINTINGS

BY MARGARET  
ON BROWN, JULY 2008  
128 PAGES (HARDCOVER)  
\$24.95 (PAPER)

In one of the most widely recognized and well-loved fantasy artists in the world today, Elizabeth F. Craft invites herself into and becomes a storyteller. She brings a strong narrative sensibility to her illustrations, allowing the images to tell the stories of the characters behind the words. Craft has the best love of fantasy and a deep knowledge of art theory. Her artistic work has gained the interest of many well-known fantasy authors, game players, fans, and readers, and national magazines. This new book collects for the first time an extraordinary selection from the artist's thirty-year career in the fantasy genre, from her art and theories, daily processes, famous figures, gods and goddesses and evocative landscapes.



### SCREENPLAY A-Z

BY MICHAEL  
AND JENNIFER  
\$24.95 (HARDCOVER)  
\$12.95 (PAPER)

Yvesse Dreyer, executive designer, Erik Miller has been producing a series of beautiful and inspiring collections of his children's drawings, and *Screenplay A-Z* is his most recent example. Filled with having such hundreds of beautiful drawings, dithered drawings that his incredible artistic imagination, the series of books is guaranteed to inspire anyone looking for ideas in various character design (I picked up a pencil and started drawing myself after looking at the collection). The authors also found book perfect for using our Fall features. 180 pages and over 200 great drawings of everything from A-Z. Each of Erik's drawings was created in 5-15 minutes time to a 100% quick-draw style that has become Miller's trademark, and every drawing has an alternate scene. I don't know how he does it, but Erik makes it all look easy. 🍎



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# EXHIBITIONS & EVENTS

## **Ephemeral Beauty: Al Parker and the American Woman's Magazine, 1940-1988**

November 18, 2007 through January 28, 2008  
Museum of Modern Art, Museum, Washington University, MO

Illustrator Al Parker's stylish compositions were reflected by photography, text, and modern painting. The magazine, *American Woman*, he created for women and post-World War II magazines and their vibrant femininity reflected the values and aspirations of American women and their families during the post-war era. The 1940s issues feature original work created by Lillian Albee, Jewel, Gene Woodruffing, McCaffrey, and Contemporary by Parker and his contemporaries.

For more information, visit [www.moma.org](http://www.moma.org)

## **Flight Into Fantasy: The Keeslin and Alan Daniel Collection of Children's Illustration**

September 8 through November 26, 2007  
Greenlee Museum of Art, NC

Drawings and paintings by some of the most famous illustrators of the 19th and 20th centuries, such as Arthur Rackham, Edmund Dulac, Eric Walker, Jane Miller, Joseph W. Doolittle, Louis Wroth, Ludwig Brundage, Dorothy Lambart, and E. Paul Smith, are among the nearly 180 superb works selected from the remarkable collection of Keeslin and Alan Daniel for this solo exhibit featuring (later in children's literature).

For more information, visit [www.greenleemuseum.org](http://www.greenleemuseum.org)

## **18th Annual Children's Illustration Exhibit**

November 7 through January 31, 2008

& Michigan Children's, Northampton, MA

The following artists will be present at the opening reception, November 7th, 6:00 to 8:00 PM: Tony Little, Bill, Mary, Allison, Scott, Vachas, E.R. Lewis, Michaelson, Jane Dyer, Barry, Money, Florence Dyer, Paul Wildman, Anthony Gault, John, Paul, Kathryn Brown. For info, visit [www.michson.com](http://www.michson.com), or call 413-585-3304

## **The Original Art: Celebrating The Fine Art of Children's Book Illustration**

October 17 through November 21, 2007

The Society of Illustrators, NY

This exhibition celebrates the fine art of children's book illustration. This juried show is a celebration and will present the exciting modern art children's literature. Over 100 original works selected from the books illustrations will be on display. This is the only retrospective of the original art for this field. Gold and silver awards will also be featured along with the founder's award and

the Lifetime Achievement Award.

For more information, please visit [www.societyofillustrators.org](http://www.societyofillustrators.org)

## **Lithographic: The World of the Graphic Novel**

November 10, 2007 through May 26, 2008

The Norman Rockwell Museum, Stockbridge, MA

This exhibition explores the history of the graphic novel, featuring personal commentary and artwork by celebrated artists and contemporary practitioners. Original book pages and studies, sketches, and comic strip interviews provide insight into the making and making art form. Artists include Jessica Abel, Sue Coe, R. Crumb, Howard Chaykin, Steve Ditko, Neil Gaiman, Brian K. Van Der Brink, Will Eisner, Marc Hempel, Nina Silberstein, Mark Schultz, Peter Squire, Warren Pincus, Mary Mahon, Frank Marshall, Frank Miller, Jerry Moore, Stuart Ait, Stephen, Lloyd Frank, Lucien Vignone, Mark Wobeser, Justin Sevier, and others will be on view. For more information, visit [www.nrm.org](http://www.nrm.org)

## **National Geographic: The Art of Exploration**

January 27, 2008 through May 26, 2008

Museum of Science, Atlanta, GA

For more than a century, the National Geographic Society's illustrators have taken readers to places beyond the reach of a camera's lens as witnesses of the exploration of distant lands that can be seen only through the artist's eye. Vivid and compelling, these images have allowed us to witness the birth of our planet and look forward to the unknown lands of space — helping us to understand our history and the structure of the natural world. Artists and authors V.C. Smith, Andrew Young, Charles Knight, Jean-Louis Harou, Tom Lovell, Robert McCull, Peter Mann, Giovanni Dall'Aglio, James Gurney, and many others are represented in this exciting exhibition, which has more than one hundred years of National Geographic art. 

## **In the Next Issue...**



ILLUSTRATION BY: [Name]



ILLUSTRATION BY: [Name]



ILLUSTRATION BY: [Name]

The Pop Art of Frederick Schickler to Coast Sculptors

The Art of Walter Nelson to New York's Party Illustration

The World's Greatest Illustrators by Jerry Neustadt

Illustrations and Books, Book Reviews, and more!