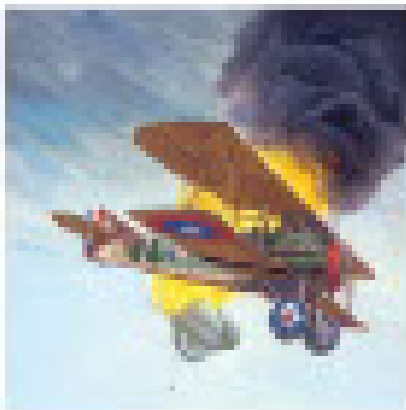
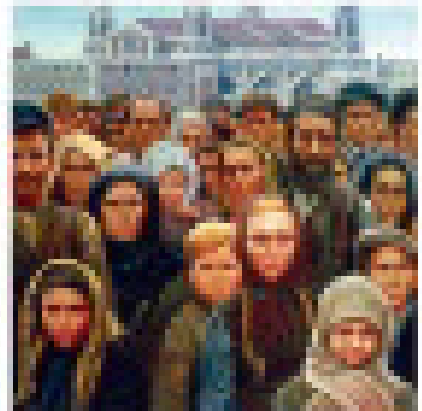
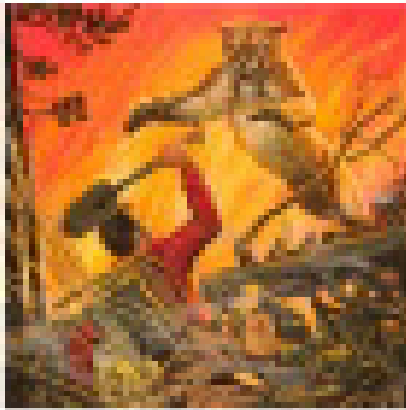


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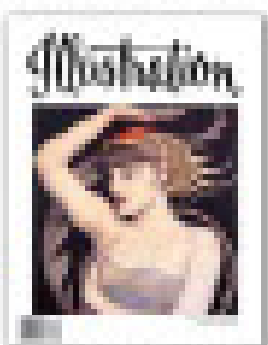
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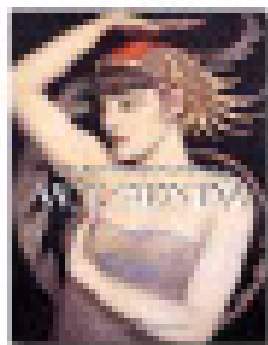
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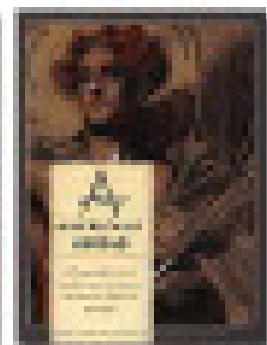
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# Illustration

VOLUME SIX, ISSUE NUMBER TWENTY-FOUR — APRIL 2008

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by M. Stephen Deberty
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## From the Editor...

While he is known more today for his taciturn, collectible prints, and meticulously researched historical paintings, Mort Künstler is also one of our finest commercial illustrators. He has worked on all manner of assignments for over 50 years now, and his commissions have ranged from paperback, movie posters, and model kit boxes, to every major adventure magazine, and the covers of some of our most prestigious comic weeklies. He has painted the portraits of presidents and generals, mercenaries and kings, pirates and patrol men. Through it all he has maintained the highest standards of quality and craftsmanship, and has produced thousands of pictures in every conceivable genre.

This Special Issue of Illustration is a celebration of Mort's life and art, and in these pages we hope to provide a small overview of some highlights from his long and illustrious career. Drawing from a vast body of work (well over 6000 paintings) we can only hope to scratch the surface here, but I trust that this issue will encourage you to learn more by visiting his website at [www.MortKuester.com](http://www.MortKuester.com). Mort has been the subject of more than 10 books, and at least two documentary films. His fine art paintings today sell in the six figures. It may be a cliché to say this, but Mort is truly a "living legend," and it would be a shame to work with him on the development of this issue. We hope that you will enjoy this as much as we did making it.

In other news, the Norman Saunders book is printing in China as I write this, and will be available soon. Previews of the pages of the book may be seen on my website here. As a special promotional item, we have created a trading card set to accompany the book release. The trading cards are available right now and may be ordered from my website at [www.IllustrationPress.com](http://www.IllustrationPress.com) for only \$9.95 for 54 cards. We have only produced 1000 copies of these card sets, and a very limited number of "a-merit sheets" as well, so order today to avoid missing out on this very special, collectible!

In mentioned before, the Reynold Brown book by David J. Harvath, and the book *Methods of the Masters—11 Illustrators and How They Work* by Frederic B. Daniels are also in production, and I hope to be able to have previews of these available very soon. They stand at the website for more information as these projects develop.

Thanks again for your enthusiastic support!

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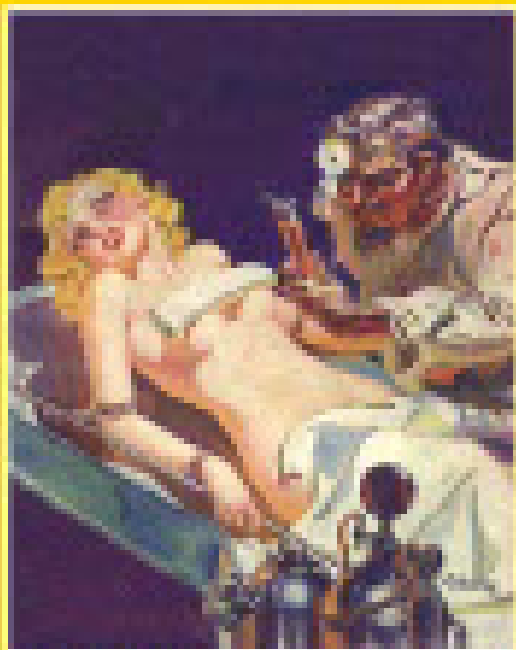
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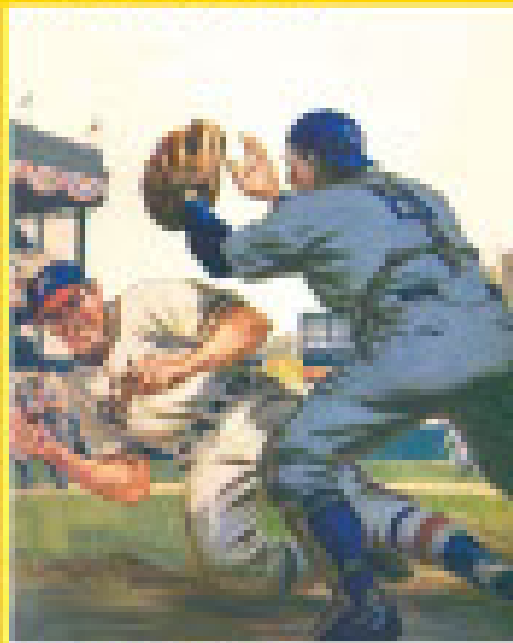
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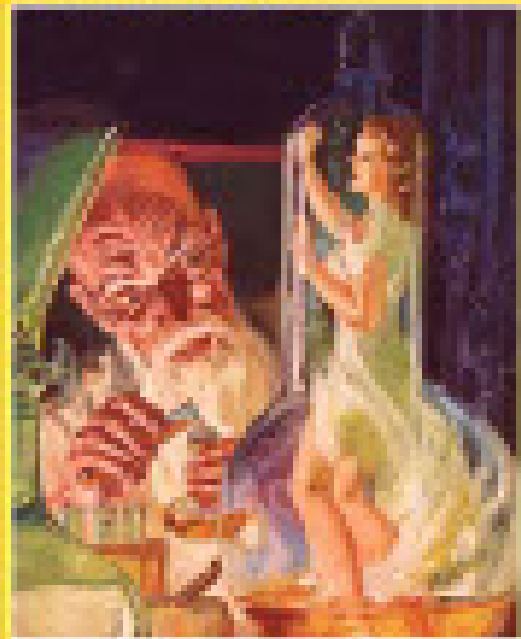
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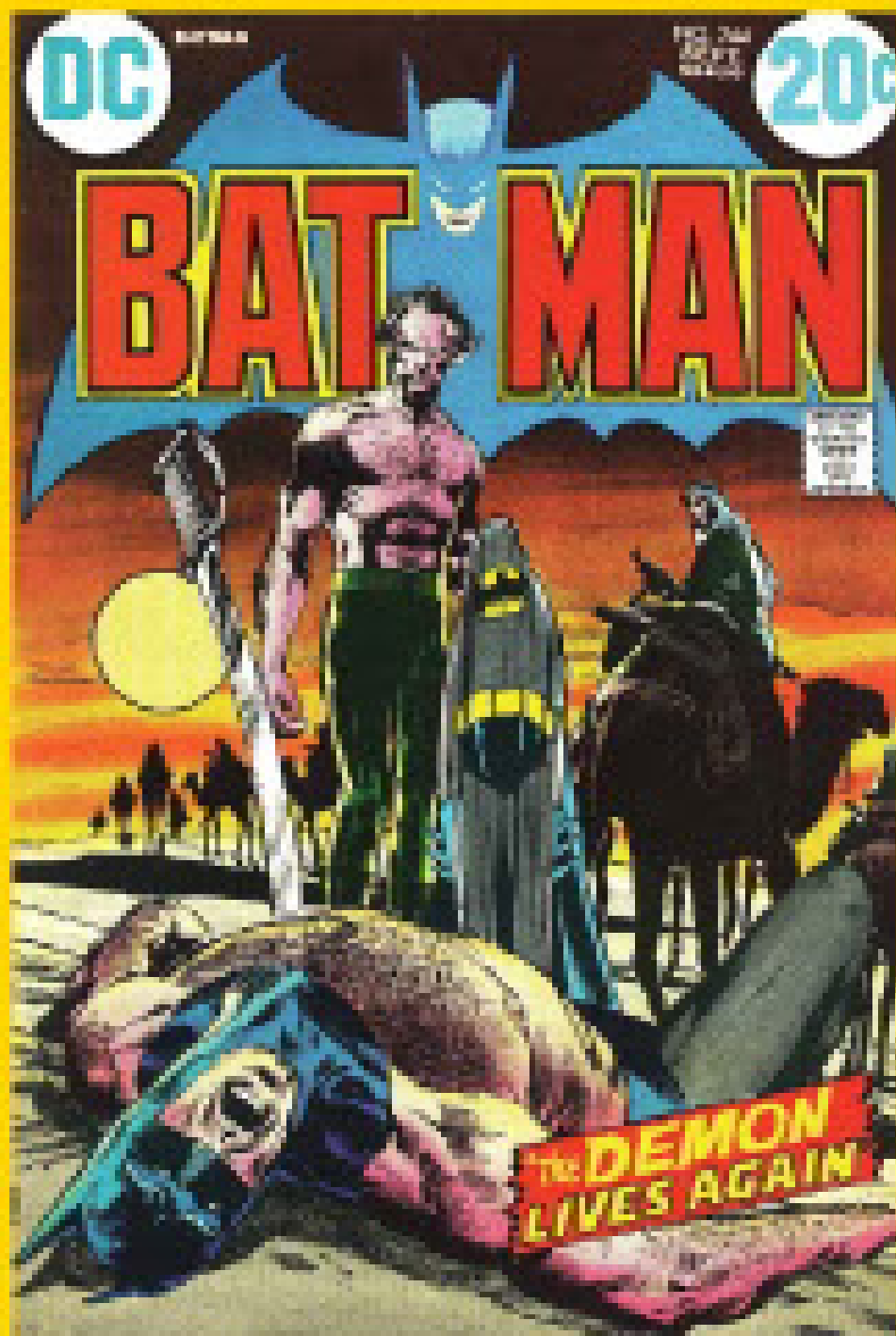
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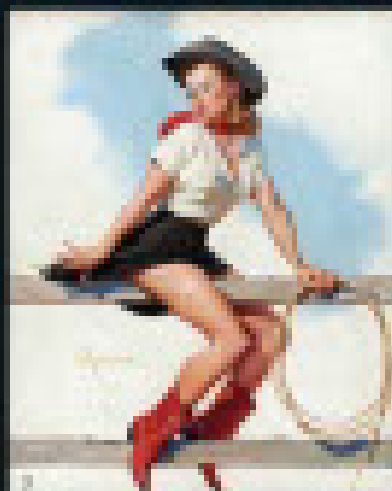
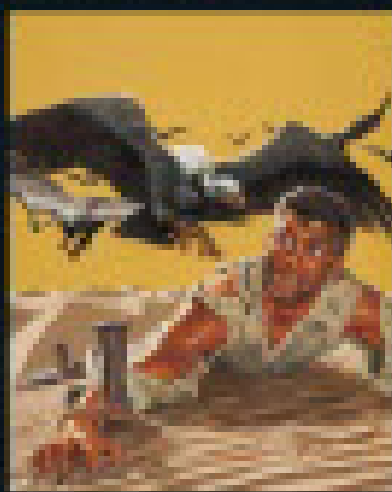
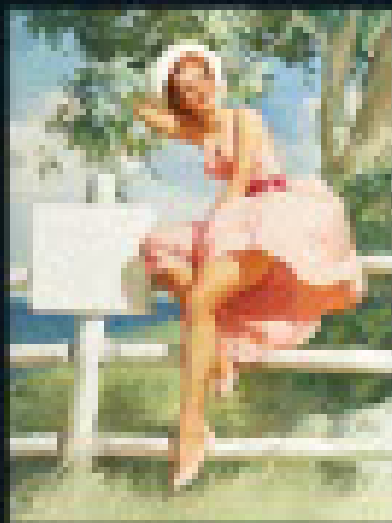
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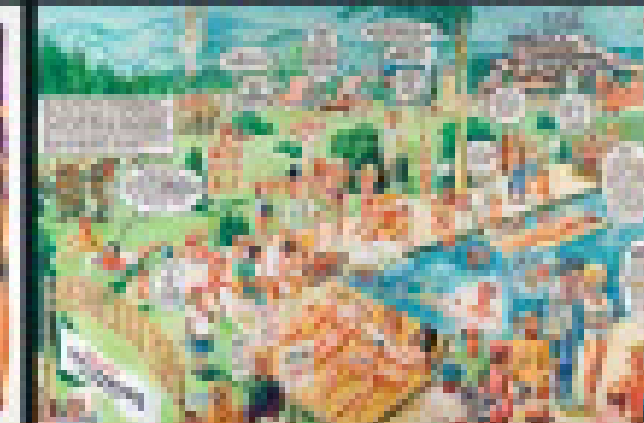
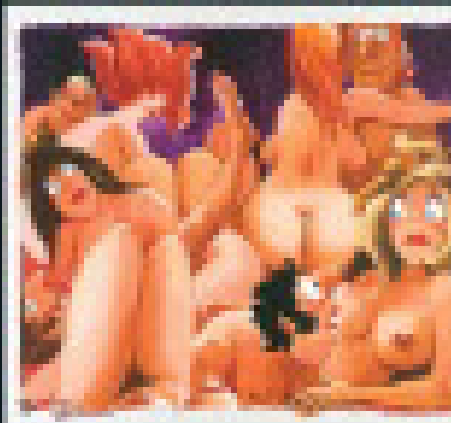
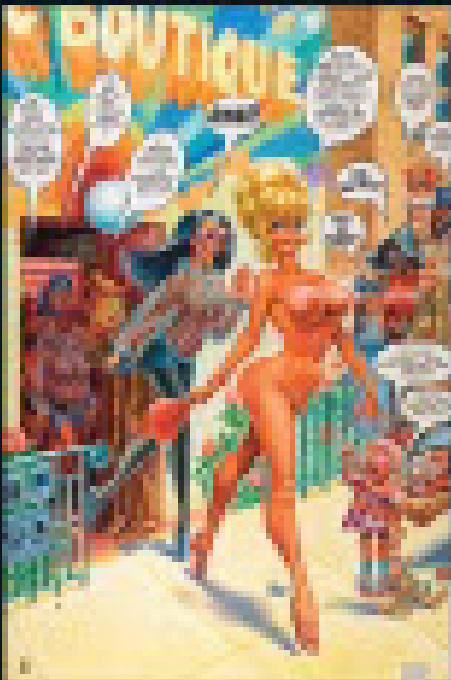


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Artists at Canyon Valley, 1953. Oil on canvas, 24" x 34"

1: Illustration



# MORT KÜNSTLER

by M. Stephen Deberty

Mort Künstler is crushed in the middle of the floor of his spacious library with his knees bent, both arms outstretched as if clutching a pair of reins. His back is perfectly straight as he jukes those imaginary leather straps. "So soon as I felt the horse slipping off the trail into the deep snow, I got ready to jump off in case she should fall on me. Sure enough," Künstler continues, as he rises from his crumpled stance, "the horse fell, but fought her way back onto her feet and pulled herself back onto the trail. I stayed with her all the way and didn't bail out." The person listening to this animated description is not quite sure how it answers his question about the artist's working procedures but, at this point, the question no longer seems important.

"I figured, with all the deep snow along the trail there won't much chance of her crushing me anyway." Künstler goes on to say "We continued up the mountain until we reached a flat spot. The guide jumped off his horse and ran over to ask me if I was okay. He said he was afraid that I was able to stay with the horse and didn't panic. That evening, around the campfire, he kept repeating how he couldn't believe that an artist from New York could handle himself as well as a horse. I told him that if he knew how thoroughly I researched the subject matter for my paintings he would understand how I had come to know so much about horses."

The story of Künstler's trip over the Big Horn mountains demonstrates just how far he will go to gather accurate information for his paintings. It also shows the kind of enthusiasm he has for his work. That penchant for accuracy is one of the qualities that has attracted museums, corporations, and art collectors to his paintings.

Since 1873, when his paintings were first shown in major gallery and museum exhibitions, Künstler has been recognized as a distinguished fine artist. His paintings have been exhibited in Spain with those at the prestigious Hispanic Collection on Fifth Avenue Street in New York City and numerous one-man exhibitions in museums and galleries around the country. Many of those recent exhibitions included oil paintings, watercolors and drawings of Civil War scenes, images that have established Künstler as one of the premier historic artists in the world. To understand how Künstler achieved this enviable status, it is helpful to trace the artist's development from his earliest experiences to his latest paintings. In so doing, one gains an even greater appreciation of Künstler's extraordinary talent.



Early childhood drawing, circa 1928

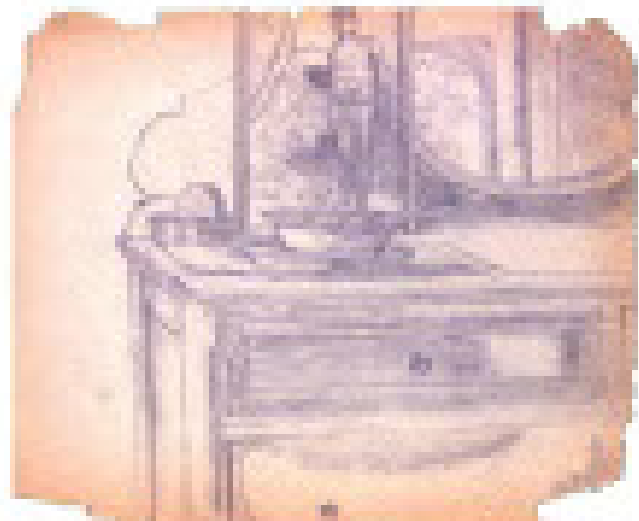
Moet's father, Tom, a man with strong interests in sports, politics, and art, had ideas about his son's future even before Moet was born. He referred to his future offspring as an "experiment" and speculated that he could "create" a certain type of personality by molding and tailoring his child from the moment of birth. He was determined to make Moet into both artist and athlete, an unusual combination even today. Whether it was nature or nurture, Tom's dreams for his son came true.

Tom Kamaler gave his son art supplies including brushes before he even started school. "My father was an amateur artist and a very clever man," Moet recalls. "He had a beautiful way of guiding me rather than forcing me to like the things he wanted me to appreciate. He would set up still life and say to me, 'Put down what you see, and I would draw everything in front of me.'"

The earliest evidence of Kamaler's interest in art is recalled by his sister, Rhoda Gayle, who remembers her two-and-a-half-year-old brother ripping on a blackboard drawings she brought home from kindergarten. That practice continued until Moet entered PG 115 elementary school in Brooklyn.

Kamaler's teacher, Helene, who was a substitute teacher, taught him to read before he ever stepped into a classroom. By the time he entered kindergarten he was ahead of most children his age, so he was skipped into the first grade. "I became something of a troublemaker," remembers Kamaler. "I already knew what the other kids were being taught, so my mind would wander to other things. To keep me occupied, the teacher gave me some art supplies. By the time I reached second grade, I was painting pictures better than anyone in the school, including the sixth graders."

Because of his unusual abilities, an easel was set up for Kamaler to work in an empty classroom, and the other children would line up in the hall, file quietly into the room through one door, watch the



Early childhood drawing, circa 1928

youngster paint for a minute, and then exit through another. Rhoda Gayle, who also shared artistic passions, remembers being very proud of her younger brother. However, when Moet's parents found out, they objected to their son missing other classroom activities, so the special attention was discontinued.

By the time Kamaler reached the fourth grade, he had been skipped ahead of his classmates again and was placed in a group with other bright children. That group did so well academically that the entire class was skipped ahead a whole grade level. "I didn't do well in all subjects," remembers Kamaler, "but my drawing ability still helped me get out of trouble when I was mischievous. I would do a piece of art when I got into a jam and that would usually get me off the hook."

Kamaler's art education made further progress when his mother enrolled him in children's art classes conducted at the Brooklyn Museum, where he was introduced to the works of famous painters. "I have a clear memory of my mother taking me to the museum's subway every Saturday morning. I must have started at the age of five or six. I would sit in the corridors and galleries with other children, most of whom older and from the artists on display and the various details of the rooms. As

I look back, I realize the museum it must have been for my mother."

During this period in his life, Kamaler developed health problems and spent many days at home battling a variety of illnesses. He accepted his time in bed by making highly detailed pencil drawings of the objects in his room and the view out his window. Fortunately, many of these drawings are still in his possession. They demonstrate the keen powers of observation and advanced technical skills that the young artist would bring to his later paintings. The furniture, dishes his mother left on a tray at the end of the dinner are carefully and accurately



Early childhood drawing, circa 1931

emerged in these drawings, as are the architectural details of the bedroom. Interestingly, Kander was already developing an understanding of one-point perspective—a technical skill that would come in handy years later. It's easy to see why the child was referred to as a genius.

Because young Bert spent so much of his time in bed, his father insisted that the child, who was small and underdeveloped, strengthen his body by spending his good days outdoors exercising. Tom Kander could ill afford athletic equipment, but he saw to it that his son had baseballs, bats, and a softball. Since the Kanders lived in a rather poor neighborhood where all the fathers were struggling to keep food on the table, Mom became the most popular kid on the block. There was no one else with equipment like her, so all the older boys took her under their wings. The boy never had to look for his playmates.

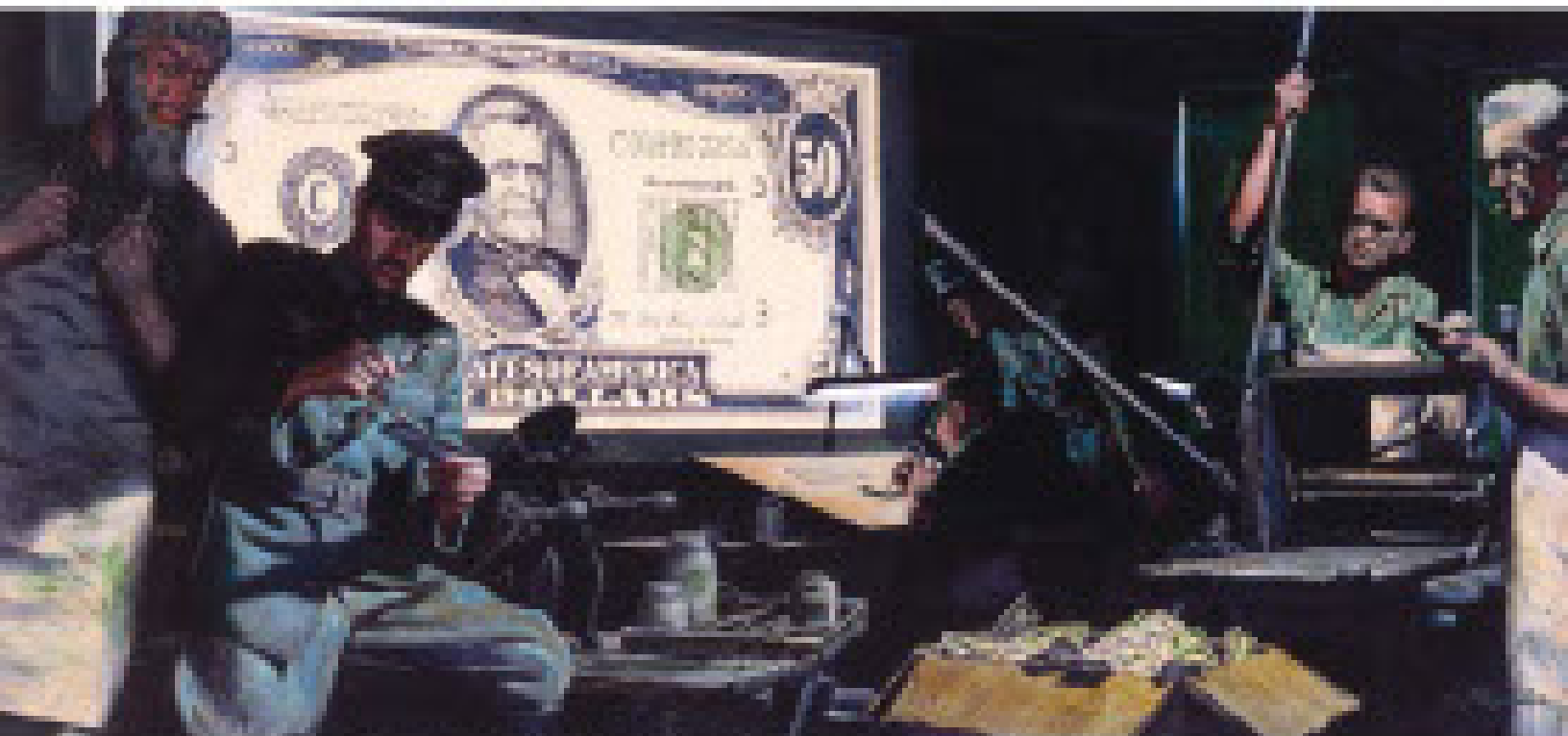
Kander found an unusual way of using his artistic talent to support his lifelong interest in baseball. He enjoys telling this story about what he jokingly refers to as his first professional job: "I was a rabid Brooklyn Dodgers fan and used to see the games for free using the East Hole Gang admission tickets given out to kids. Everyone got a card sticking him in an air or screw game during the season, with the color of the card indicating the specific set of games. My friends and I all had different colored cards, which meant that we couldn't all go to the games together. It finally occurred to me that I could paint the cards to match each other so that we not only could go to the games together, but we could get into several sets of games. So I started a little business making counterfeit East Hole Gang cards with my watercolors. As I recall, I would charge a penny or a nickel to make a card. It was quite a thriving business, although once I did get caught and was thrown out of Robert



Childhood home, 1940

Field. I kept trying to go back in by hiding my forged fishing or card, but the ticket-taker always recognized me. Finally, he gave up in disgust and let me in to see the game."

Forty years later, this story still brought tears when Kander had occasion to meet several members of the counterfeiting department of the Secret Service. The government made a point of one of his paintings depicting the Nazis counterfeiting American currency. The head of the counterfeiting division, Joseph Coppola, invited him down to Washington for a tour of their offices, and to receive an award from the Secret Service. At lunch, Kander started telling the agents the story of how he began his art career as a counterfeiter. He saw faces blanch and he used the term "East Hole Gang" and one by one, the men relaxed and started laughing at his early "career."



Digital story illustration for "The Money for the Kiddies" by Greg Aycock 2012. Source: and others/istockphoto.com, 12/1/12



Mart's biplane, 1940s



Mart goes to college and 1960s



The Brooklyn Designers, 1963 (photographed by the artist (captioned 1963))

It was during his early school years that Mart would accompany his father to Manhattan on Saturday mornings, when Sam Kaminer, a salesman for Artex, would call on his customers. Once they finished their rounds, father and son would visit Sam's friend Dave Casca, a commercial artist, who shared a studio with his sons Arthur and George, also artists. The men would sit Mart up with an apple in a corner and let him sketch while they talked. They would take time out to give Mart advice, criticism, and encouragement. "Tom, Arthur, and George became positive influences on me because they were the first people I met who were really out there working as artists, and we watched their assignments progress from week to week. I began to understand their business. I also took their criticism and advice very seriously," Mart says appreciatively.

By the time Kaminer reached junior high school, his interest in sports began to consume all of his time and energy. "I got in with a group of boys who spent all their free time playing ball, and I followed along with them. I was still recognized in school for my art abilities, but my interest was now focusing in more and more on sports."

Kaminer entered Abraham Lincoln High School in Brooklyn, where he soon caught the attention of the school's outstanding art teacher, Louis Fried. A dedicated teacher and the respected author of the classic book *Graphic Design* (McGraw-Hill, 1938), Fried nurtured the careers of many of the most successful designers, photographers, and graphic artists of that era. He certainly had a strong influence on young



Moore Emswiler. "He must be first person besides my family and the Grosses who really guided me in my art development," says Emswiler. "He taught me skills in handling materials, gave me an understanding of good design, introduced me to artists and art concepts, and inspired me to be the best I could be. For example, he introduced the Bauhaus School to me and talked about its emphasis on simplified, functional design. He talked about the elements that make an effective poster design (a lesson that helped many of his students win national poster competitions), and he tried to get me away from thinking just in terms of realistic images so that I could understand abstract principles in painting. He was really a remarkable man."

Emswiler's main sport in high school was diving, "because I was too small to be really good at anything else," he explains. "It was a natural for me because I spent my summers at Manhattan Beach, where my father gave me diving lessons. I had absolutely no fear and it never occurred to me that I might get hurt, so I learned quickly. I also got onto the Lincoln High School track team. I left Lincoln a member of that Athletic Honor Society and dreamed, like every kid from Brooklyn, that someday I would be the centerfielder for the Dodgers. Considering that I weighed about 110 pounds soaking wet, I must have had a vivid imagination."

Mr. Friend advised his talented pupil to consider art school after graduating from Lincoln High and arranged for a scholarship to one of the well-known art schools in New York. His father insisted that he go, general college education first, however.

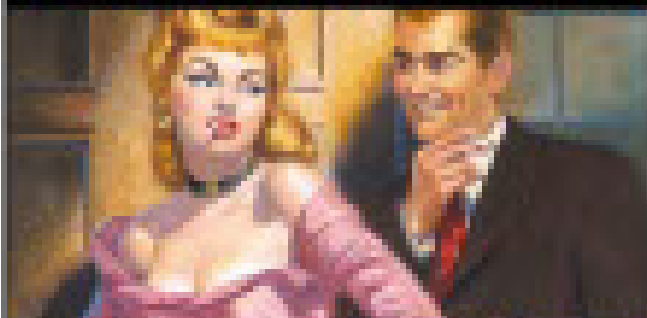
"Somewhere I was graduated from high school at fifteen, continued to grow, and found myself at Brooklyn College. The art aspect of my life took a back seat to athletics and I became the first two-sport letterman Brooklyn College had ever had, competing against kids who were much older than me. I subsequently was inducted into its Sports Hall of Fame in 1961. The only artwork I did was sports cartoons for the college newspaper.

"My major was supposed to be art, but that was a laugh—I was majoring in sports. I decided to take my talent to UCLA on a basketball scholarship, but I had to return home when my father had a heart attack." To help his father, Moore acted as his chauffeur and took him on rounds until Tom Emswiler was well enough to drive again.

"By now I was actually college age, and I decided I would like to go to Pratt," Emswiler continues. "But you had to be qualified academically, and I wasn't. I didn't even get to show them any of my artwork. I was really down, and I got to talking with my Brooklyn College basketball coach, Arnie Mancusi. He asked me what I was doing, and I told him about being turned down by Pratt. He said 'What a waste. They've got a basketball team there.' He pulled some strings, and I became the first person ever to go to Pratt because of athletic ability." Ironically, Mancusi joined Emswiler at Pratt as the basketball coach the following season. In 1948, with Mancusi coaching, Emswiler led the New York metropolitan area in scoring with a seventeen-points-per-game average, although injuries allowed him to play in only fourteen games.

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Max Kaminer with his bicycle in Mexico, 1949

During the summers in between school years, Kaminer worked as a waiter and bartender at resorts in the Catskills in upstate New York and the Poconos in Pennsylvania. He earned enough money to pay for his education the following year and had time to play lots of basketball. During one such summer he volunteered at Tamarack Lodge in the Catskills, where he was teamed up with a busboy named Bob Casey. The two young men shared a room, and they played basketball whenever they weren't working.

"It was a great way to earn money and play lots of ball," remembers Casey, who went on to become the star of the World Champions Boston Celtics. The resorts actively recruited outstanding athletes like me and Max because each hotel had a team and we would play against each other in what amounted to a summer league. This provided entertainment for the guests. We would wait on tables during the day—twenty-four to thirty people a week, three meals a day—and also play in the games, usually twice a week at night. I believe that we were expected to date with the unmarried women in the evenings. As a young kid who had seldom dated and never kissed a girl, that was the toughest part for me.

"Max and I were younger than most of the jocks who were playing basketball that summer. But both of us could handle ourselves well and we held our own against some of the outstanding players who came up from New York City."

However, for the summer of 1949, Kaminer decided to travel to Mexico with a fellow Penn student. His former football



Painting at the beach in Boca del Rio, Mexico, 1949

coach at Brooklyn College, Lou Odina, helped arrange for them to drive a car down to Mexico City, allowing them the transportation. There they spent a week collecting art supplies, and loading and outfitting their bicycles, before they headed off into the mountains to paint and draw their way through Mexico.

During their first day out, the two young men pedaled over 1,000 feet up into the mountains, through cold, driving rain. They stopped in the village of San Juan (which means "cold river" and, according to Kaminer, lived up to its name), where they looked for a place to dry off, eat, and spend the night. When a few of the villagers told them that there were no accommodations in the town for travelers, Kaminer began to wonder what he was doing in this cold, miserable place where he couldn't even speak the language. Since it was dark and the rain was still coming down, the two youths decided to wait in the local cinema and discuss their problem over a few beers. While they were sitting around, they took out their paints and did some sketches of the local men playing ruck.

"The room looked like the set of an old western movie," Kaminer remembers. "Several men were sitting under oil lamps and were playing cards while their friends looked on. I was intrigued by the face of one of the peasants standing by the cardgame, so I began to sketch his features and facial expressions. After a few minutes, people came around to watch both of us work, and they were fascinated by the drawings. The owner walked over, looked at the drawings, and said that if we did



Illustration, 1940. *Illustration on page 187 of 187*

portraits of his son, he would give us a room for the night. Well, that was a great offer as far as we were concerned. It was 15 degrees outside and rainy, and we had nowhere else to go. So, of course, we did the portraits, and I'll bet they are still hanging in that little cantina behind the bar in Rio Pico to this day. Things don't change much in these little Mexican towns!

"After we finished the drawings, Ted and I started shooting our bikes down a long corridor to our room, the nearest leading the way and a big, menacing-looking Mexican was following behind us. We finally got to a six-by-eight-foot room with nothing in it but a folding cot. That big Mexican walked in, folded up the cot, and then left. We asked the owner, 'Where are the beds?' and he replied, 'I told you I would give you a room. Who said anything about beds?' So we unrolled our sleeping bags on the cold cement floor, put on every stitch of clothing we had with us, and spent the night in the back room of a bar in Rio Pico, Mexico. After two weeks of driving, buying supplies, and hiking up into the mountains, I had to give away one of the two drawings I had drawn that period of time just to have a good place to sleep on. I couldn't help but wonder once again, what the hell I was doing there.

"My classmate and I stayed together for a little over a month, and then we finally split up. I spent the rest of the summer learning Spanish and painting at least one picture a day. It was one of the toughest experiences I ever had, but in looking back, I realize how much I gained from it. Physically I was in the best condition of my life. I came home speaking passable Spanish, and I was very adept with watercolor. I still have some of the paintings and drawings I did on that trip."



Illustration to Rio Pico, 1940. *Illustration on page*



Debra, 1945

It was at the start of Kinsler's senior year at Pratt that he met his wife-to-be, Debra. Debra had just turned seventeen and was a freshman. Was it love at first sight? "Hardly," says Moen. "I pursued her for months before she finally said she would go out with me. I think she just ran out of options and eventually had to say 'yes.'"

According to Debra, "When Alex came by to pick me up, I couldn't believe he was the same person. He had left his paint-stained jeans at home and really looked terrific. After dating awhile, I discovered a wealth of things we had in common. He eventually decided to marry, and to this day I marvel at the fact that my parents didn't object. After all, these guys' main society in the art field, but my folks always had faith in Alex."

Though he viewed Pratt primarily as the strength of his abilities as a basketball player, Kinsler graduated with an outstanding record as both an artist and an athlete. He started looking for a job in New York before he actually left Pratt and, on the advice of George and Arthur Gross, went after an apprentice job with an illustration studio that had tables of artists working on all sorts of assignments. "I knew I needed further training and better understanding of the profession. Other guys I graduated with were going out for the job that paid the most, whatever it was, but I felt that was short-sighted."

After graduation and about two months of looking and following every lead given to him,



Sam Kinsler, 1948

he got a job with Morley Illustrators, a studio headed by Bill Morley. There he worked cleaning the studio, scraping down palettes, filing photos, and doing any other job that was assigned. "I learned an enormous amount by watching the illustrators work and asked lots of questions. I used to hang around the guys so much that Bill Morley finally had to ask me to stop standing over their shoulders."

Sam Kinsler was given a chance to work on some of the illustrations—making changes when an illustrator wasn't available, and doing small jobs that would give him more experience. "I couldn't drive these guys crazy," Kinsler admits. "But most of them were willing to patiently answer my questions and explain the techniques they were using. Mac Casper, a very popular illustrator at the time and a partner

in the studio, was the guy who taught me the most. I remember one particular lecture he gave that taught me a very basic viewpoint. He said 'Figure it out, Alex. We all use cameras and photographs, Lays and other devices, and we all employ the same models, the same brushes and paints, and the same illustration board. Those things don't make a difference. So, what is it that makes one guy popular while others are struggling to get work? What is it that separates the good artists from the bad?' I remember him pointing to his head and then saying, 'You've got to give it a viewpoint and it's got to come from here [his head] as well as from here [his hand].' He taught me a lot when he gave me that lecture. As time went on, my experience confirmed that



Isabel Kinsler, 1952

an artist needs to apply his head and his hand, as Mar indicated, but also his heart. Those are the three fundamentals I would stress to a young artist today.”

From the offer articles in the *Metropolitan* to Kinsler learn-of-some of the tricks of the trade—painting flesh tones, realistic anatomy, and pretty girls—and he got a sense of how the illustrations business really worked. “Eventually I got to where I could use any number of techniques, depending on the job. Any technique that would save me time and help the picture is one I would quickly adopt.” Kinsler recalls:

After three months with Marley Associates, Kinsler quit and started to work at home on samples of illustrations that he could take around to art directors in hopes of getting work. Book jackets seemed the most realistic target. In a newspaper, as Kinsler looked through racks of books in bookstores to see the kinds of illustrations each publisher was buying, and he tried to get appointments with those he thought would be interested in his work. He also followed every lead he got from publishers, friends, former teachers, and other artists. “I felt my work was better than what many of the publishers were buying and I just needed to find an art director who would give me a chance. Unfortunately, many art directors felt uncomfortable with the illustrations they were using and didn’t want to consider a change. Eventually I did start getting some breaks, and one of the first jobs I got was one that called my experience as an athlete as much as it did my skills as an artist.” That job was one Kinsler got through Fred’s placement office with Scholastic Publications’ *Class* magazine. He did diagrams of basketball and football maneuvers—of “X” and “O” diagrams as they called them—to accompany the articles on coaching strategy. He was hired to do thirty or forty of a kind for a few dollars apiece. It was easy and interesting work for Kinsler, and it gave him a steady income.

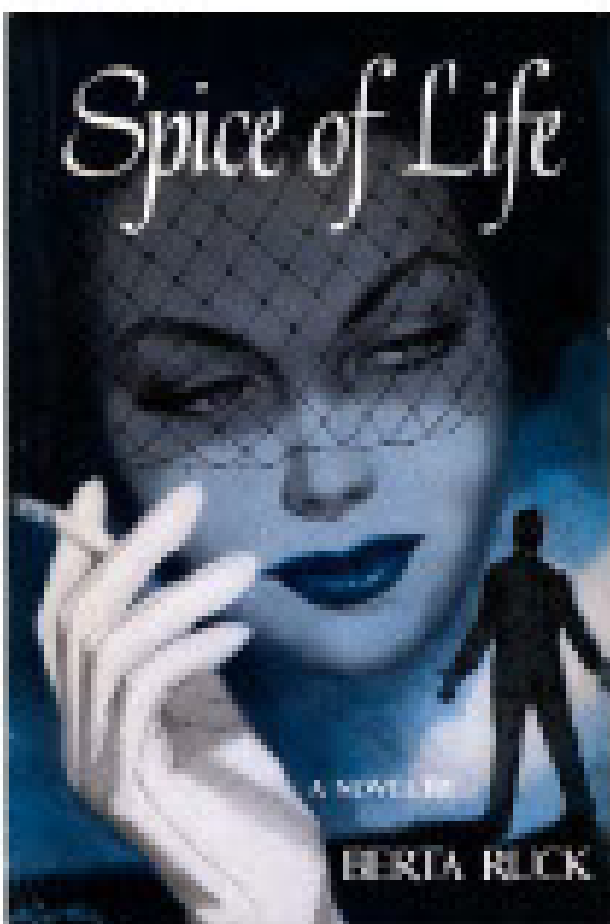
Herman Main, who was the editor of that magazine, remembers those early days in Kinsler’s career and speaks highly of the work he did for *Class*: “Mort was fabulous at doing those diagrams. He was tremendously fast and always so aware because he understood what the diagrams were all about. I could make rough sketches of the plays, pencil in corrections, get down notes, and Mort would know exactly what I meant. I still see these kinds of diagrams in the magazine, and I tell you, there hasn’t been anyone in the twenty years who could do them as fast or as well.”

Main went out of his way to praise Kinsler’s athletic ability, which he recognized both in his drawings and on the basketball court. “Mort was a true natural athlete with great reflexes,” Main says emphatically. “He could pick up any sport and do it well in an amazingly short period of time. I remember him taking an interest in the jerdin, for instance, and within a matter of weeks he could throw it like a pro. He won the Metropolitan AMU jerdin title in 1928 with a hundred jerdin.”

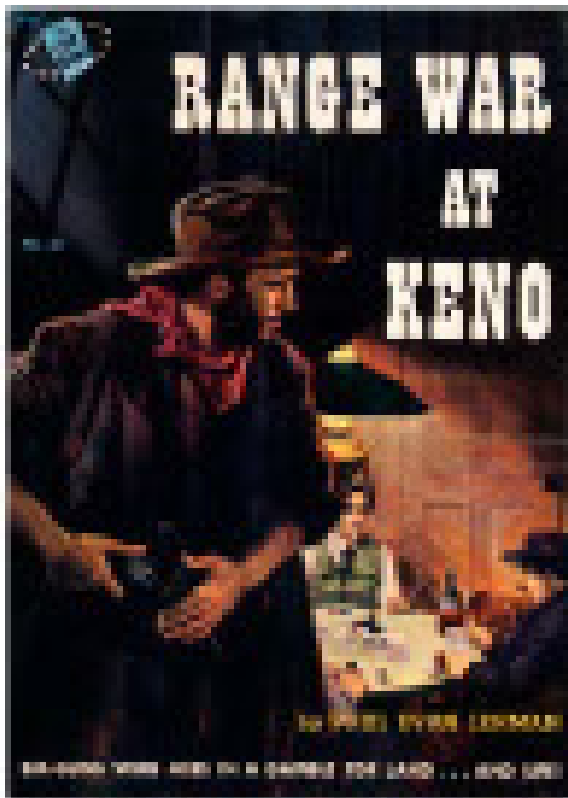
“Mort was best in basketball, though,” Main goes on to say. “I remember when I first met him he was not in the best of shape, having been out of school for a while. I invited him to go up to the Bronx with me on Saturdays to play basket ball with our kids I was working with. We would play three-man teams, with the challenge being on the winner of the last game. These were strong teenage kids we were up against, but Mort had such ability and stamina that



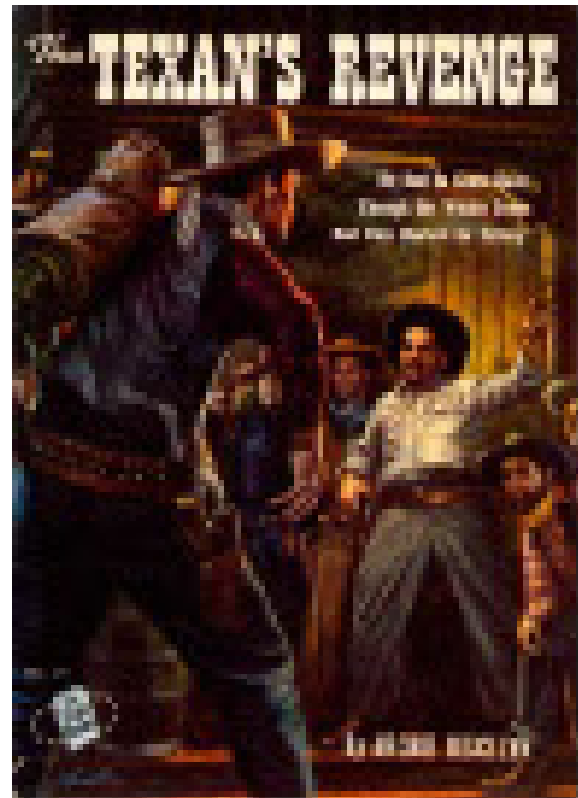
Illustration about 1940



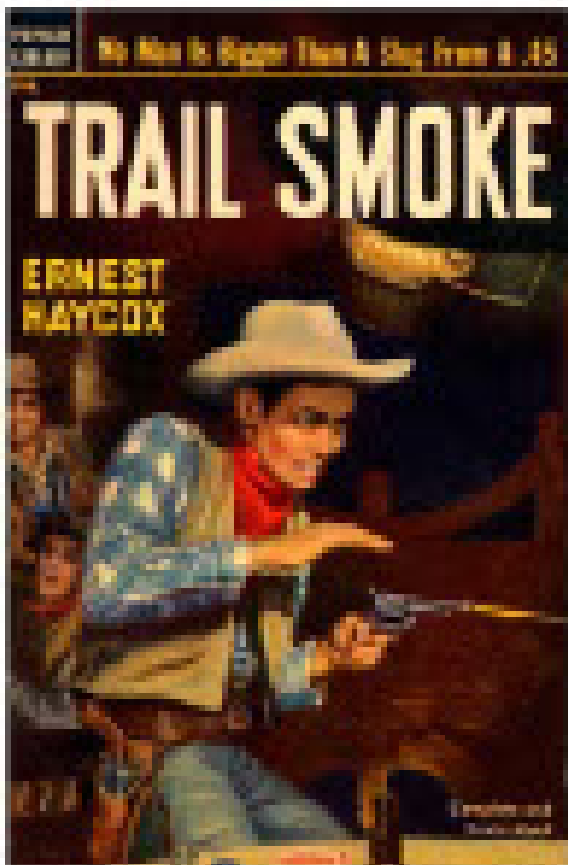
Spice of Life, 1932



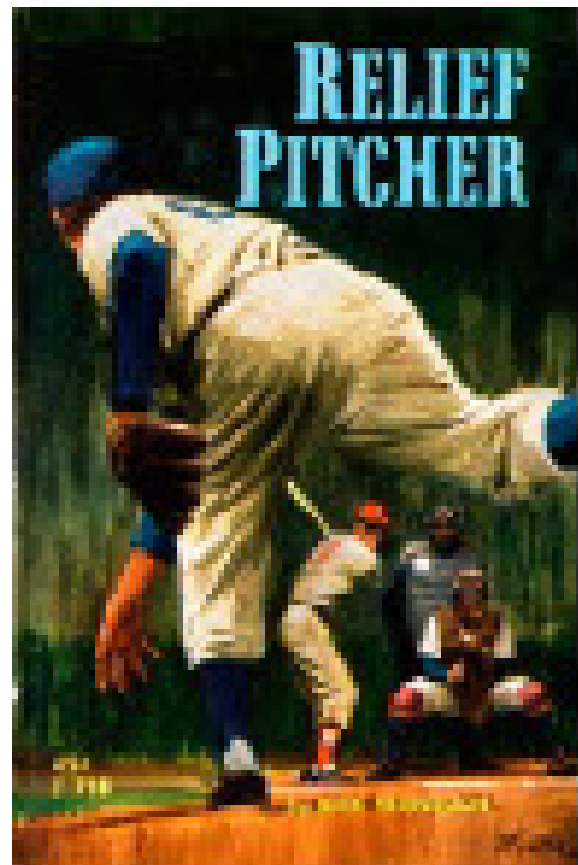
Range War at Keno, 1958 (Newspaper photo reprinted)



The Texan's Revenge, 1958 (Great News reprinted)



Trail Smoke, 1951 (Newspaper photo reprinted)



Relief Pitcher, 1904

our team would always end the day as the undefeated champs. These were three of us on our team, but I tell you it was Mori who kept us going. He was really incredible. In every possible way, known, Mori and to have been apart of his early career."

Della decided to drop out of Pratt in her last year so that they could be married. When Mori became too busy with other assignments to continue working for Cass, his wife took over the job. For months, Della didn't know that she was doing the diagrams because she was so good with the pen and compass as he was.

Kramer was starting to get work for the jackets of paperback books and feature stories in the popular men's adventure magazines. He was married and living in Brooklyn at the time and was constantly running back and forth from his home to the publishing offices in Manhattan, stopping off at George Gross's studio on West Street in lower Manhattan to talk about finding work. "We lived in an apartment house for about a year and I had every minute of it," Kramer explains. "It was a two-and-a-half-room furnished apartment—the 'half' being a little kitchen unit installed on one wall of the living room. I set up my drawing board in the bedroom and did the best I could with the city noises and the screaming kids right outside my window. We lived on the ground floor and the summer heat was unbelievable, but we couldn't open the windows or blinds because people would look right in. I don't

look back on that experience with much horror."

George Gross (now deceased) was collecting spots from a sales display company, and he was able to talk the firm into letting Kramer use part of the studio in exchange for some occasional spot drawings. Before long the landlord realized that Kramer was beginning to make a living with his illustrations and started charging him the princely sum of twenty dollars a month for his space. He continued to use the studio for a couple of years, and Gross helped him locate good models and improve the quality of his illustrations. "George was a marvelous teacher," Kramer says appreciatively. "He would take out a new sheet of an illustration by someone he admired—Dean Cornwell, N.C. Wyeth, J.C. Leyendecker, or someone—and point out what made the picture dramatic. For instance, he would indicate that the gray in the picture was dramatic shadow within a dark shadow so that his silhouette would be dramatically defined by the light coming through the doorway. He pointed out all the decisions the artist made to create an effective illustration. His advice and methodology was an inspiration to me at the time."

While Gross did reveal the lessons, he took little credit for Kramer's effective application of the concepts he presented. "I taught him what I could, but he really took it much further," said Gross. "He was always an incredibly hard worker. The clock never absolutely nothing to him when he was working.

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He-Who-Is-The-Sun, 2018. Acrylic on board, 60 1/2" x 60 1/2" (What's Not Still the painting)





Photo:Illustration for a magazine cover (opposite)

He would keep several jobs going at once, and he would do his best with all of them. Most were his means to himself.”

George Gross gave him a place to work and advice on where he might go for his models, costumes, and photography. One of the models Gross recommended was a young actor named Steve Holland, who worked regularly as a model for illustrators. Holland became Kinsler’s favorite model and worked for the artist until the late 1930s. “In the years when Mort was down on White Street and then in the Lincoln Arcade Building, I used to model for him at least twice a week,” remembers Holland. “He would indicate the kind of job he had at the time, and if I happened to have any costumes that would work I would bring them along to the shoot. When I got there, he would show me his sketches for the illustration and suggest poses that he would like to photograph. I would give him several different variations of the same pose, he would photograph them with specific lighting, and then we would move on to the next pose. Mort would photograph me for a number of different characters in each job, and we would work on three or four jobs at once. He always had a lot of work and he knew exactly what he wanted for each assignment.”

Over the years, Kinsler used Holland for soldiers, gangsters, braves, Indians, laborers, buffoons, cowboys, and any other kind of character he had to depict. “There was nothing at acting like the character in the story,” Kinsler recalled. “He was able to give drama to a pose, and that made my job easy. Finding a good model is important when you do illustrations. I could always make the figure taller or shorter, older or younger, but I liked to start with a person that was close to the action I wanted

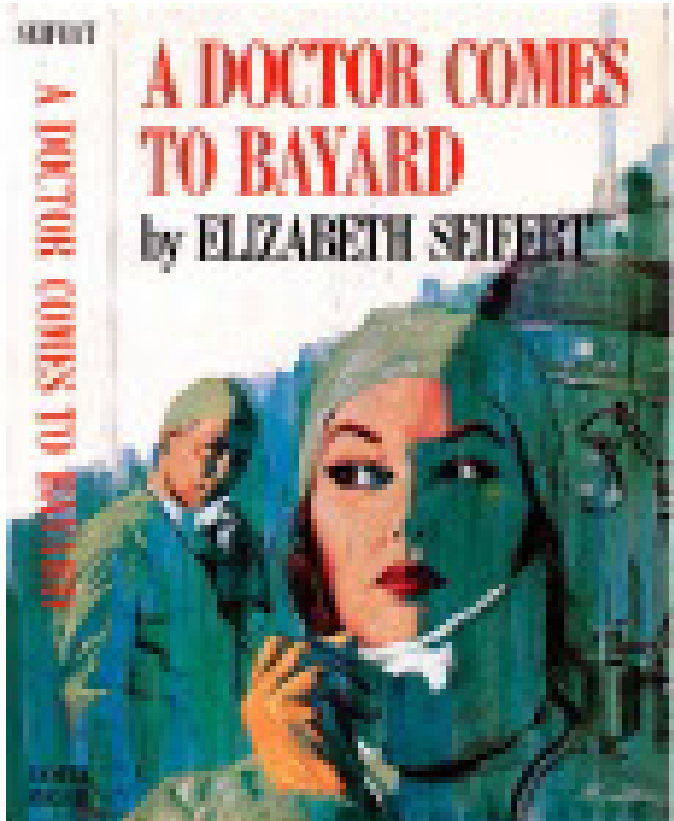


Photo: Kinsler in Street, 1939 (Drawing: Mort and Debbie Kinsler)

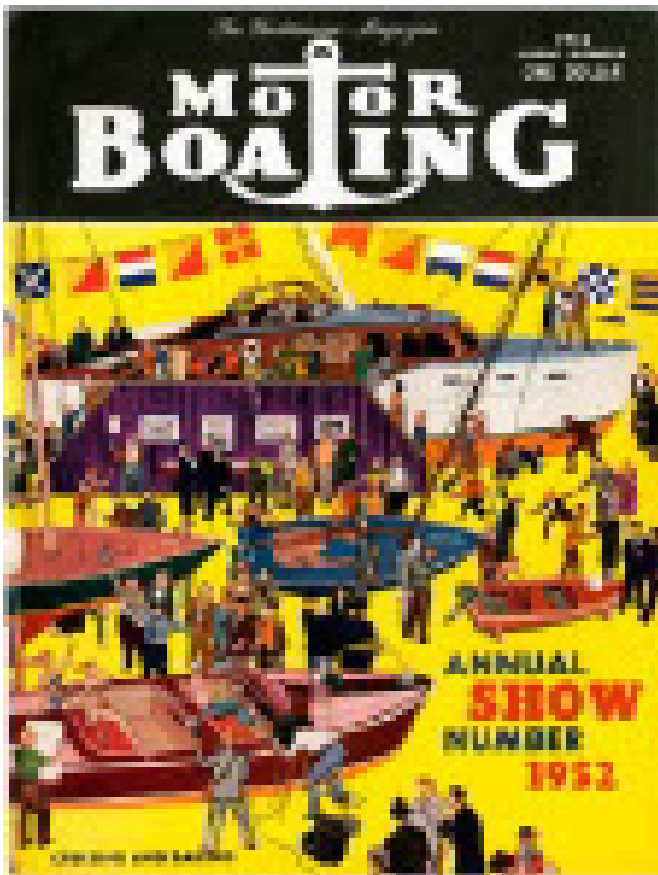
to portray, and Steve always gave me that.”

Kinsler’s other favorite model was his wife, Debbie. “She always teased me that the only reason I married her was so I could get a free model and use her “Cinderella” carota,” Kinsler says jokingly. “I didn’t even own a brownie.”

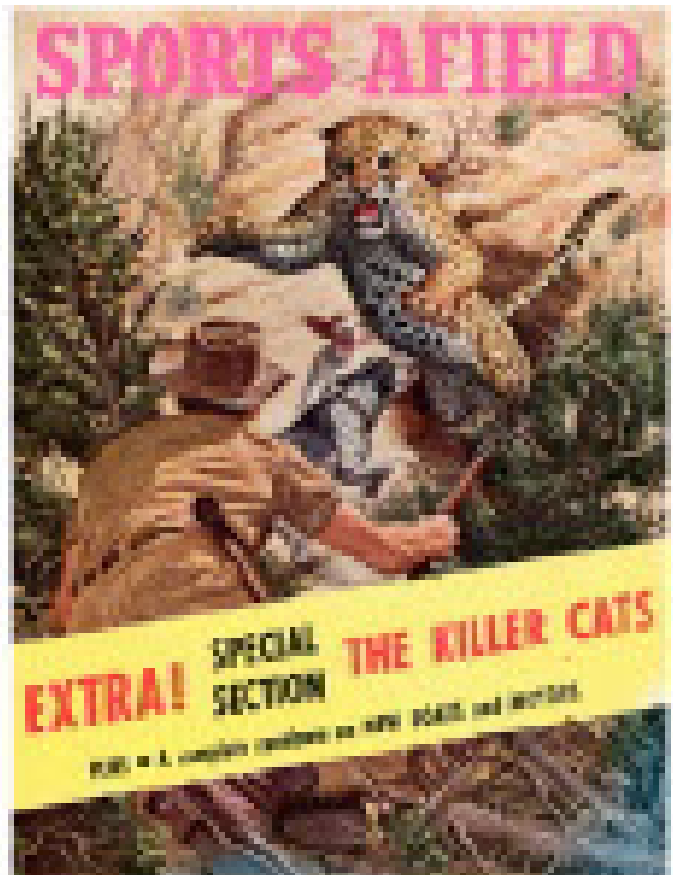
During this time, Debbie Kinsler was working as a textile designer, and with both of their incomes they qualified for a mortgage and bought a house on Long Island. “By the time we moved in, our first child, David, was four months old. It was fortunate for us that the house had a rather living room because those two steps down served as the only furnace we had for several years. The house had a two-car garage and I converted half of it into my studio. The only problem was that the window faced the street, so, once again, I had the letter carrier stopping by every day to wave and look at my latest painting, and a new group of kids were playing ball and yodeling outside my studio. My career was growing, though, and so was our family.”

The studio on White Street was eventually closed, and Kinsler and Gross were forced to relocate to the Lincoln Arcade Building, an old building of artist’s studios on Broadway between 45th and 46th Streets on the site of what is now Lincoln Center. Artists like Raphael Soyer, Tom Igoe, Gerry McCormack and Frederic Thielen were using the skylight studios on the top floor of the building, and Kinsler and Gross took a large studio.

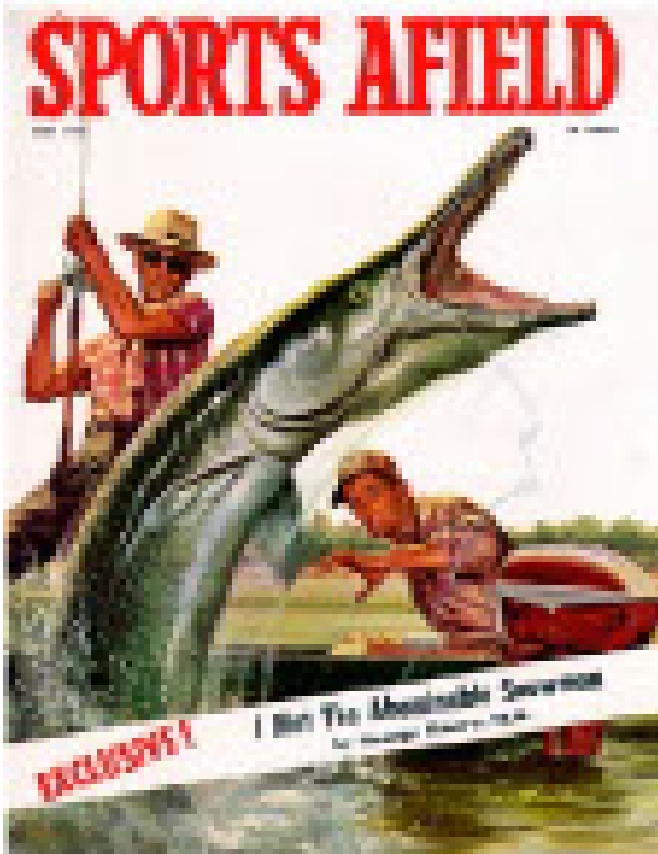
It was at this point that Kinsler “finally got up nerve enough to show my stuff to the really good magazines that brought the type of work I was doing. In those days (before



Motor Boating, Fall 1952 (National Magazine)

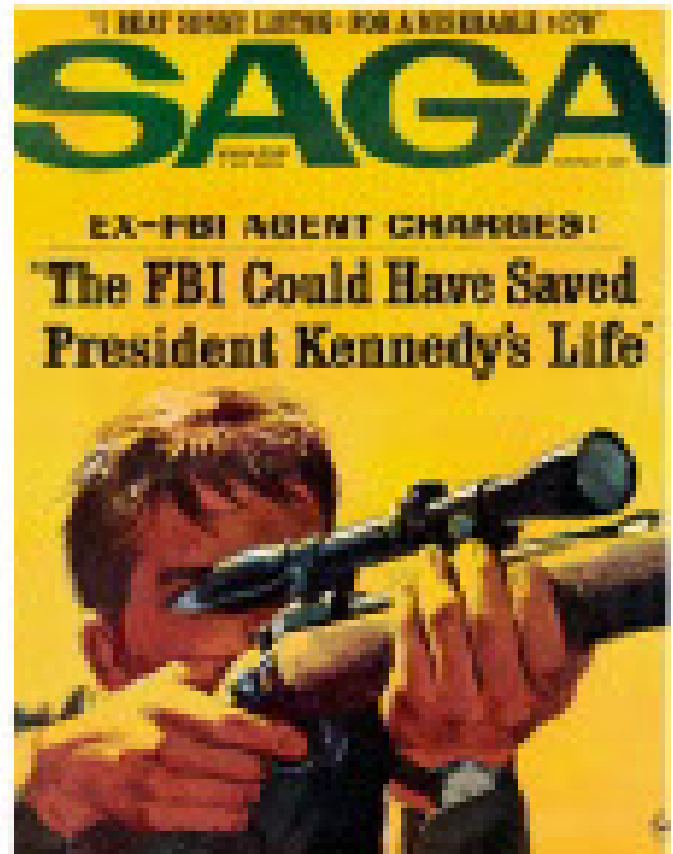


Sports Afield, June 1957



Sports Afield, April/May 1957

© Illustration



Saga, March 1958 (Photo from right)



His most expensive 1950s illustration and grounds in *Black*, 1954 (20)

Hayes changed the publishing business; the big ones were *Time*, *Argo*, *The Saturday Evening Post*, *Sports Illustrated*, *Outdoor Life*, *American Weekly*, and the like. To my surprise I started getting work from all of them. I was doing work for *Argo* on a regular basis, plus painting covers every month for *Adventure* & that same time I was doing regular assignments for *Time* magazine and its Canadian edition and hunting annuals. I had a lot of good assignments, and they were appearing in the magazines that used work by the best illustrators of the day.”

Kunkler was in much in demand by the more adventurous magazines that he had to insert several paragraphs. The art directors from the lesser magazines were anxious to get his illustrations, but they didn't want readers to know that competing magazines were using the same talent. A few pieces done in the mid-1950s were signed "David Jones" (a pseudonym that combined the names of his children David and Arny). Many of the illustrations completed during this period for *Argo* and other magazines were signed "Eugene Kay" and Martin Kay (from Kunkler's initials, "M.K.").

It was while working on illustrations for more adventurous magazines that Kunkler met James Barna, and for two men became close

friends. "We developed a camaraderie at once," recalls Barna, "as we both worked in a similar manner and were interested and active in sports. He was a great athlete and I just average, but we had fun playing basketball and throwing a football."

"His ability to do complicated situations under pressure was amazing and undoubtedly prepared him for the years ahead," Barna goes on to say. "He has always taken the hard way and done the most difficult assignments." Barna, of course, has been enormously successful with his paintings of Western subject matter, which he creates in the studio he set up for himself in Wyoming about forty years ago.



But Kunkler's athletic fun is *Black*, 1954 (24)

By the late 1950s Kunkler had reached his full stride as an illustrator with assignments coming from the highest paying publications. While he was enjoying this financial success and professional acclaim, he was working fifteen hours a day, seven days a week. "I was terribly nervous and afraid to say no to an assignment or to turn a job in late," Kunkler says. "But it finally reached a point where Debbi couldn't take it anymore and was ready to leave me—I didn't slow down. I remember the one incident that brought it all to focus for me. Debbi had gotten tickets for a Broadway show and gave me plenty of notice

that the date was coming up. Well, on that afternoon, I told her I had an assignment due Monday and I couldn't go. That's when she put her feet down, and I had to set the job aside and deliver it on Tuesday. When I took the illustration in to the art director I found that not only was he not upset, but he hadn't even done anything with the job I wanted to bring him the next before. I finally realized that I was killing myself trying to meet deadlines when it really wasn't necessary."

The market for illustrations changed in many significant ways during the early years of Kinsler's career. Those changes became most dramatic at just the moment that he and his contemporaries were establishing themselves with the most important advertising agencies and publications in New York. In the late 1930s Kinsler joined the Society of Illustrators, submitting work to the annual color and black and white exhibitions in 1939. (Those annuals have since become a fixture at the Society.) The first year he submitted work, Kinsler's painting of the Homestead Steel Strike was accepted into the exhibition. That turned out to be the first and only painting Kinsler ever submitted on his own that was exhibited by the Society. Other work shown and published by the Society were submitted by clients or his local sales representative. Kinsler was simply too busy to enter juried shows.

With advertising dollars going into television rather than print media, many of the magazines that once supported illustrators were folding, and the surviving publications tried to satisfy changing reader interests with new graphic presentations or, with the perfection of color photography, chose photographs to illustrate their stories. Subscribers were dropping for magazines and satisfying their interest in

fiction by watching television. Matt Reed, author of several comprehensive books on illustrators, notes that there were individuals who felt that the money was drying up and migration to the changing taste in the business. "Matt recently pointed out to me that in the late 1930s the pressure on illustrators was to offer more than could be presented in a photograph," says Kinsler. "To sure that meant assuming a style that was not photographic in look. What I did then and still try to do today is to create a scene that cannot possibly be photographed, and do it realistically in a dramatic and compelling way. I want the viewer to feel he is there."

Despite these changes in the field, Kinsler continued to illustrate movies by the best writers of the day for the most popular magazines. His work got better and better as he found ways to improve his techniques and become more efficient. "The one advantage of working as hard as I did was that I had to get better," Kinsler says. "I think if a person with absolutely no talent put in the hours I did, he would end up painting a pretty good picture. I'm not saying talent doesn't enter into it, but I think the willingness to work hard is more important. I have always had a compulsion to paint, and I believe that kind of compulsion is really the secret to success for any artist. You have to have talent, of course, but you also have to want to paint all the time."

As Kinsler gained more confidence in himself, he and his wife started thinking about living somewhere other than New York for a few years. They had been in Mexico together twice—once for their honeymoon and another time for a two-month work trip—and thought that living there might prove very exciting and educational for themselves and their



Original story illustration for "The Strike That Brought the War" from 1902. Shows an event. 18" x 26 1/2"



Cover Illustration for the adventures of Rick O'Connell, based on the book, 2001 & 2007

# THE MAN WHO SHUFFLED OUT HELL

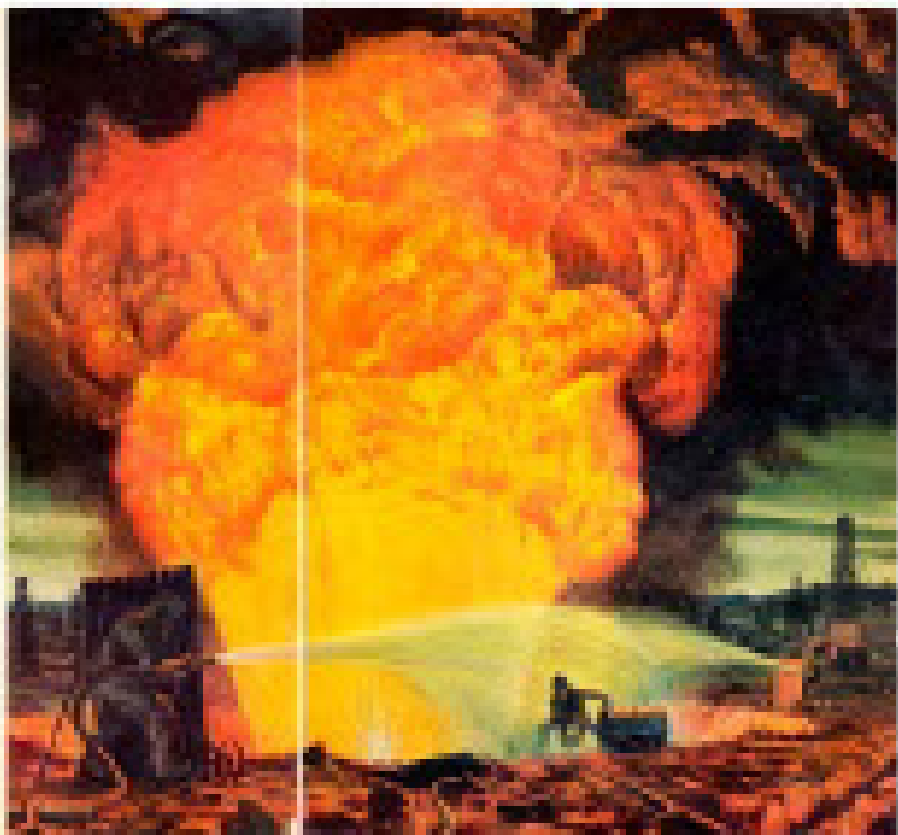
How did Frank Kelly manage to survive the atomic bombing of Nagasaki in 1945? He was the only man who shuffled out hell.

BY GUY WOODWARD

Frank Kelly was a young man when he was drafted into the U.S. Army. He was sent to Europe, where he fought in several battles. He was wounded several times, but he always came back to fight. He was a tough guy, and he was a survivor.

One day, he was in a trench in Germany. He was looking out over the battlefield. He saw a large explosion in the distance. He thought it was just another explosion. But it was not. It was the atomic bombing of Nagasaki. Kelly was the only man who survived the bombing.

He was the only man who shuffled out hell.



"The Man Who Shuffled Out Hell" Time, 1945

# Battle Tough - Combat Ready

How did the U.S. Army train its soldiers for combat? They were trained to be battle tough and combat ready.

BY GUY WOODWARD

The U.S. Army has a long history of training its soldiers to be battle tough and combat ready. They have been trained to fight in every environment, from the jungles of the Pacific to the deserts of the Middle East. They have been trained to survive in the most difficult conditions.

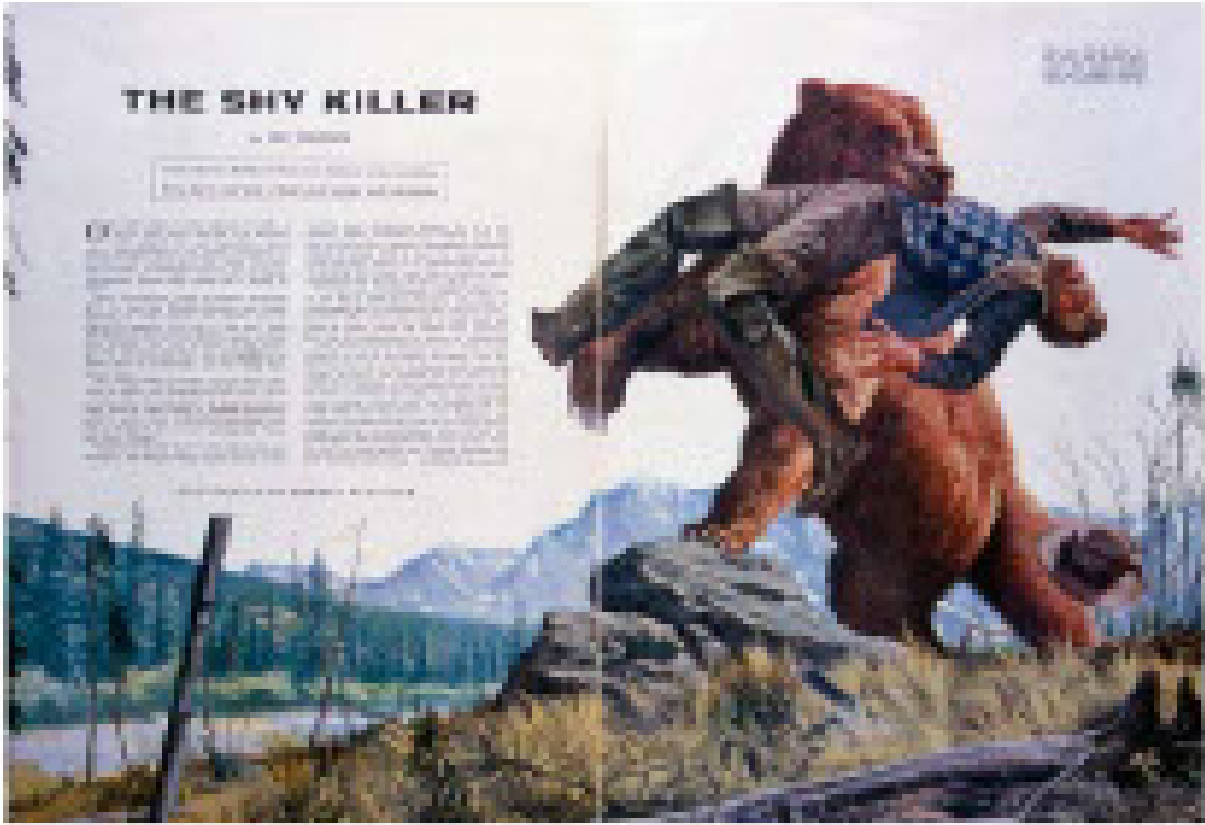
One of the ways the U.S. Army trains its soldiers is through physical training. They run, they march, they march with heavy loads. They are trained to be physically fit and to be able to withstand the rigors of combat.

Another way the U.S. Army trains its soldiers is through combat training. They are trained to fight in a variety of situations, from conventional warfare to guerrilla warfare. They are trained to be able to adapt to any situation.

The U.S. Army is proud of its soldiers for their courage and their sacrifice. They are the men and women who keep our country safe and free.



"Battle Tough - Combat Ready" Time magazine, 1941



"The Shy Killer" *Saturday Post*, 1944



Spread from *The Saturday Evening Post*, circa 1952



Digital story illustration for Sports Illustrated, circa 1999



Digital story illustration for Time magazine's Holiday annual circa 1978





From *Illustrations for The Adventures*, September 1948. Reprinted as licensed by the LIT.



Disneyland every illustration for "Jungle Book" with illustrations by Disney, 1967. © Disney. All rights reserved. © 2017



Cover Illustration for *The Saturday Evening Post* (October 1958) (Reprinted by permission of Time Inc. Magazine)



Illustration, 1988. Soldier in Rain, 37 x 44 cm



"Wagon to" Effect. 1944. General's uniform. 24 1/2" x 17"



From the book "Young Men and Fire" by John McPhee, 1966, pp. 111-112

© Illustration



Illustration by Stan Lee (left illustration book, 1974 EP)

three children. After a couple of vacation trips, they moved to Mexico in December of 1966 with the intention of staying "from six months to a year."

Working almost exclusively on assignments from Magazine Management Company, Eisner let out his work load initially and spent the rest of his time with his family, improving his Spanish and enjoying Mexico. While living in Mexico, the Eisners entertained James Bama and another old friend, artist Clark Halings, during separate visits. "I always recall Clark, that I introduced him to his first home," says Eisner.

Halings remembers that during his five-day visit with the Eisners, Mort became ill but still attempted to finish an illustration that was due to be mailed to New York. "I tried to finish the piece for him," remembers Halings, "but it was really impossible because our styles were so different. I was used to doing small pictures and just couldn't render the kind of detail

and strong graphic quality that Mort could."

"I've always had a great respect for Mort and Debbi," Halings goes on to say. "I consider Mort to be one of the true professionals in the field. He is extremely good at composing pictures and has an extraordinary ability to put a great deal of information into a picture without any strain. He can distill complicated material into a simply composed picture. His training as an illustrator gives him a great flexibility as an artist."

The Eisners returned to the States in 1968 and bought a house in Cypress Bay Cove on Long Island. Eisner continued his association with Magazine Management, which he enjoyed not only because of the artwork but because of the surrounding staff. Some talented editors like Noah Matar and other editors like Bruce L. Friedman and Martin Pan were working for Magazine Management at the time. Stan Lee headed up the



Red Bull in Smoke, April 1945, Gouache on board, 10" x 12"



Original story illustration for "The Ace, Under Fire at Squawon 88," *World's Story*, February 1945. Gouache on board, 10 1/2" x 10 1/2"

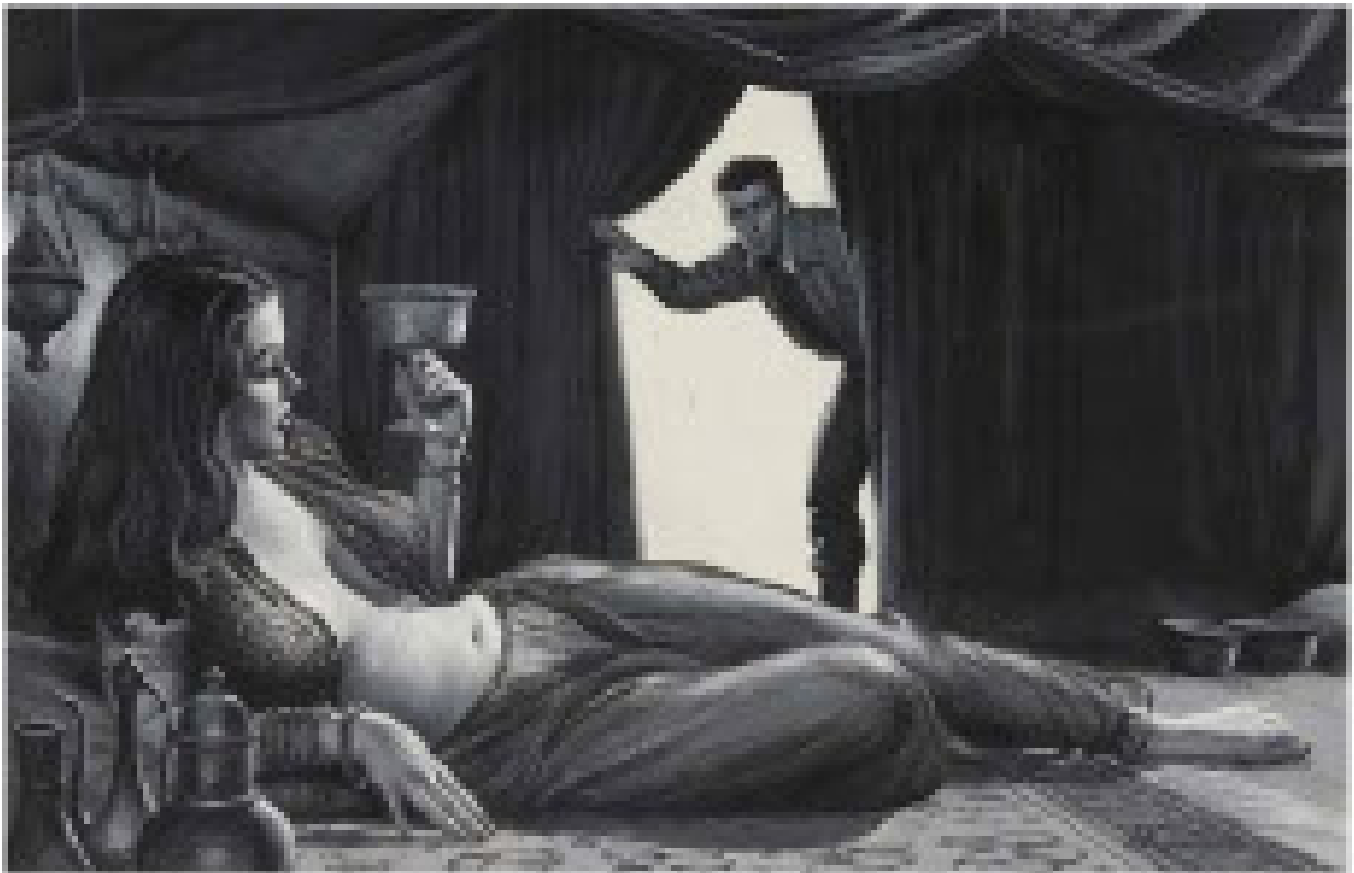




Illustration of the Navy, 1940s. Dimensions: 18 1/2" x 26 1/2"



Illustration of the Navy, 1940s. Dimensions: 18 1/2" x 26 1/2"



Key-illustration for "The Slave of the Sahara," *Key!*, circa 1935. Source: reprinted, © LCF's LP\*



Key-illustration for "The Taking of the Red," *Movie*, April 1935. Source: reprinted, © LCF's LP\* & LP\*



Body Illustration for "El Fajero (Beauty of Mexico)" - Maly, Moscow 1964 - Gouache on board, 37" x 25 1/2"



Body Illustration for "Carmelita" - Maly, circa 1960 - Gouache on board, 37" x 42"



Easy illustration for 'The Day They Captured the Captain (While 'Building')' For the daily paper 1976. (Source of image: 24 4/27 1 107)



Cover Illustration for "Warship: West Coast Patrol" Esq. Mag (1968). Remade on board, 18 1/2" x 26"



Illustration by Kenneth C. Smith for *Ready, Steady, Go!* 1964

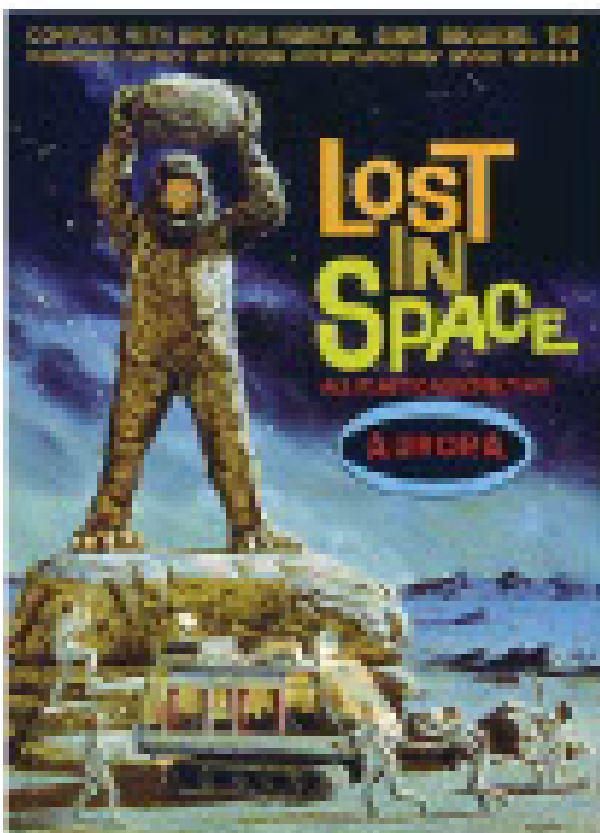


Illustration by Kenneth C. Smith for *Lost in Space*, 1958

comic department (Harvell), Larry Fisher was an director for the publishing house, and Eisner praises him for allowing him the freedom both to create pictures without interference and to work directly with the editors. "I would go by their office to make brief descriptions of the script, get the editor's ideas about the concept, and work up a quick sketch. Once we agreed on the general composition I was free to complete the painting without further direction. I really appreciated their trust and the freedom they gave me."

After a time, S. Friedman, then a package designer with an advertising agency, contacted Eisner and asked him to create illustrations for the packaging of plastic model kits. "I had a small budget, but I was determined to get the best illustrator I could for the action pieces of fighter planes, missiles, automobiles, and the like," remembered Friedman, (now deceased) who headed his own award-winning design firm in New York. "Most illustrators was one of the best guys for doing those kinds of illustrations, and I eventually convinced him to do the work for what I was able to pay. He had a lot of fun working together on these jobs. He had a particular flair for storytelling, and his skill in handling perspective was unmatched. I would give him five or six jobs at a time and he worked them up quickly and accurately. There are five illustrations—five or six—where Max's special ability to tell a story dramatically, with everything accurate."

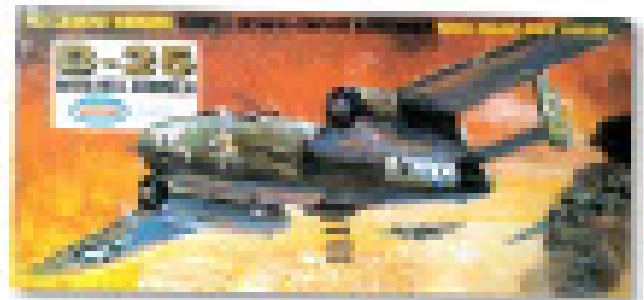
Eisner's approach to painting changed dramatically in 1961, when he was hired by National Geographic magazine to create two illustrations for a story on the Fort Worth Lullabeds. Sam Mason is a



Illustration for Aurora model kit 'The Spyder' (1944)



A-10 Thunderbolt II (Aurora, 1980-1984)





Digital Illustration for "The Building of the First Fortified Position in the U.S.-Mx. Border, Mexico," National Geographic, February 1908, 208 to 209, 217 & 218, 217



Digital Illustration for "The Battle of El Aguirre, 1901: Siege of a New Stronghold," National Geographic, February 1902, 208 to 209, 217 & 218





Illustration of the Spanish expedition, 1763, 1767-68 in Mexico, 1875-87

Augustine, Florida. The article appeared in the February 1964 issue of the publication in an article entitled "St. Augustine, Nation's Oldest City, Turns 400."

"I learned the value of authoritative research on that assignment and that became my principle way of working from that point on," Kinsler explains. "It was the magazine's practice to send an artist to the site and put him in touch with the historian they considered the expert on the subject. He or she would then consult with the artists on the authenticity of the illustrations."

"When I took my first assignment from *Geographic* I ran up to my car in other commissions so I only allowed two days for the trip down to Florida. I flew into Jacksonville early, drove to St. Augustine, and put in a full day on the site with the historian. That night I went back to my hotel room, worked all night on the sketches for the two pictures, and came up with compositional studies for both. The next morning I went back to the site to take photographs from the vantage point I had established, and I checked out my sketches with the expert. Once I got back home, I went through all my preliminary maps, final sketches approved, and did the paintings."

One thing that disappointed *National Geographic* about the St. Augustine paintings was that Kinsler didn't spend more time in Florida gathering his research material. "They weren't used to artists working so hard and fast," Kinsler comments. "In 1964 I went out to San Francisco to work on the first

assignment. I normally had the time to relax a little. I stayed longer this time and it certainly made them happier."

That assignment for *National Geographic* took Kinsler to San Francisco for research on an illustration that accompanied an article in the November 1963 issue of the magazine entitled "San Francisco Bay: The Mysterious Gateway." The artist spent a week in San Francisco gathering material for the paintings. He dug through materials in the local historical museum and took extensive photographs from the actual site of discovery. Fog covered the distant side of the bay for the entire week, so he had to collect other photographs and postcards for a complete picture.

Since two of the historians hired by *Geographic* lived in Tucson, Kinsler went there from San Francisco to meet with Professor Alan Brown of the University of Arizona and Willey Borderhoff of the Arizona Pioneers Historical Society. On this trip he gathered information on costumes, weaponry, and animals. When he learned that the men rode on mules, for instance, he arranged to photograph some of the stuffed ones in the historical museum and wear live mules at a local ranch.

By the late 1960s, with the demise of the men's adventure magazines, many illustrators were getting by with small jobs that paid a fraction of their normal fees. By contrast, Kinsler's career was taking off in a positive direction. In 1964 he made his first and only presentation to a company that represented

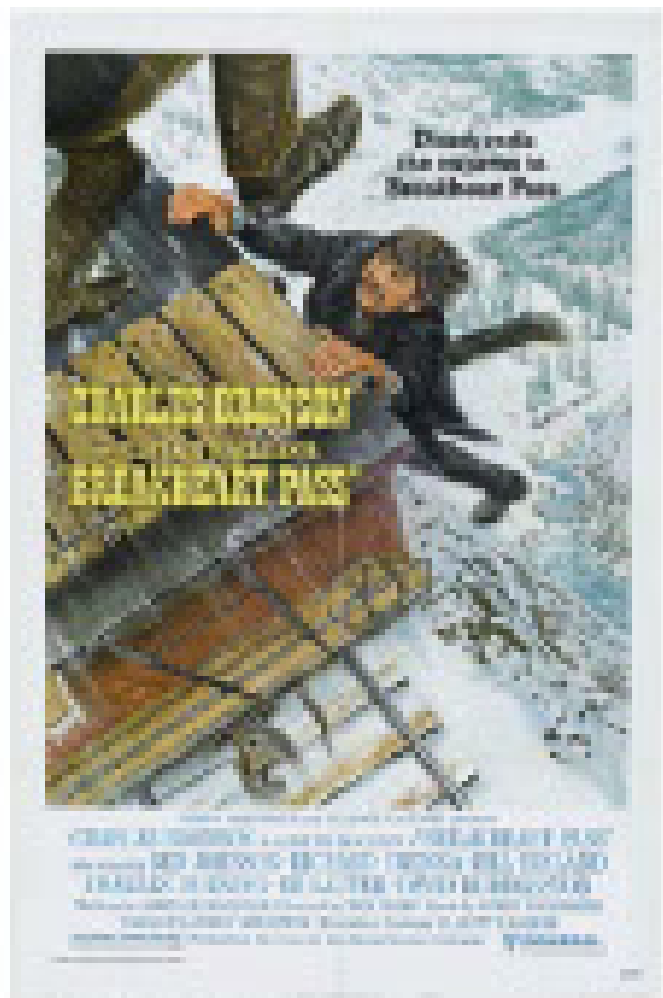


The advertisement poster for *The Golden Voyage of Sinbad*, 1994

illustrations, Frank left Lavy, Inc. and began a professional relationship that continued into the 1990s. "Frank and Jeff started getting me into work with top advertising agencies," Kessler explains. "They got me magazine assignments from *Newsweek* and *Good Housekeeping* and other mass-circulation books too, but their primary interest was in developing advertising business. They were really looking for me in terms of both the interesting assignments and the income I earned." It was through Frank and Jeff Lavy that Kessler was hired to create illustrations for a host of movies.

Frank and Jeff Lavy described the relationship with the artist in equally glowing terms, and they characterized Kessler as an "enthusiastic, energetic, fast worker who is virtually unmatched in the business. There are other artists who do historically accurate pictures," they explained, "but they usually specialize in one period of history or one kind of action scene. There are very few illustrators willing to tackle as many varied subjects as Kessler or who can do them as well." Like many others who have commented on the artist's accomplishments, the Lavys spoke of the artist's incredible energy and dedication.

As a result of being represented by Frank and Jeff, Kessler started doing more and more advertising art. Many of the



The advertisement poster for *Sinbad: The Golden Voyage*, 1994

illustrations were for movie posters. As one might expect, he was usually called on to create images for action or historical movies, particularly when there were no still photographs to convey the story of the drama behind the film. In the paintings for *The Passion of Christ*, for instance, Kessler studied hundreds of stills to depict two important scenes that would stimulate interest in the movie. "There wasn't one photograph that showed all of the man and conveyed a feeling of his torment," the artist explains.

Kessler also did paintings for such films as *The Grinch*, *Southwest Pass*, *The Taking of Pelham One Two Three*, and many others. His approach to creating movie images was employed when he accepted a commission for a series of paintings for limited edition collector's plates. Those plates presented scenes from the Rodgers and Hammerstein musical *Oklahoma!*

Kessler's unique talent made him a "dream" for the cover editor of *Newsweek*, Bob Ingle, who had called the artist a number of times when it was impossible to find a photograph for an important story. "Mark is one of the few artists or photographers I used whom I have great respect for. He has the knowledge and personality that are perfect for our fast-paced, ever-changing assignments. He has a wealth of knowledge



Original work poster illustration for The Whitechapel, 1870s. Reprinted with permission from the British Library.

# HELL, UPSIDE DOWN

At midnight on New Year's Eve the S.S. Poseidon was struck by a 90 foot tidal wave and capsized



WHO WILL SURVIVE... IN ONE OF THE GREATEST ESCAPE ADVENTURES EVER!

STORY BY

## THE POSEIDON ADVENTURE

CASTING BY

CASTING BY  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR  
THE CASTING DIRECTOR



The above text poster for The Poseidon Adventure, 1972

"We are going to kill  
one passenger a minute until  
New York City pays us 1 million dollars."



# "THE TAKING OF PELHAM ONE TWO THREE"

Everyone read it. Now you can live it.

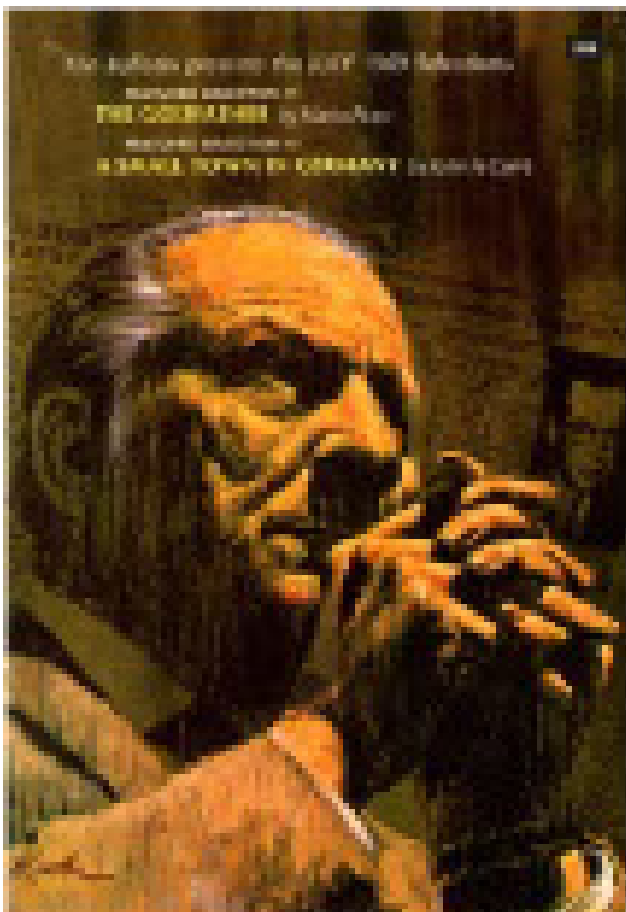
**THE TAKING OF PELHAM ONE TWO THREE**  
WALTER MATTHIAS - ROBERT SHAW - MARTIN BALSAM  
HECTOR ELIENZO  
CASTING BY JEROME RAYBURN  
COSTUME DESIGNER PETER STINE  
EDITED BY JIM HENNING  
EXECUTIVE PRODUCERS BRUCE SHERWIN  
PRODUCED BY United Artists

See about movie rights for The Taking of Pelham One Two Three, UAC

THE TAKING OF PELHAM ONE TWO THREE

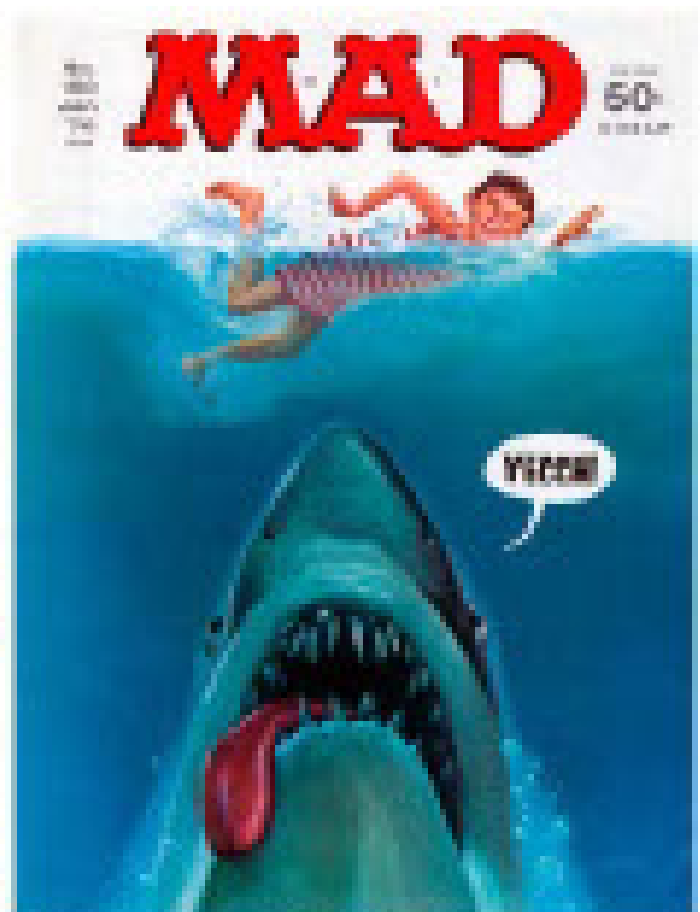


Original cover illustration for Mad, 1967. (The original illustration image printed)



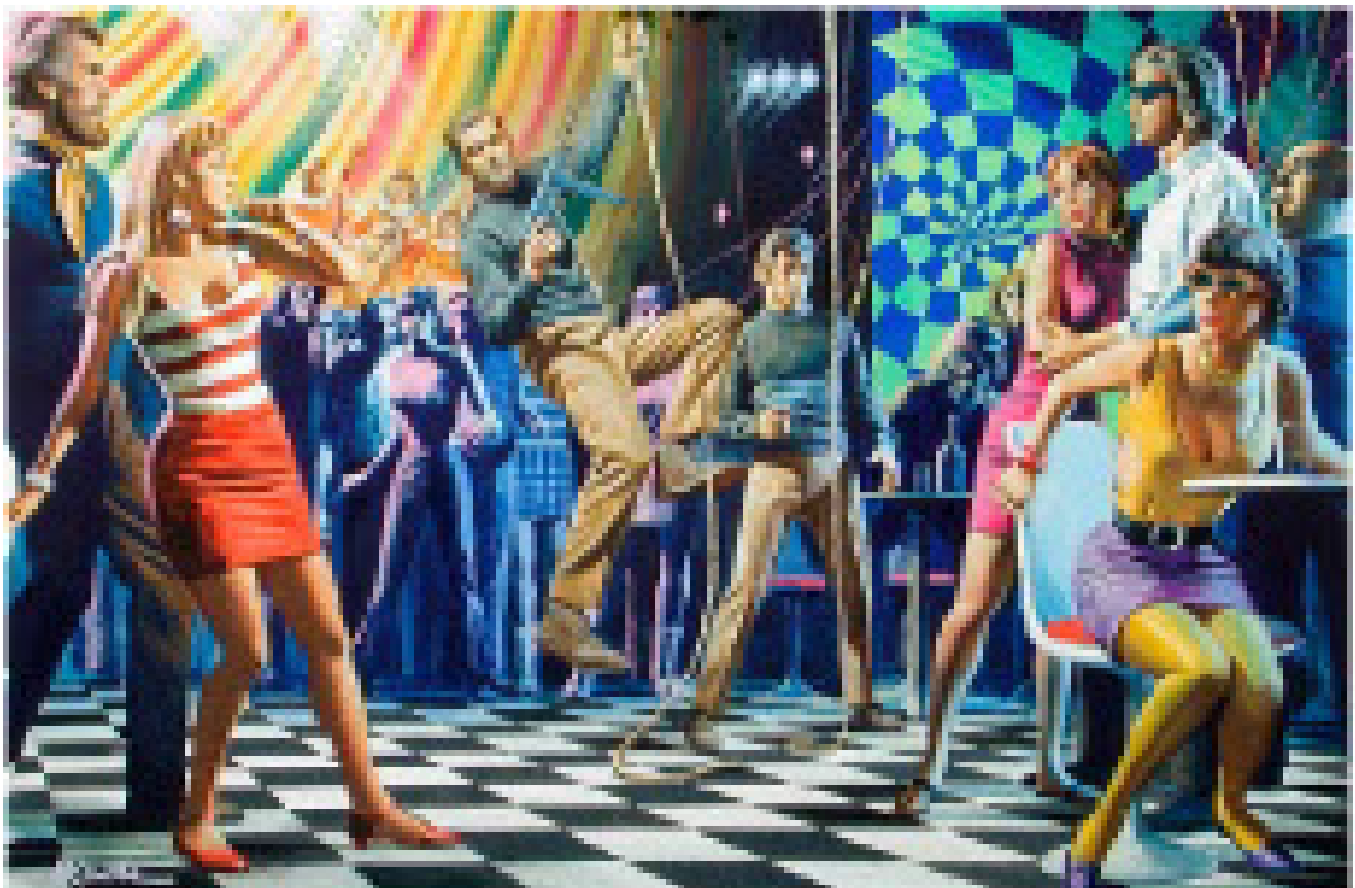
The Bullets, July 1968 (The cover illustration The Bullets/Steve Fraz)

St. Illustration



Mad, January 1978 (Signed with Sandler's pseudonym, "Bob")

St. Illustration



Original from the book "The 1950s," by Marc-André, Simon & Schuster (1998)

## What's up at Myers & Liggett?

**Apple**

**Mercury Rings**

**Wild Turkey**

**Three Crown**

**Big Boy**

**Big Boy**

**Liggett Myers**

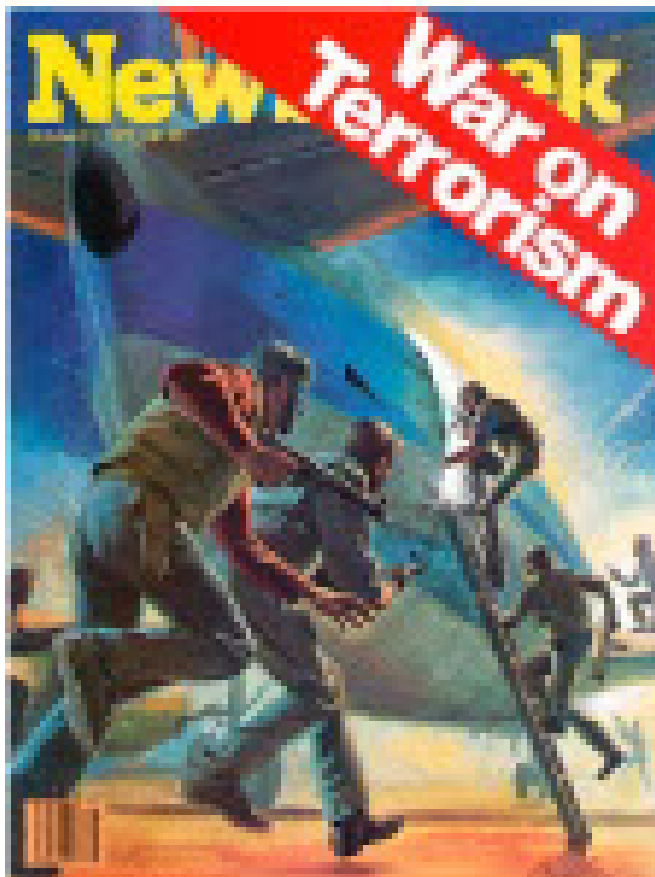
Advertising Illustration for Liggett & Myers, 1930s



Newsweek, May 25, 1971



Newsweek, April 13, 1971



Newsweek, October 28, 1971

St. Illustration

about all sorts of subjects and he's a terrific painter. Nothing ever shakes him up because he's in control of what he's doing and really enjoys his work.

"Mori did several important cover stories," Ingle continues. "The one that stands out in my mind is the one depicting the former Funtzko, like said in Magalshin. No one actually knew what happened. We pieced together the information we did have and Mori put a sketch together. One of last things coming in during the work—the kind of uniforms or clothing they might have been wearing, etc.—and Mori kept making changes. I remember him making changes after he brought the painting in on Friday just before our deadline.

"He ran into the same kind of situation several other times, and our first thought was to call Mori. He's one of the few artists who could piece together details and come up with a convincing, dramatic picture."

The next big commission that allowed Kusler to demonstrate his ability to develop historically accurate pictures was for a series of paintings on the history of wheat farming in Kansas, commissioned by Owen Blair of Blair Galleries in Santa Fe. This was the first time anyone ever asked him to do a painting specifically for a gallery with no idea of using it for reproduction. It was a genuine milestone.

In this situation, the artist had to find his own experts. He traveled to Kansas, and the *Wichita Daily News* ran a story on his quest that helped him locate Naden Strand, a farmer and historian familiar with early farm implements and

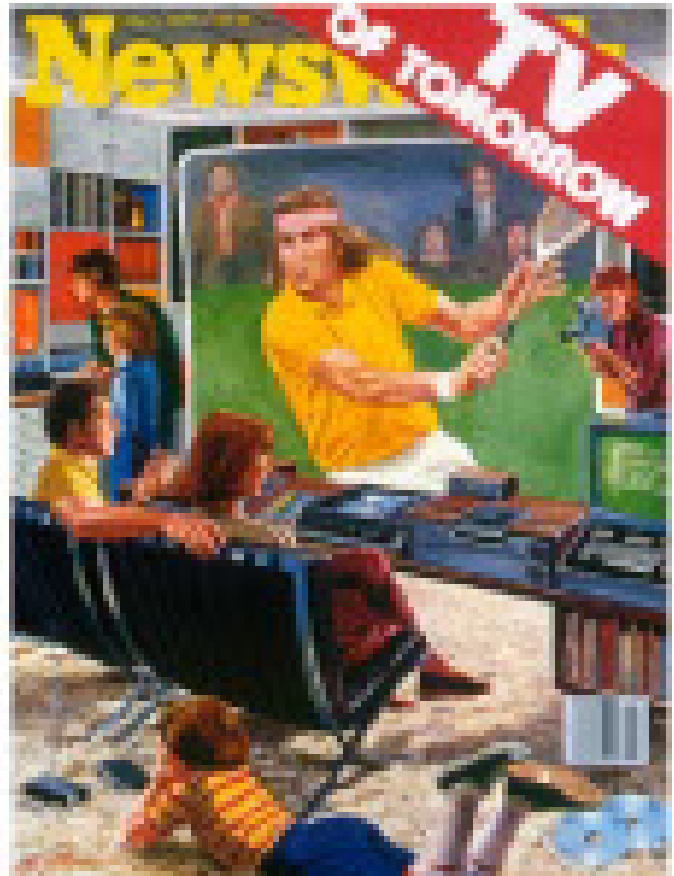




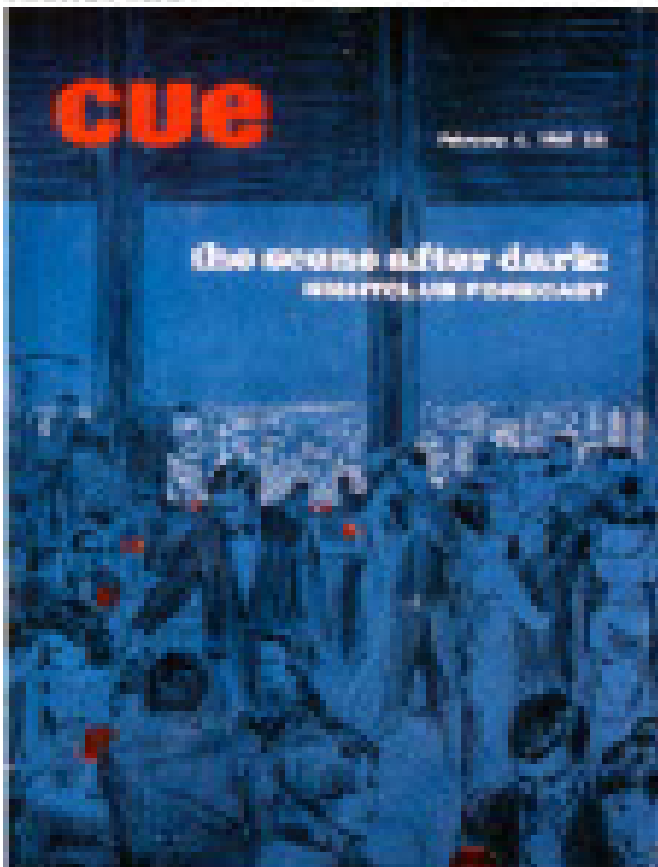
Digital art illustration for Ferrari's Formula 1, 2011 (also included in the Pinterest of the Ferrari)



Original illustration of Peggy Board for *Newsweek*, September 16, 1975. Dimensions are listed as 11 1/2" x 11 1/2"

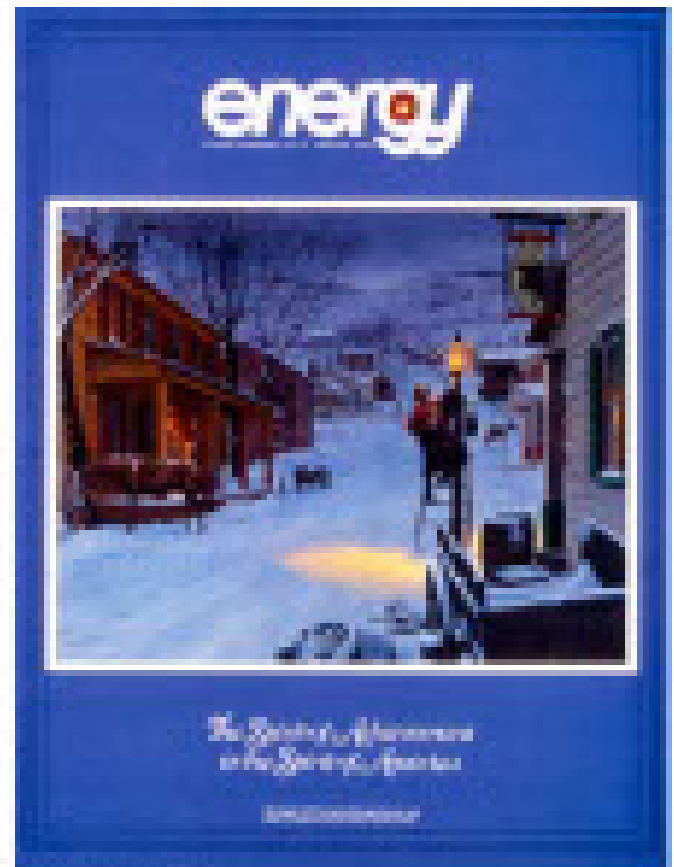


*Newsweek*, July 6, 1975



*Cue*, February 4, 1987

St. Illustration



*Energy*, Winter 1975

*Fleischmann's Gin.*  
*The clean taste of America.*  
 Cleanest, purifying to Senses, Drug Safe.

*Charmingly  
 clean-tasting  
 and drug safe.*

**FLEISCHMANN'S**  
 DISTILLED  
**GIN**

**THE INCREDIBLE AFTER-SHAVE THAT  
 CONQUERED THE WORLD.**  
 (Manufactured at the Tropic House, New York, and widely exported)

**BACCHUS**  
 After-Shave  
**THE CONQUEROR.**

*Trillium is a registered trademark of the Tropic House, New York.*

**OLD CROW**  
**THE ORIGINAL SOUR MASH**

OLD CROW WHISKY IS THE ONLY ONE MADE FROM 100% GRAIN NEUTRAL SPIRITS AND MASHED BARLEY. IT IS THE ONLY ONE MADE IN THE UNITED STATES OF AMERICA.

IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, N.Y.

**From  
 the  
 Canadian  
 Rockies**

**WINDSOR CANADIAN**

© 1991 H&M. Various advertising campaigns illustrated by Bert Phillips circa 1970s



Wood Farm, 1935, oil on board, 24 1/2" x 30 1/2"

providing an appreciation for the assistance that Larson provided, Kinsler titled one of the paintings, "Wood Farm, Hutchinson, Kansas."

Kinsler was recommended for the Kansas wheat farming project by the distinguished artist Tom Igoel (1904–1971), a man who is greatly admired by Kinsler. "When Don Blair called me on the wheat farming pictures," Igoel remembered, "Marty's name came to mind at once. Having done many historical subjects myself I knew the problems in a general way—and that they would not be solved by a quick trip to the library. I have known Marty for many years and knew that he would start at the bottom, read the inside his homework, go home, and paint some good pictures, which is exactly what he did."

"We never lived near one another so visits were infrequent, but augmented by long phone conversations. We have similar approaches to picture making and understand each other. He is a fanatic by hard work. I marvel at his ability to depict complicated machinery, handle large groups of people, portray characters, draw animals well—in short, to deal with any picture problem that comes along."

"As to his place in American illustration—he is unique. Most professional illustrators eventually become known for expertise in a particular field. My observation might be that Marty's scope is unlimited. If Marty Kinsler has a fan club, I am a charter member."

DM's Kinsler has a humorous recollection of her husband coming home from his research trip to Kansas: "The kid from Brooklyn came home a different person. He walked around with a farmer's hat on, and, if it was available, he would have been chewing on straw. For an entire month all he did was talk about threshing, harvesting, silos, machinery, and fertilizer and I was ready to scream. My interest in wheat is having bread to pop into the toaster in the morning. Is that enough for a city person?"

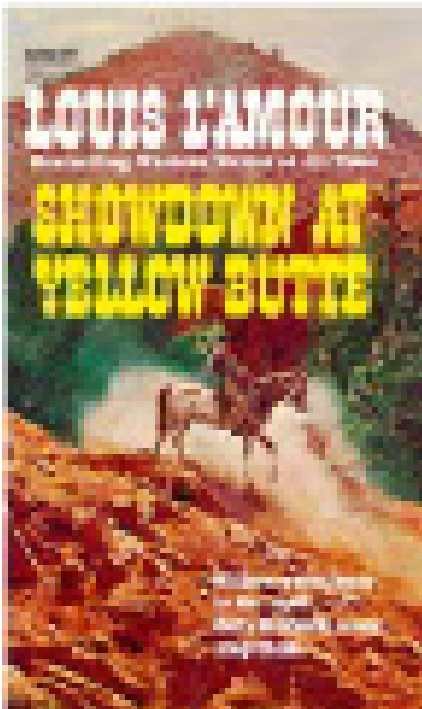
Younger daughter Jane has good memories of her father being home: "He was not only always home, but we could talk to him any time we wanted while he wanted. He never missed a school play. I felt kind of special because he would be the only father in the audience."

In the early 1970s through the recommendations of artists Frank McCarthy and James Burns, Kinsler started selling his illustrations of western subjects through art galleries in Texas, Minnesota, and Arizona. This interest in his western paintings caught Kinsler by surprise, as he had never imagined there would be a market for his actual paintings. "I kept them over the years because I thought there might be a possibility of finding the right or other publications. But all of a sudden people were willing to pay \$100 to \$200 for the actual picture."

Because of his new interest in the gallery sales of his paintings, Kinsler started designing his compositions so they would be more appropriate for gallery and museum presentation. In



Threshing wheat, 1876-77 in west, 1877-78



Brochure of Yellow Butte, 1962



San Sibley, 1962



Illustration from *Red Jacket*, 1974. Oil on canvas, 28" x 40"

doing a series for *Avon Books*, for instance, the editor, Barbara Betchel, gave him complete freedom to paint what he wanted as long as it fit the story in some way. This liberty gave the artist a chance to break away further from the usual limitations of book-cover design. The paintings looked good on the book covers and were perfect for sale in galleries.

Through the years, Kinsler has collected the works of other illustrators he has admired. In the process of developing his collection he became familiar with a number of New York galleries, including Kennedy Galleries, which had represented Frank McCarthy, and Harcourt Galleries, which represented James Bennett the time. While talking about the purchase of a Russell Bennett, one of the owners of Kennedy Galleries started discussing the possibility of Kinsler showing his own work in the gallery for consideration. Several weeks later a nervous Moen Kinsler brought three of his paintings in for review and the gallery agreed to exhibit the pieces. These first three pictures sold almost immediately. After a series of business

difficulties, however, the arrangement was terminated.

Later in 1974, Kinsler decided to stop by Harcourt Galleries to see a show. Bill Mitchell (from downtown), who was the gallery's top salesman, came out to help me and asked what it was I was carrying under my arm. I explained it was one of my own paintings, and he said he didn't know I was an artist and wanted to see the picture. When I unwrapped it, he gave me a look, and called Richard Lynch, the director of the gallery, out to see the painting.

"When a member of my staff brought his work to my attention I was immediately struck by his superb draftsmanship and the painstaking attention to historical accuracy," says Lynch. "Since then Mori has had three one-man exhibitions at Harcourt Galleries. His paintings have portrayed every aspect of American history from the pioneers of the West to the pioneers of space. For many of his paintings, Mori spends weeks doing extensive research at the actual locations and consults with leading experts. Knowing his devotion to



The One Jack, 1974. Illustration, 20" x 20"









The Red that Lures Them, 1883. Oil on canvas, 20" x 30"



Spitting the Red, 1888. Oil on canvas, 32" x 52"

© Illustration



*Lightning Borealis*, 1986. Oil on canvas, 87" x 67"

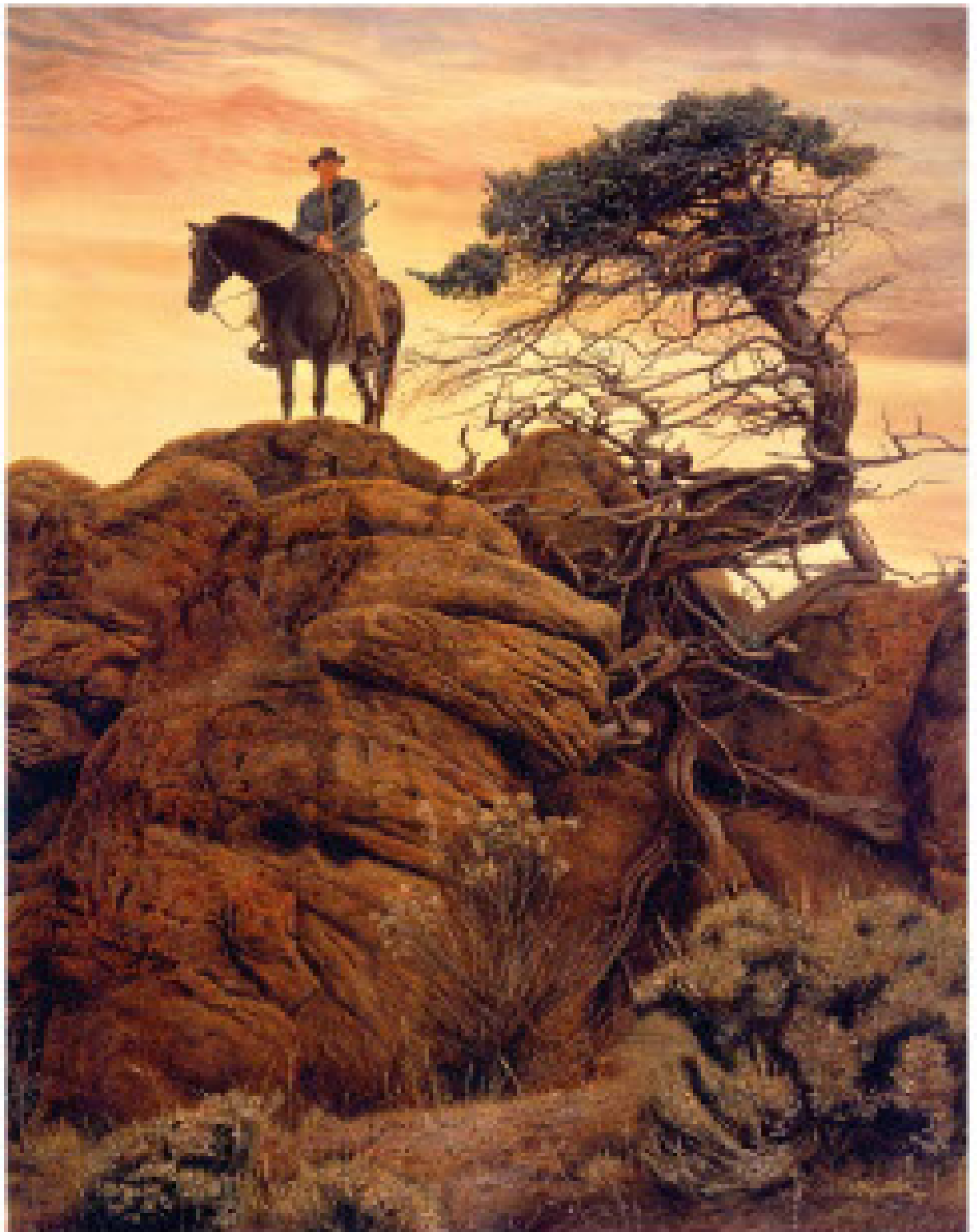
personal research and his pursuit of technical accuracy, I was not surprised when I found he had applied to NASA to be the first artist to travel aboard the space shuttle. I consider Merl Kinsler to be America's foremost historical artist, continuing in the tradition of Frederic Remington and Charles Russell."

After Conner's initial discussion with Lynch, he was invited to put a few paintings in a show of Western sculpture and painting. Those paintings sold almost immediately. After that initial positive response, Kinsler was invited to have a one-man exhibition at Huxford.

Though he didn't want to seem difficult, Kinsler was reluctant to agree to a one-man show if it meant he would have to paint pictures specifically for a gallery show. "I had

a substantial income from my illustrations and that was providing enough support for my family," Kinsler explains. "I didn't feel confident enough in the gallery business to risk that security. I told Lynch that if he could wait for me to complete the paintings for a special *Leather Days Book* project, I would agree to do a one-man exhibition. That series was supposed to include a total of ten paintings on American Indians, the nucleus of a strong show. Waiting for those paintings would mean holding off an exhibition for two-and-a-half years. Dick couldn't believe I was asking him to wait that long and I remember him saying to a child: even have a calendar that went so far into the future."

It was around this time that Kinsler was contacted by John



By James, 1876. Oil on canvas, 20" x 20"

Oil Illustration

Sarneck, director of the Daytona Beach Museum of Arts and Sciences in Florida, about the possibility of borrowing a major painting by Thomas Rockwell from Kautler's collection. Sarneck was organizing an exhibition on the great illustrator's work as the first in a series of three exhibitions celebrating our bicentennial. "I was very impressed with this museum director who was putting together a major exhibition on a shoestring," says Kautler. "He was an enthusiastic, dynamic kind of guy, and he was getting the paintings for his exhibition by convincing collectors that he would be personally responsible for the paintings for as long as they were on loan. He drove up to my house in a borrowed van with one of his assistants, dated the painting right in front of my eyes, and guaranteed that the state would not have his right until it arrived at the museum in Daytona Beach."

When Sarneck visited the studio where the Rockwells were hanging, he became aware that Kautler was an illustrator. "Before he left the house he had looked through every illustration I had done," Kautler remembers. "He kept saying how impressed he was with my work, and before he left he told me he was going to organize a retrospective exhibition of my paintings. I was flattered by his comments, but didn't really believe he was going to follow through. After all, this was before I had ever had a one-man show in a gallery, let alone a museum."

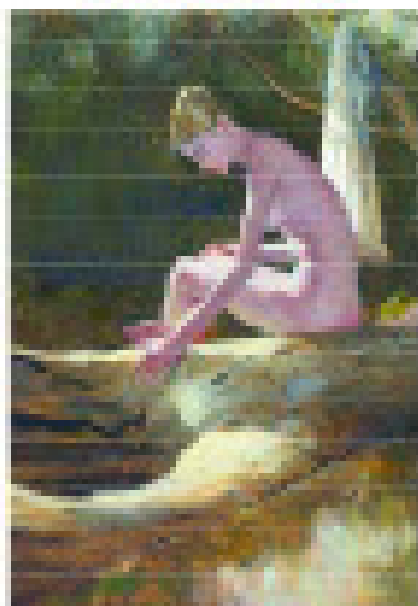
Indeed, Sarneck had every intention of showing Kautler's work at the museum in Daytona Beach, as the third in a

series of exhibitions on important American illustrators. "I immediately saw Kautler's work in the context of American culture," Sarneck says. "Thomas Rockwell was an integral part of an era when Americans spent their leisure time reading magazines, books, and paperback novels that were richly illustrated. Rockwell was the dean of American illustration. In the second exhibition I organized for Daytona Beach I exhibited the work of Rockwell's contemporaries and his predecessors—every important illustrator, such as N.C. Wyeth, James Montgomery Flagg, and Edwin Austin Abbey, who dramatized our literature."

For the third of these exhibitions I wanted to show the work of an illustrator who bridged the period between the era of magazines and the revolutionary period of television. I knew as soon as I met Mort Kautler that he was the one great illustrator who could represent the contemporary period."

In selecting the large collection of paintings for his exhibition, Sarneck chose a prominent one: a scene in Palm Beach, brand images that everyone had seen reproduced but which few recognized were created by Kautler. "I know that people who attended this exhibition would immediately recognize the image but would be totally unfamiliar with the artist. It was my hope that recognition would cause some of them to think about the images that confront them in advertising and magazine illustrations every day, helping form the minds of people who came to the museum to meet Mort at the opening and hear his lecture on his work, that message got through

## Robert McGinnis



Black Mountain/Graphic Collectibles

## Graphic Collectibles

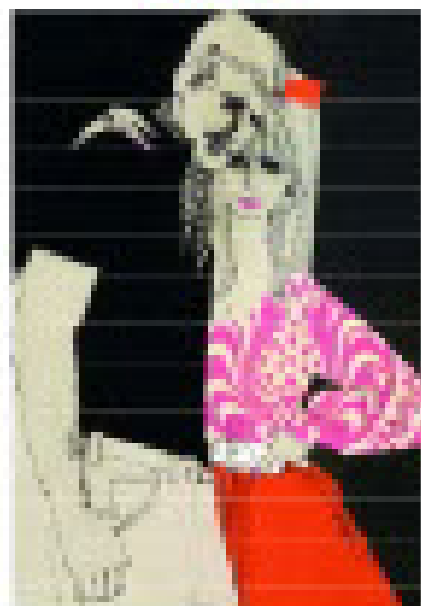
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**The Great White Fleet Sails, 1897. Oil on canvas, 18" x 28 1/2"**

and an important link between illustration and fine art was bridged."

Because the *Bayanaleach* exhibition in February 1977 was so large and represented the first public display of Kinsler's original artwork, he continues to think of that occasion as one of the highlights of his career.

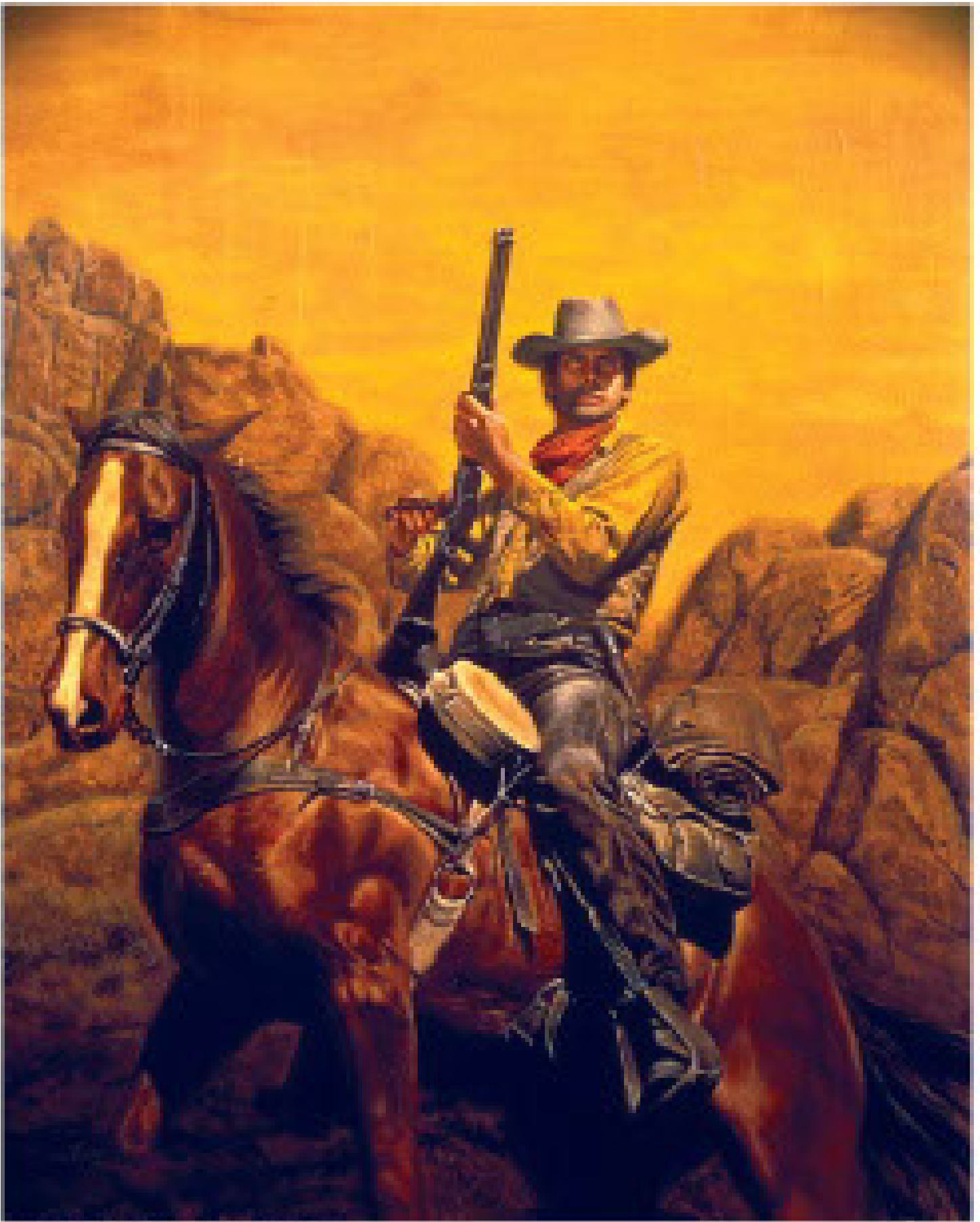
The year 1977 brought other significant events in Kinsler's career, including the publication of limited edition reproductions by Frame House Gallery and the production of original graphics by Clyde Galleries. The long-discussed exhibition at Hammer Galleries also came about in October of that same year. That exhibition was a tremendous success, with several of the paintings selling to museums. The Furell Museum in Clatsop Falls, Oregon, bought the painting of the Florida Indians commissioned by Roden Degen.

Gene Furell, the founder and principal sponsor of the Furell Museum, was one of the first collectors to discover Kinsler's paintings. He bought a picture entitled *Phantom Canyon* at the Country Store Gallery in Austin, Texas, in 1951. He added

two more paintings to his collection with purchases in 1954 and 1975, and in 1977, when Kinsler had his first museum show with Hammer, Furell added another two paintings to the museum's collection. Now with a total of eight paintings in the Furell Museum collection, Kinsler is the best represented contemporary artist. Furell explains that he was "immediately impressed with the accuracy and the drama in Kinsler's paintings when I first saw them, and felt it was important to acquire them for the museum since it is known for having one of the finest collections of Western art and artifacts in the world."

Furell and Kinsler had never met until May of 1961, when the artist received the Furell Museum Western Heritage Award. That prestigious award had previously been given to such distinguished artists as John Clymer and Frank McCauley.

On June 18, 1975, twelve paintings Kinsler did of American flags from different periods in the nation's history were exhibited in the Old Orchard Museum at Sapporo Hill, the Theodore Roosevelt estate located just a mile from



Monte Lopez, circa 1852-56 on canvas, 89" x 69"



By THE GREAT EASTERN RAILROAD, 1875. (Illustration, 1971 & 1972)

Kinsler's home in Oyster Bay. That exhibition was entitled "Old Glory's Pivotal Moments." That same summer two of Kinsler's paintings began a tour around the country in an exhibition entitled "200 Years of American Illustration," after first opening at the Museum of the New York Historical Society. These two paintings were *Grand Forks, North Dakota, Kansas* and *America's First Steam Locomotive*.

After first seeing Kinsler's paintings at Hammer Galleries, a freelance art book package, Clarence Herring, arranged a meeting between the artist and Harry N. Abrams, the founder of the publishing house that bears his name and, at the same time, head of Atheneum Press, Inc. They were supposed to meet at a famous restaurant Abrams frequented, but since Kinsler was in his usual comatose state, the meeting had to be moved to a local Chinese restaurant. Abrams seemed unimpressed at first, but when he started looking at a collection of transparencies of Kinsler's paintings, his mood changed and he started talking about publishing a series of large, softcover books on the artist. "You may not make it, but I am going to make you a famous artist," Abrams said to Kinsler. "I'm going to do three softcover books: one on your historical paintings, another on your World War II paintings, and a third on your Western paintings, and when I'm finished with those I'm going to do

a big hardcover number like the monumental Rockwell book we published several years ago." It did not take Kinsler to reply: "Harry, that's OK with me."

Henry Stode Cummings agreed to write the text for the book of historical paintings, which was published in 1979. Unfortunately, Harry Abrams' death the next year brought a halt to the rest of the multi-book project.

When Kinsler's work began to attract the attention of collectors through his first Hammer Galleries show in October 1977, he was contacted by John Davidson of Vancouver, British Columbia, about creating paintings on commission. What he had in mind was to suggest the subject and allow Kinsler to develop the picture as he saw fit. He was proposing the same kind of arrangement under which the artist had created hundreds of illustrations. Kinsler was naturally quite willing to accept the commissions.

"I was intrigued when I first saw the reproduction of Kinsler's painting on the cover of the catalog for his show at Hammer Galleries," Davidson explains. "There was only one other artist—Emily Carr—who ever documented the life of the Indian who lived in this part of the country with the same accuracy, and Kinsler's painting is far more dramatic and detailed. While I wasn't able to acquire that particular





Native Woodhouse, 1863. 100 on board, 10 1/2" x 14 1/2"



Native Blue Stone, 1901. 80 on board, 10" x 14"



Launchpad of the Space Shuttle Columbia—April 14, 1981. (1981) 197.50 cm (77" x 67")

painting, I knew this was an artist who could help me develop the collection of paintings I wanted." It was during this period that Davidson was building a large collection of paintings and artifacts that has since been donated to the Glenbow Foundation in Calgary.

"I had Remingtons, Kaulas, and lots of other works of art that revealed certain aspects of life out in this area, but there was so many other subjects I thought should be presented," Davidson goes on to explain. "To make an appointment to visit Mort in his studios in 1956 so that I could discuss the possibility of commissioning these paintings. He was agreeable, and I described some specific Western subjects that Mort worked up in quick thumbnail sketches.

Davidson now owns more than a dozen Kaulas paintings. "Mort is so open and easy to talk with," Davidson says appreciatively, "and he is incredibly versatile and creative. I give him a sketchy idea of what I am looking for, and he comes back with a thoroughly researched, dramatic picture of life as it really was during a historic period. If I have any criticism of his work, it is that he sometimes works too hard and puts too much in his pictures. But even that is not really a serious criticism. The man is just incredible."

Hammer Galleries mounted a second one-man exhibition

of Kaulas's paintings in 1975. Again, the exhibition sold out almost as soon as it opened. This was followed by a third showing at Hammer which opened on October 27, 1981, and the demand for the work was ever-growing.

Following the 1975 Hammer show, Rockwell International Corporation-commissioned Kaulas to do a series of paintings of the historic testing, launch and landing of the space shuttle Columbia. Rockwell, the prime contractor for the shuttle, provided Kaulas with documentation on the mission and sent the artist to do research in California, Texas, and Florida, where it was eventually launched on April 12, 1981. Kaulas took photographs and did dozens of sketches as he visited the assembly and testing facilities, as well as the launch and recovery sites. In addition, he created a series of on-the-spot oil sketches on the morning of the launch and 50 hours later, touchdown marking each with the exact time of day. These documents the rapidly changing changes in the color of the sky, as well as the spectacle of the historic event.

Kaulas made a point of painting scenes that were impossible to photograph for the event. "There were literally thousands of photographers from around the world," the artist remembers. "I believe it was the most photographed event in history. I chose viewpoints where it was just not



Bob sketching the landing of the Space Shuttle, April 14, 1982

possible to place a camera, and I combined my earlier sketches of the equipment with those that I made during the actual event to produce final paintings that were very realistic and dramatic—but un-photographable. It was the first time I was actually a witness to a great historic event. It was one of the most exciting experiences of my life." The completed paintings were shown publicly for the first time in Pittsburgh and were

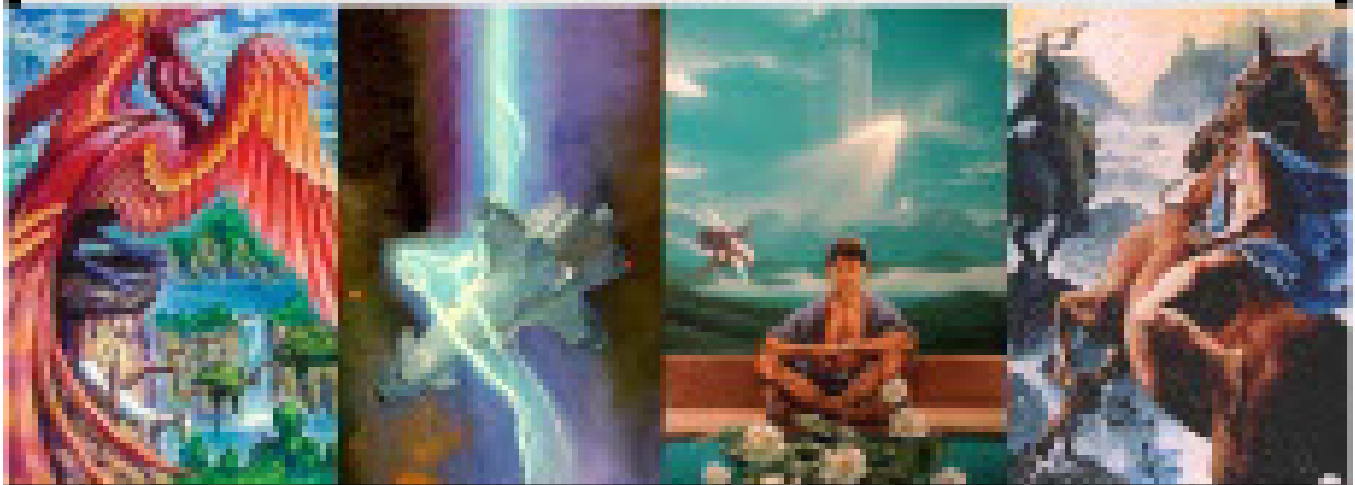


Bob sketching for the artist of the Space Shuttle, 1982

enthusiastically received by employees and an critic.

Rockwell organized a touring exhibition of the forty-one paintings and drawings, published a catalog, and produced a film titled *An American Adventure*. Leonard Smith, director of the Detroit Concert Band, composed "Cowboy's Theme" as music for the movie and appointed the artist to the honorary board of the band, along with such luminaries as Senator Barry

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Launch of the Space Shuttle Columbia - April 12, 1981, 1:00:00 EST, 1981. In its career, STS-51-L

Goldwater, Ambassador J. Tito. Middlebrook II, and Meredith Willson.

The exhibition opened at the Pittsburgh-Center for the Arts on October 1, 1980. A great deal of publicity was generated by the exhibition. There was also a great deal of attention paid to the fact that Kinsler filed a request with NASA to be the first artist to travel in space.

According to the director of the NASA program for artists, Robert Schulz, only two artists were at both the first launch in Florida and the launchdown in California fifty hours later: Kinsler and Bob McCall. Kinsler was also designated as one of only thirty-five official NASA artists, a group that included artists like James Whith.

Two months later an exhibition of Kinsler's paintings of World War II scenes commemorating the fortieth anniversary of the bombing of Pearl Harbor opened at the C. W. Post Art Gallery on Long Island, where it ran through January 8, 1982. From there the exhibition traveled to the United States Navy Memorial Museum in Washington, D.C., where it was on view from December 7, 1982 to September 7, 1983.

In October of 1981, Hammer put together yet another one-man show of Kinsler's paintings to coincide with the broadcast of the CBS television mini-series on the Civil War, "The Blue and the Gray" for which Kinsler created the official logo. That turned out to be a very successful show, but with the 1982 recession, collectors were slower to respond to the work than they had been with previous exhibitions, and that made

Kinsler a bit nervous.

As a way of bringing up Kinsler's confidence and broadening his audience for his work, Hammer arranged for a show at the Soto Galleries in Denver for September of 1983. That show was both a critical and financial success with favorable reviews appearing in 1200 newspapers and magazines.

Louise Jaki, the highly respected dealer and president of Soto Galleries, recalled, "I was honored to meet Moe Kinsler through Hammer Gallery. I consider him to be a master of the brush and a leader in the comprehensive and authentic painting of American History and the Old West. On many occasions I proposed an exhibition of the Soto Galleries. After waiting a number of years, Florio Hammer, the president, and Richard Lynch, the director of Hammer, arranged the show. In September of 1983, the Kinsler exhibition finally took place with astounding results.

"A full-page review in the Denver Post on September 16, 1983, was headlined 'One Person Show Attracting Crowds.' Mr. Marc Price, the art critic, wrote, 'His work, despite his disclaimer about not being a Western artist, is very much in the tradition of Collins, Serrano, and Bland.... Although Kinsler paintings are in a number of Western museums.... This is his first one-man gallery show outside of New York. Others are bound to follow.' I can only echo Mr. Price's sentiments and say there is no doubt that Mr. Kinsler today is America's foremost painter of historic and heroic art."

In 1984, Kinsler was commissioned by the National Board

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*The High Water Mark, 1862-1863 on Antietam, 1862* © 1987

to portray Theodore Roosevelt and his Rough Riders charging up San Juan Hill. It was particularly challenging commission because it meant that Kinsler would be dealing with the subject of one of Frederic Remington's best-known paintings. "I had been doing some paintings for the National Guard as part of their ongoing series of historic events of the country's military," Kinsler explains. "But when I received a call from the Frangereiding (I) would do a painting of the famous charge up San Juan Hill, I got very excited. Here I am living less than a mile from U.S.'s home, Sagamore Hill. I know members of the Roosevelt family and I have done action paintings during all of my career. If ever I was destined to do a painting, it was this one. My challenge became one of creating a different and hopefully more accurate presentation of the event, and at the same time, making a good picture". His version was very well received by both art critics and historians.

Beginning in 1985, there was an explosion of interest in Kinsler's work from television and movie producers, book publishers, art buyers, and military buffs. Book publisher Harry N. Abrams published *The American Spirit: The Paintings of John Kinsler* in 1988 (updated edition, Hatje Peltz Press, 1994). Most Kinsler's first Civil War limited edition print,

*The High Water Mark*, was published in 1988. It was an immediate success. Later that year, Kinsler painted *Gen. Thomas "Stonewall" Jackson*, and it was purchased by Will Felner, then Chairman of Winchester, Virginia's F&M Bank. This painting started a new generation contemporary Civil War art by showing women and children for the first time in Civil War scenes.

The popularity of Kinsler's first *Stonewall Jackson* painting and print resulted in a second Winchester-based commission by Mr. Felner, *Don't We Meet Again*, which became the most popular print ever produced by Kinsler. The Felner Museum in historic downtown Winchester is now home to Kinsler's original Civil War paintings. Housed in a group of historical structures used by Frederick County for more than 200 years, the Felner Museum was extensively restored by F&M Bank, and was ultimately conveyed to the Felner Community Foundation when F&M Bank merged F&M Corporation.

Several more books on Kinsler's art followed, including *Images of the Civil War: The Paintings of John Kinsler* with text by Felner, from winning author James McPherson (Knoxsey Books, 1992) and *Gettysburg: The Paintings of John Kinsler*, also with text by James McPherson (Turner



1880 by John Aikin, 1988. Oil on canvas, 80" x 80"



The High Water Mark, 1988. Oil on canvas, 80" x 80"



Gen. Oliver I. Root, 1855-59 in uniform, 17" x 22" x 17"

Publishing, 1991). The Gettysburg book was published as a companion to the epic film *Gettysburg*.

More recent collections of Knicker's paintings have been included in books published by Enticore Hill Press, including *Endless and New Legends in Camp*, with text by James I. Robertson, Jr.; a pair of books, *After Knicker's Civil War: The South and After Knicker's Civil War: The South* and another pair, *After Knicker's Old West Cowboys and After Knicker's Old West: Indian Images of the Old West: The Portraits of Miss Knicker with text by Don Brown*, was published by Park Lane Press and in 2002, Greenwich Workshop Press published *Ohio and Kentucky: The Paintings of Miss Knicker* to coincide with the release of the major motion picture, *Gettysburg*, from Ted Turner Pictures.

Knicker was the subject of a number of television programs. In October 1993, the Arts & Entertainment network aired a one-hour segment on their program "True Masters" entitled *Images of the Civil War: The Portraits of Miss Knicker*, with Jack Perkins as narrator. It showed the artist in his studio with many of his Civil War paintings.

There is probably no other artist in our nation's history who has recorded so many events in American history, and certainly no one who has painted them with the extraordi-

nary authenticity and drama as Knicker. In 1999, the Nassau County Museum of Art recognized these distinctions by unveiling a major exhibition of more than 100 paintings, drawings, and sculptures titled *The Civil War—The Portraits of Miss Knicker*. The seven week exhibition attracted more than 80,000 visitors, surpassing the previous attendance record set with an exhibition of work by Pablo Picasso.

In the catalog for the Nassau County Museum of Art exhibition, Director Constance Schwartz wrote "Knicker's paintings evoke a panorama of images through which he creates a common language, recording the invasion of forces, commemorating the victories and defeats, and the appearance of streets and landscapes. To create his authentic painted narratives, Knicker compiled his research from libraries, historical societies, personal interviews with surviving kin and friends, contemporary and old photographs, biographies and autobiographies.... Unabashed affection for his subjects is most evident in his portraits in almost reverential view of his painted world."

"From an historical point of view," Schwartz goes on to say, "Knicker is as true to the European academic tradition and is, perhaps, a late 19th Century counterpart to the great American realist Thomas Eakins. His certainly carries the his-





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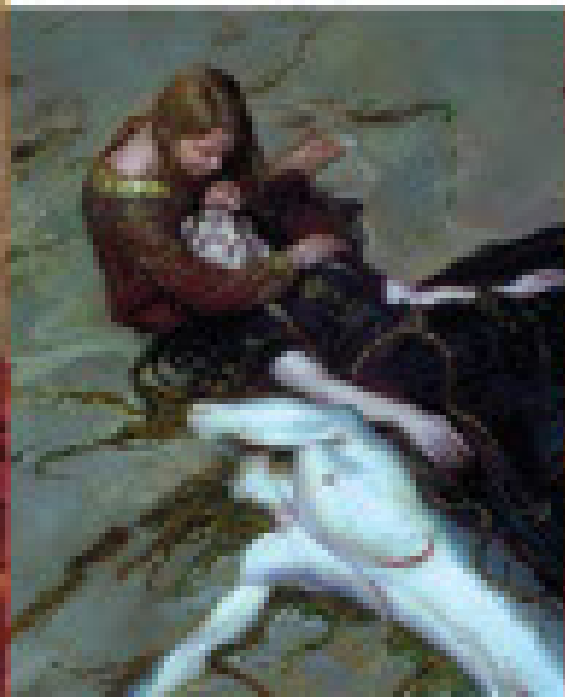
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After Hesse and Kasperner Book, 1917. Oil on board 200,9" x 127,4, 27

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Illustration 11. General John Hunt Morgan, 1862

ner of art history and portrait painting established by Gilbert Stuart. The Civil War paintings of Winslow Homer are an obvious influence. There is a similarity also to the tradition shared by the American frontier artists, Frederick Remington and Charles Mearns.<sup>12</sup>

James C. Robertson, II, reiterated these thoughts in his closing essay and added: "He is the greatest Civil War artist of our time (if not of all time) because of his devotion to truth and detail in history. No one has better captured an entire life, the sights, the feelings, the encompassing chaos that formed the conflict of the 1860s. Many gifted writers of the genre have given us waves of Civil War illustrations, but only Kinsler has married that skill to a level approaching perfection."<sup>13</sup>

In 1999, Virginia's governor James Gilmore designated a "Morrison Kinsler Day" and the following year he performed the official unveiling of an exhibition at the Museum of the Confederacy in Richmond called *The Gospel of the Spirit: The Paintings of Merritt Kinsler*. That was the first one-man exhibi-

tion of work by a contemporary artist ever presented at the museum. A short time later, Kinsler was recognized on the other side of the Mason-Dixon Line when he was elected Official Artist of the Ohio State Bicentennial, and his painting of General John Hunt Morgan's raid through Ohio was presented in a long-term exhibition at the Cincinnati Museum Center.

Kinsler is one of the most successful artists in the field of limited-edition prints. In the 1980s, a number of international publishing companies issued offset prints of his historic paintings. In 2001, American Spirit Publishing of Oyster Bay, New York, became his publisher of limited-edition prints.

Over the years, Kinsler and American Spirit Publishing have helped raise hundreds of thousands of dollars for museums, schools, historical societies, corporations, and international charitable organizations. Kinsler received a commission to recreate the Battle of Cedar Creek, a historic event that occurred in front of Belle Grove Plantation in Middleburg,



*Wilson Bentley*

Wilson Bentley, 1988. *Smalls at work*, 18" x 24" (50.8 x 60.9 cm) (photo: Andy Stapp)

© Illustration

Virginia. Prints of Kanaler's painting, *Shenandoah Disaster*, were sold and helped raise \$40,000 for Belle Grove and the Gallop Creek Battlefield Foundation. Other sales have benefited from the sale of Kanaler's limited edition prints include Virginia Tech, Little Bighorn Battlefield in Montana, as well as Civil War museums in Virginia, North Carolina and Pennsylvania.

Clearly his most significant public accomplishment occurred in 2001 following the tragic 9/11 events in New York City. Kanaler undertook the entire cost of distributing signed reproductions of one of his most popular images, *Old Glory*, to raise money for the American Red Cross Disaster Relief Fund. Within a short period of time, more than \$20,000 was raised to assist the victims and their families. "The total, Kanaler made an incredible donation of his talent, time, energy, and money," said Maryann Shandy, director of financial development for the American Red Cross in Nassau County, New York.

"I watched the events as if it was while they were happening," Kanaler says in recalling the horrifying attacks. "I couldn't work, and I couldn't think of anything else. The explosions, the smoke, and the collapse of the buildings reminded me of historic events I've documented in my paintings—events from world wars and the Civil War. The next I put the images

in my memory bank for future use. It so fortuitously happens that way."

The Tucker Ridge School near Winchester, Virginia was also a beneficiary of Kanaler's compassion and good will. The school has a special place in Kanaler's heart because of the work it does in helping boys with learning and behavioral difficulties. In 1993 he designed one of his Civil War images as a custom Christmas ornament. Sales of that and subsequent new ornaments each year have generated \$20,000 in contributions, the largest source of charitable funds raised in the school's 14-year history. In recognition of his magnanimous support, Tucker Ridge named a 4,200-square-foot residence hall in his honor. More Kanaler Hall opened in 2005, providing housing for 18 students, an auditorium, and a Life Skills Training Center.

Further recognition came in 2001 when Kanaler received the Henry Timrod Southern Culture Award from the Military Order of the Stars and Bars (MOSB). The MOSB, whose membership is composed of descendants of the Southern officers in the Civil War, gives the Timrod Award for outstanding contributions toward the understanding, appreciation, and explanation of Southern arts and letters. "This is an exceptional experience for me," Kanaler said on receiving the award. "I have so much respect for the generation of



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...The men in the room are planning the attack on the city of Vicksburg, Mississippi, September 8, 1862. (1862) Illustration by J.P. & J.B.



...The men in the room are planning the attack on the city of Vicksburg, Mississippi, September 8, 1862. (1862) Illustration by J.P. & J.B.

...The men in the room are planning the attack on the city of Vicksburg, Mississippi, September 8, 1862. (1862) Illustration by J.P. & J.B.

Americans who endured the Civil War, and to have my work recognized by the descendants of these officers who set such an example of courage and sacrifice in that conflict is very meaningful and very fulfilling."

In 2000, Kinzler became the first artist honored with a six-month one-man show at the National Civil War Museum in Harrisburg, Pennsylvania. The display of over 40 paintings, *Wild Gods and Generals: The Paintings of Albert Kinzler*, was extremely well received by visitors to the new museum which opened the previous year.

2003 marked the release of the motion picture *Gods and Generals* directed by Ron Maxwell with Kinzler designated the official artist for the movie. In addition to receiving that singular recognition, Kinzler became something of a creative collaborator on the film. When Maxwell needed ideas for staging several key scenes in the movie, he relied on Kinzler's well-researched, dramatic depictions. For example, the artist's 1993 painting "War Is So Terrible" showing Generals Lee and Longstreet surveying the devastation of the Fredericksburg battlefield served as the basis of the critical cinematic staging of the historic event. Kinzler returned the favor to Maxwell by using still photographs from the movie as the inspiration for a series of oil paintings.

Continued Proliferation From celebrated Kinzler's achievements and recognitions with the publication of the book *Gods and Generals: The Paintings of Albert Kinzler*, and American

Spirit Publishing issued a series of limited-edition prints of key events in the Civil War recorded in Kinzler's original paintings.

The Military Order of the Stars and Bars again recognized Kinzler when it gave him its Jefferson Davis Southern Heritage Award at the same time it recognized film-maker Ron Maxwell. The Jefferson Davis Southern Heritage Award is given by the MOSS in three categories: art, theater, and music. Kinzler was cited for his historic art portrayals of Southern leaders and landscapes. He received his award during the annual convention of the MOSS in Asheville, North Carolina in August, 2003.

One of Kinzler's most astounding inspirations came in April, 2004 with the unveiling of his extraordinary depiction of the U.S.S. Hunley, the first submarine in history to sink an enemy vessel. Research about the crew of the Hunley, their attack on the U.S.S. Housatonic, and circumstances of their death was unprecedented in the annals of historic research. Underwater archaeologists recovered the entire submarine, almost intact, at the bottom of Charleston Harbor, South Carolina in August, 2000. Afterwards, anthropologists, geneticists, and artists produced a three-dimensional digital map of the sailor's remains and facial reconstructions of the men's heads. They also used DNA testing to identify the commanding officer and the seven crew members of the boat.

Kinzler admits that at first he was reluctant to interrupt

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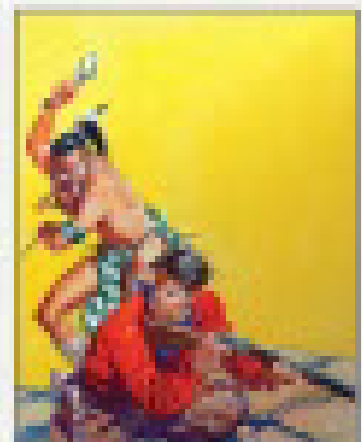
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*The First Submarine—U.S. Navy, Charleston, South Carolina, February 17, 1864. 2009. Oil on canvas, 28" x 48"*

his schedule to undertake the monumental task of creating a painting based on this research, as well as his own investigations. However, as soon as he learned about the full extent of the research being done by the curators of the Southwestern Institution and the U.S. Naval Historical Center, he quickly got involved and was named official artist for the H. L. Hunley. "I became lost in the romance, intrigue, and adventure of the entire story," he remembers. "It was exciting and challenging to accurately depict the submarine and her crew standing on the mezzell deck in Charleston Harbor."

As he did so many times before, Kinsler conducted his own extensive research and consulted numerous experts to determine the most accurate and dramatic means of depicting a historic event—one that had been inadequately or inaccurately portrayed in attempts by other artists. He needed a great deal of information about all aspects of the mission in order to create his own dramatic depiction of the men loading their gas into the submarine as they prepared for their mission.

"I had to know if the tide was going out, the correct phase of the moon, gangplank arrangements, how it was tied up,

what bumpers were used," Kinsler explains. "None of that was known at the time. Furthermore, I had to find a way of incorporating some of the artifacts such as the lanterns and cutters. We now also had the information that was made available to me. I searched to find a model of the submarine, drawings of the recovered vessel, newspaper photographs of parts of the ship and her equipment, and artifacts recovered from the bodies when the submarine disappeared after sinking the *Herrington*, on February 17, 1864."

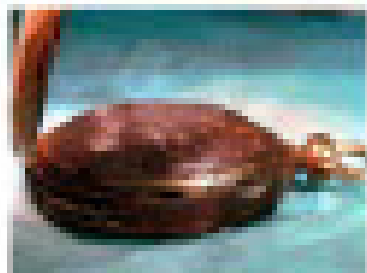
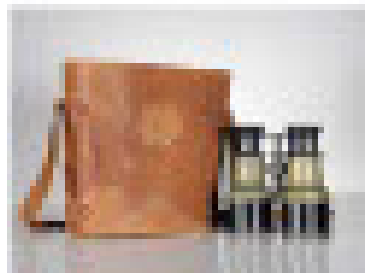
After seeing Kinsler's finished painting, the head of the South Carolina commission concerning preservation of the Hunley, Senator Glenn McConnell, said: "The image is so powerful you can feel the cold, feel the rules. You can identify with these men." Limited-edition prints of the image became available to collectors in April 2004, during a week-long schedule of events in Charleston that included the funeral for the Hunley's crew.

Although Kinsler is internationally known for his two-dimensional paintings and prints, in 2003 he received an unusual request from the Smithsonian Vietnam Memorial





Preliminary drawing for the illustration – i.e. fishing, Chesapeake Bay, America, February 12, 1888, 2000. Height in inches, 34" x 14"



Artifacts recovered from the wreckage of the U.S. fishing schooner, seized August 8, 2000



Wendy Sander stands before the artwork memorial to the schooner, this created July 8, 2004. The statue depicts with the U.S. flag and all 400 feet long



The "Red Bank", *Pictorial Weekly Register*, January 23, 1863. 1863. 1863. 1863. 1863. 1863.



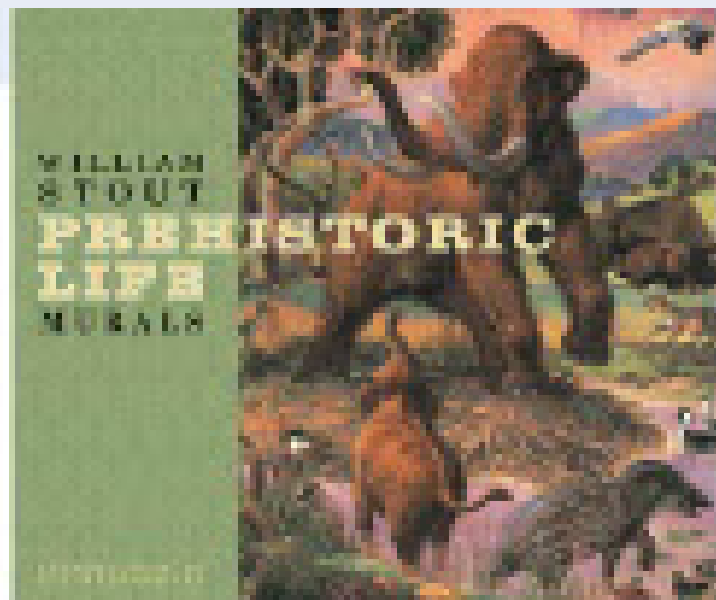


*The Gettysburg Address, 1863. Illustration, 20" x 30"*

Committee to create a black granite wall that would stand as the centerpiece of a veteran's memorial in Middletown, Ohio. He came up with the idea of a montage using existing art and creating nearly a dozen new pieces just for this project. This idea quickly gained the approval and support of the committee; raising funds to honor seven Ohio cities and townships. The completed work, which combined laser and computer technology, was unveiled on July 4, 2004. The 8' 10" tall high wall extends 55 feet long and tells the history of the Armed

Forces from the American Revolution to Iraq. The memorial features four Medal of Honor winners and the names of all the men and women from the Middletown area who died in the conflict.

On August 27th, 2006, the Nassau County Museum of Art opened another Matt Egan's show called the American Spirit with equally spectacular results. It was one of the few times a major museum has given an artist two shows in his lifetime.



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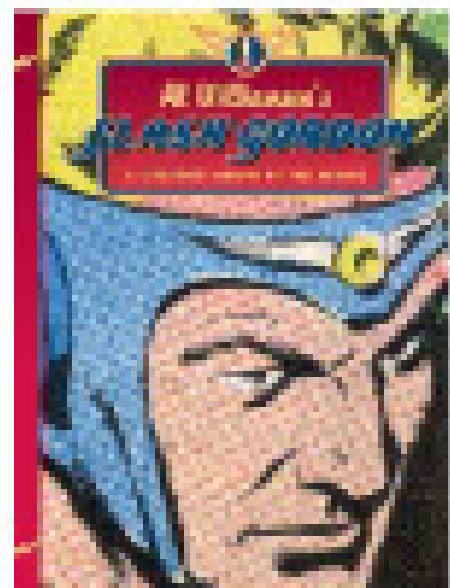
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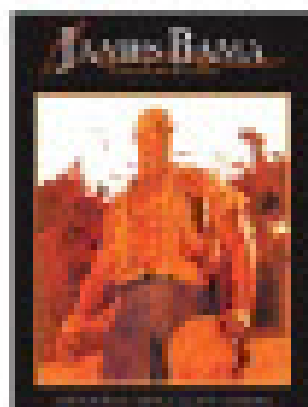
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**Image:** *Scene of a Day*, created throughout a year by 2008-09 in water, 30" x 30"

As he looks back on all of his accomplishments and tries to explain why he has always been known as a fun, dedicated, thorough artist, Kuznetsov draws an analogy between himself and a player on a baseball team. "The attitude you need for success in sports is really the same attitude you need for success in art. I think of a ballplayer out in the field who sees a ball being hit in his general direction and starts sprinting toward it. He starts out thinking he doesn't have a chance in the world of actually catching the ball, but he runs as fast as he can so he'll be as close as possible. As he gets closer he starts to think he might actually have a chance. At the last second he leaps at the ball, and sometimes he catches it. That's how great catches are made. When the same kind of attitude is applied to art, great paintings are made. I've always tried to run a little harder and stretch a little farther to make the best picture I can, and I think that many times I have succeeded!" ■

—M. Stephen DeBerry

For more information about Matt Kuznetsov please visit his website at [www.MattKuznetsov.net](http://www.MattKuznetsov.net), or call 518-824-2838, Monday - Friday, 9:00 a.m. to 5:00 p.m. EST. Write to: Kuznetsov Enterprises, Ltd., PO Box 311, Under Hill, NY, 11771. Email: [info@MattKuznetsov.net](mailto:info@MattKuznetsov.net)

#### **ABOUT THE AUTHOR**

A plein-air landscape painter based in Ontario-on-Hudson, New York, M. Stephen DeBerry was born in New Orleans. After studying at Penn College, he later earned a Master of Fine Arts degree from Cornell University. In addition to his painting career, he has been a poetic writer and has served as Editor-in-Chief of *American Artist* and *Watercolor* magazines. He has also written several books including *The Robert Currier Handbook of Landscape Painting*, *Creative Oil Painting*, and *Color Choices*. He has served as an exhibition judge for Arts for the People, *Watercolor West*, and the International Society of Painters Organizations, and is on the advisory board of the New York Academy of Art, the Riverside Academy, the Robert Currier of America, and the American Society of Forest Painters.

**BOOKS ABOUT MARY WOODS**

*The Old Sea Paintings of Mary Woods*

Volume 1: Art: Boston to Atlantic  
Volume 2: From Atlantic to California  
Volume 3: The California Campaign  
Volume 4: California to Japan  
Published by Cambridge Press (2006-2008)

*The Old Sea Art of Mary Woods*

Published by The American-Navalist Press (2002)

*Deck and Canvas—The Paintings of Mary Woods*

Text by James I. Robertson, Jr.  
Published by The American-Navalist Press (2002)  
Leather-bound limited edition published by Gascon/Press (2002)

*The California Spirit—The Paintings of Mary Woods*

Text by James I. Robertson, Jr.  
Published by Rutledge Hill Press (2000)  
Leather-bound limited edition published by Gascon/Press (2000)

*Mary Woods's Old West—Canvas*

Published by Rutledge Hill Press (1999)

*Mary Woods's Old West—Horses*

Published by Rutledge Hill Press (1999)

*Mary Woods's Old West—The North*

Published by Rutledge Hill Press (1999)

*Mary Woods's Old West—The South*

Published by Rutledge Hill Press (1999)

*Images of the Civil War—The Paintings of Mary Woods*

Text by David Ross  
Published by Park Lane Press (Division of Random House) (1999)  
Leather-bound limited edition published by Gascon/Press (1999)

*Around the Cor—Landscape in One Day by James I. Robertson, Jr.*

Published by Rutledge Hill Press (1999)  
Leather-bound limited edition published by Gascon/Press (1999)

*The American Spirit—The Paintings of Mary Woods*

Text by Nancy Steele Cummings  
Published by Rutledge Hill Press (1994)

*California—The Paintings of Mary Woods*

Text by James M. Robertson  
Published by Turner Publishing (1993), Rutledge Hill Press (1999)

*Images of the Civil War—The Paintings of Mary Woods*

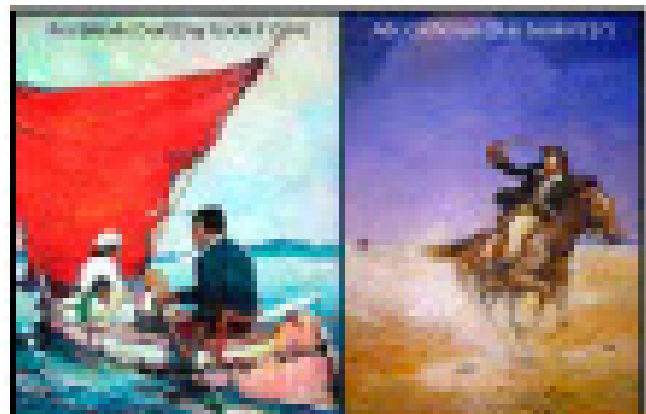
Text by James M. Robertson  
Published by Conway Books (Division of Random House) (1993)  
Leather-bound limited edition published by Gascon/Press (1993)

*The American Spirit—The Paintings of Mary Woods*

Text by Nancy Steele Cummings  
Published by Wiley N. Moore (1990)

*Sea Paintings of America—The Paintings of Mary Woods*

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Published by Abrams (1979)



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# New and Notable:



## IMAGES WILD

EDITED BY JIM WISBACHSCHILD, J.D.  
64 PAGES, FULL-COLOR  
\$19.95 HARDCOVER  
J.K. PUBLISHING, 2008

The new issue of *Images Wild* returns with a spectacularly varied collection of rare work by illustrators taken from magazines and books published prior to 1925. The artists will be familiar, but the rare images are drawn from obscure sources. This issue takes a "turn" for the better with an all-new landscape format, allowing for some panoramas and dramatic reproductions. The artwork has never looked better, and the extra-large reproductions are a genuine treat, allowing us to really see the artwork up close and personal. The cover this time is by Bettina Bivens, and inside is featured the work of artists such as Howard Pyle, Henry Sautenfeld, Russell Flett, Edmund Dulac, John Bauer, Frank Brangwyn, Charles R. Knight, Will Crawford and more. Charles Dana Gibson is featured in the *Madspot*.



## L.C. LEYENDECKER

BY LAURENCE S. DYLLER AND DAVID COFFMAN (EDS)  
128 PAGES  
\$24.95 HARDCOVER  
KODANS, 2008

It long felt a new benchmark of book on DC Leyendecker. The recent exhibition catalog from the Society of Illustrators follows ours, but I have been waiting for a major book release for a long time! One of the most prolific and successful artists of the Golden Age of Illustration, Leyendecker captured audiences throughout the first half of the twentieth century with his brain as brushwork and impeccable draftsmanship. Leyendecker is perhaps best known for his creation of the archetype of the handsome male with his advertisements for Arrow Collar in the 1910s through the 1920s. These images sold to an eager public the idea of a glamorous lifestyle, the backdrop upon which modern advertising was built. He also was the creator of such instantly recognizable icons as Santa Claus (conceived as a portly, white-haired man clad in red velvet), that are to this day an integral part of popular culture. An important influence on Norman Rockwell, Leyendecker was considered his peer more than any living *Illustrator* covers than any other artist. Leyendecker lived for much of his adult life with Charles Beach, on whom the stylized men in his artwork was modeled, and while he kept his homosexuality hidden from public scrutiny, he nevertheless gathered a strong following in the gay-lest community. This new book features his masterworks, rare paintings and other artwork, including the 522 covers he did for the *Poa*, as well as numerous other magazines, including *Kepler's* and *Collier's*. Accompanied by a revealing text that delves into both his artistic evolution and personal life, DC Leyendecker retains his rightful position in the pantheon of great American Illustrators.



## THE ART OF HERGE, INVENTOR OF TINTIN: VOLUME 1: 1907-1937

BY PIERRE-LOUIS GUYON, GUYON, ERIC THURGOOD  
208 PAGES  
\$59.95 HARDCOVER  
LOFT 1949, 2008

The first in a three-volume series, *The Art of Hergé* presents a selection of Hergé's outstanding, often unpublished, drawings showing the diversity of his work and offering the reader a view of the range of his talent.

Georges Herge, better known as Hergé, the creator of *Tintin à travers*, was born a century ago. He left us an exceptionally long life at the center of which was *Tintin*, but also included much other work besides *Tintin's* famous adventures. From generation to generation the popularity of his creation has carried on and been extended to such a degree that whatever their age, many readers feel they have grown up with *Tintin*.

This first volume of *The Art of Hergé* covers the years 1907 to 1937, during which the range of Hergé's drawing is evident: his childhood and schooling sketches, the first published drawings, his burgeoning work as an illustrator and graphic designer, the advertisements, occasional paintings and, of course, the comics for which he became famous. One witness to his development as a young and successful artist with the promise of further achievements to come.

From his childhood onwards, we can judge the range of his talent from the manuscript of drawings Hergé produced. The prolific output of the master of the "clear line" included advertisements, comic strips, illustrations, fashion designs and cartoons. In this series, Hergé's work is presented in chronological order with many high-quality reproductions of the art. The artwork is accompanied by concise commentary, allowing us a clear look into the artist's daily routine and output.



## ROBERT MCGINNIS:

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Director Paul Libert has been assembling a series of wonderful documentary films concerning the history of American illustration. His first release was on James Flannery and the 1973 was included with Brian Katz's book *American Illustration: The Art of James Flannery*. His most recently completed film focuses on the work of Robert McGinnis, the spectacular book cover artist whose tenure dates traced scores of 50s and 60s detective paperbacks. The film is fine-tune, and beautifully filmed, providing an intimate look at the master at work in his studio, as well as an overview of highlights from his entire career. This is definitely a "must-see" for a up fan of illustration art.





**THE PAINTINGS OF J. ALLEN ST. JOHN,  
GRAND MASTER OF FANTASY**

BY STEPHEN G. KORNBERG & J. ORLAND SPENCER  
200 PAGES  
\$24.95 HARDCOVER  
MAY 2008

J. Allen St. John began his career by studying the old masters in the museums of Paris around 1890. Returning to America, his artistic training like art enthusiasts developed with encouragement from the Society of American Artists and Menapoficus magazine in 1895. The artist went on to become a professor of drawing and painting at both The American Academy of Art and the Chicago Art Institute, but his greatest notoriety came as he ventured into the colorful world of pulp magazine and adventure-book illustration. For the readers of fiction, western fiction and adventure, St. John captured the needs of his famous contemporaries Frank Schaeffer, James Montgomery Flagg, and W. C. Wright, and led the way for future masters, including Roy G. Kresel, the Brothers Hildebrandt, and Frank Frazetta.

Vanguard Publishing's second volume devoted to the work of J. Allen St. John concentrates on the artist's full-color fantasy, action-fiction, and western art paintings for novels and pulp magazines. St. John illustrated for some of the genre's most famous authors, names such as Edgar Rice Burroughs, Jack Williamson, Robert E. Howard and more. His paintings have given us indelible portraits of Texas, John Carter of Mars, and other fantastic characters, and have inspired generations of later illustrative artists such as Roy G. Kresel, Jeffrey Jones, and Frank Frazetta. St. John will always be recognized as the first and most important illustrator of Burroughs' writings.



**MORDEY SMITH AND THE ART OF  
NOEL SICKLES**

EDITED BY DEAN MILLER  
100 PAGES, BLACK-AND-WHITE AND COLOR  
\$19.95 HARDCOVER  
OCTOBER 2008

Noel Sickles drew comics for only three brief years, yet his groundbreaking work on the 1930s western adventure series *Smoky Saddle* is a milestone in the history of newspaper comic strips. Over the past 70 years, however, readers have seen only occasional excerpts of his seminal work.

*EPN's Smoky Saddle and The Art of Noel Sickles* collects, for the first time, every Sickles *Smoky* strip, from December 1931 through November 1936. It also features exclusive commentary on Sickles' life and the decade-long influence of his work, while also showcasing the breadth of his career as one of America's foremost magazine illustrators.

A regular at *Life* magazine, his work also appeared in *Look*, *Reader's Digest*, *National Geographic*, and the *Saturday Evening Post*. Sickles won the National Cartoonist Society's Advertising and Illustration Award in both 1968 and 1969. He eventually settled in Tucson, Arizona and turned to painting, winning further acclaim for his Western scenes. ♦



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# EXHIBITIONS & EVENTS

## **BLADE: A Retrospective**

August 1 through November 1, 2008

The Delaware Art Museum of Art, DE

*BLADE: A Retrospective* is the first American museum exhibition devoted to the work of BLADE, Monte Beauchamp's periodic anthology of sequential and comic art, illustration, painting, and printmaking. The exhibition, which focuses on BLADE #6–18 (1970–2007), features the work of forty-six artists, and includes 150 works of art from thirty-nine collections.

Some of the artists featured in the exhibition include Michael Bennett, Gary Baseman, Tim Bishop, Colin Bonser, The Clayton Brothers, Ian Cox, Brian Cronin, Douglas Faxon, Drew Friedman, Steven Guarnaccia, Peter Hays, Peter Kuper, Christian Metcalfe, John Ponsel, Archer Prewitt, CJ Pyle, Spain, Marc Sussenthal, Bob Staake, Chris Ware, and Esther Pearl Watson.

The accompanying 128-page, full-color catalog was designed by Monte Beauchamp and contains contributions by David J. Bennett, Mark Froschfelder, Matt Dolan Jordan, and Bill North.

For more information, visit [www.state.edu/blade](http://www.state.edu/blade).

## **Politics '08**

September 1 through October 4, 2008

The Society of Illustrators, NY

*Politics '08* showcases the original art from today's top illustrators surrounding this year's primaries and general election. With recent coverage of the debates, a growing awareness in politics has piqued the media's interest in political illustration and cartoonists once again, creating an array of important and controversial images. Through magazine websites and artist's blogs, illustration is bringing Americans together online to discuss the politics of the day, drawing the importance to vote in the upcoming elections. Art from magazines and newspapers of all political affiliations will be represented in this exhibit, allowing artists to express their views on the 2008 election in print and in a variety of new media.

Curated by former Art Director at TIME Magazine, Ed Rodriguez, the exhibition features the work of political illustrators including Steve Fendler, Philip Finkle, Tim O'Brien, Hansch Frenn, Stephen Koenigs, Luis Labera and Barry Mitt. Original art used for print by Jeffrey Jones, *The New York Times*, *TIME Magazine*, *The New York Observer* and the controversial New Yorker cover of Barack and Michelle Obama will be on display along with the printed publications.

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

## **Frank E. Schoonover:**

### **An Artist for All Seasons**

November 22 through February 1, 2009

The Delaware Art Museum, DE

Frank E. Schoonover, profiled in *Illustration 95*, was a prolific American illustrator during the Golden Age of illustration. This overview of his extensive career is mounted to celebrate the publication of a catalog raisonné of the illustrator's work, written and published by The Frank E. Schoonover Fund, Inc. The exhibition features works from private collections, the Schoonover Fund Collection, and the Delaware Art Museum. The Delaware Art Museum is one of the few museums in the country with a major collection of American illustration, so visitors to Frank E. Schoonover: *An Artist for All Seasons* will be able to view his work in context with illustrations by his teacher, Howard Pyle, and his peers.

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

## **Over Rainbows and Down Rabbit Holes:**

### **The Art of Children's Books**

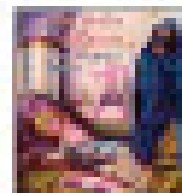
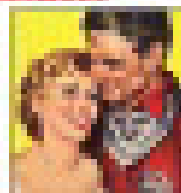
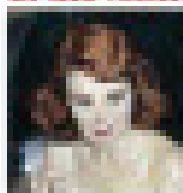
November 11 through March 8, 2009

The Eric Carle Museum of Picture Book Art, MA

This exhibition features over 80 works of art created specifically for children's books, drawn exclusively from the collection assembled by Leo and Joan Charles. Selections include examples from Beatrix Potter's *The Tale of Peter Rabbit* and Lewis Carroll's *Alice's Adventures in Wonderland*, but the majority of the exhibition focuses on artists working in the post-World War II period, such as Chou Yau Ahking (*Penelope's Cousins*), Y. Cui (China), Maurice Sendak (*The Sea-Drum of Orin*), Leo and Diane Dillon (*1934 Mississippi Blues in People's Land*), Gary Meyer (*Jump On Over!*) and more. ♦

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

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



## **THE ART OF THE PULP**

Our next issue takes a look at three artists who specialized in work for the pulp-magazine fiction magazines of the '30s, '40s and '50s: Ralph Steadman, Steve Meyers, and Hugh Parker. While each artist distinguished themselves in other genres, they are most often known for their pulp magazine work and horror illustrations. See us to learn more!