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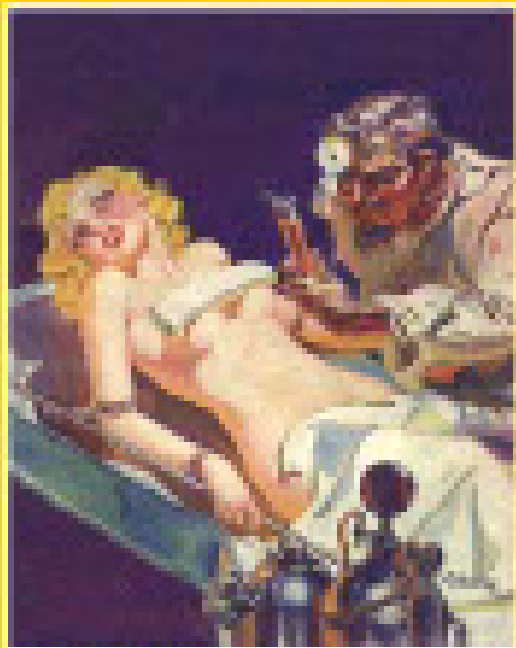


Harvey Dunn (ca. 1925), *Love in the Afternoon*, oil, 10 1/2 x 16 in. canvas, 10" x 12"



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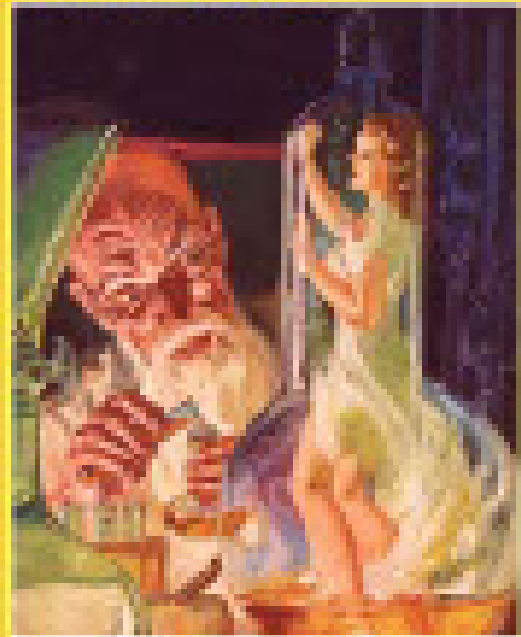
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EDWARD DANIEL CARTIER

August 1, 1914 – December 25, 2008

Edward D. Cartier whose illustrations graced *The Shadow* and numerous other science fiction and mystery publications in a career that spanned several decades, died on December 25, 2008, in Ramsey, New Jersey. He was 94.

While perhaps best known for the over 800 illustrations he created for *The Shadow* in the 1930s and 1940s, Cartier's artwork appeared in scores of other magazines in stories by authors such as Robert A. Heinlein, Isaac Asimov, Clifford B. Simak, Robert Bloch, L. Sprague de Camp, Theodor Sturgeon, and many more. He also was the premier artist for the Fantasy Press and Galaxy Press book publishing houses in the 1950s.

Cartier began his career illustrating stories for pulp magazine publisher Street & Smith while he was still a student at Pratt Institute's School of Fine and Applied Arts in Brooklyn, New York. There he majored in pictorial illustration, and studied under illustrators Harold Winfield Scott and William James—who also happened to be an art director for Street & Smith. It was James who gave Cartier his first professional assignments.

Graduating from Pratt in 1936, one of Cartier's first ongoing assignments was illustrating *The Shadow* magazine. Tom Lawell, the previous *Shadow* artist, was moving on to pursue a painting career, so Cartier thrust into his illustrating the twice-monthly needs. His first work accompanied "The Sledge-Hammer Crime" in the August 1, 1936 issue—coincidentally Cartier's twenty-second birthday.

While the *Shadow* assignments quickly became the focus of his burgeoning career, Cartier found time to illustrate the adventures of a number of other pulp characters, including Black Widaine the howling detective, and shockline-boy detective Perry Garrett.

In 1939, John W. Campbell, Jr., legendary editor of *Analog* Science-Fiction, invited Cartier to illustrate for *Unknown*, the great-reading magazine of horror and the supernatural. Campbell had admired the serial and fantastic qualities in his work for *The Shadow*, and after Cartier illustrated the first issue of *Unknown*, art director William

James encouraged Cartier to let others take over his *Shadow* assignment so he could concentrate on science fiction and fantasy work. It was a perfect match.

Drafted in 1941, Cartier served as an infantryman and as a heavy machine gunner in a tank battalion, fighting in France and Germany. He was severely wounded in Europe during the Battle of the Bulge and again when his hospital train was blown apart. He was awarded the Purple Heart and Bronze Star. After the war he returned to illustrating *The Shadow*, *Analog*, and *The Science* and he also produced covers and interior art for *Red Dragon Comics* and *Super-Magician Comics*.

Alongside *Friend of Science* the editor L. Ron Hubbard, Cartier served during decades as a judge for the L. Ron Hubbard Illustration of the Future Contest.

Cartier's wife of 65 years, Georgina, died earlier in 2008. He is survived by sons Dean Cartier of Ramsey, NJ, and Peter Cartier and his wife Sylvia of Richmond, VA, as well as grandchildren Markie and Leland. ■



Illustration provided by Edward Daniel Cartier
from *The Shadow*, December 1, 1936



Original cover illustration for *Unknown Fantasy/Fantasy Magazine* December 1939. All art unless image courtesy of Peter Lerang

Letters to the Editor:

Dear Dan,

Please find my interest for the next eight issues enclosed.

I read a lot of magazines, and I have been with you since the very first issue. In my opinion, there is no finer magazine—in any category—that is so finely produced as yours. You can only imagine how much I look forward to each and every issue you produce. The only thing that might top it is the *Norway* Swedish book, simply because it is that much longer!

Best wishes to you, and good luck success in 2009.

Sincerely,
Jon G.
Santa Ana, CA

Dear Jon,

Thank you for your enthusiasm and wonderful compliments!

Dear David Saunders,

My book was waiting for me when I got home from work this evening. I must say, it's absolutely AMAZING! I spent well more than an hour in just like going through it, and I've just scratched the surface! I simply can't thank you enough for what I know must have been the blood, sweat, and tears that you poured into it. It is truly a classic, and made me love your father's work even more—and I would have said I loved it so much already that wasn't possible. I was especially excited to see the image of Alessandro on the back cover. Great job in the morning! It's almost like standing in front of the original art work! I hope my excitement is coming through in this quick note. Please let me send you my appreciation for the great joy of seeing so much of Neri's work in such an impressive volume.

With many heartfelt thanks,
KIMBERLY

Hi Dan,

Please keep up the excellent work that you are doing. I know it must come with some great sacrifice, but you are contributing so much to preserving the memory of some of the greatest artists of the last century. Many, I'm afraid, who would simply fade into obscurity without your efforts. Long Live Illustration Magazine! Myriads issues and fine quality never cease!

All the best,
Doug R.

Dear Dan,

My copy of *Reynold Brown: A Life in Pictures* just arrived in the mail. It's sitting in my lap as I write this. I have skimmed it over. I cannot thank you enough for this work. It is nothing short of incredible. What a wonderful tribute to Brown's life in illustration. I am a fan of him because of the work he did for

comic posters, particularly those of the 1950s science fiction films. They were easy to do as long as you had the film still when my mother took me to the movies, even so many years ago. Thank God I grew up in the 1950s! I saw those pictures when they were NEW! One sheet. Movie stills. Lobby cards. What a treat for a nine-year-old boy in love with identification in the cinema.

... Thank you again. There is no doubt that this has all been well worth the wait.

Terry M.
Lawing, Michigan

Hi, Mr. Cannon:

I recently ordered the regular ASD the Deluxe Special Edition of the new Reynolds Brown art book. A friend of mine hooked me on his great work with a recording he made of a show called *The Man Who Drew Jagged Eyed Monsters* that ran on cable around Halloween a number of years ago. I will give him the regular book as a birthday gift, and of course the Special Edition is all mine!

What I especially wanted to say is that I really enjoy your magazine, though I admit I don't buy every issue. I usually find myself buying a copy if the art appeals to me, and particularly when you are covering an artist who writes in gouache, which is my favorite medium. I appreciate this aspect of your magazine, and that you let us readers know the medium the artist worked in, as well as the size of their canvases. I really loved the Matt Damon issue, as he did so much work in the illustration field in gouache. Saul Guggen also worked in this medium in his early days. Don't get me wrong, there are many great works in oil and pastel and watercolor, markers, etc., but I love to paint in gouache and I really love seeing works painted in that medium!

Thank you for your time,
Terry C.

Hi Dan,

I just wanted to say I received your new book on Reynold Brown, and I have skinned it quickly and have now sorted down to read portions of it. I just love this book! I am in my early 60s, and like the rest of my generation from the 1950s, I grew up on so-so movies and TV shows, as well as the explosion of used book stores that sold old magazines, pulp, paper-backs, etc. I appreciate this book, and I thank you for putting a personality and a soul in the arts behind all of the fantastic artwork I admired then and now.

Please continue to produce this kind of work!

Cheers!
Andrew A.

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Graves Gladney

by Tom Roberts and David Saunders

The bearded titan and winged aspect of a sinister alchemical drama—with remains made of hair, flesh, and blood—is too idealized in his toxic science experiment with the Grimms' Death to notice the shadowy figure that creeps up behind him. The figure raises the polished wheel not made of a vintage 1907 Winchester in rictus, poised before his momentous stroke for justice. The leprous intensity of the Shadow's staring eyes draws our attention to the supernatural vigilante's remarkable personality. He exhibits long-suffered scars with fervent passion, a powerful physique, a brilliant mind, and rugged good looks. This version of the Shadow has more depth

of character than a generic two-dimensional cartoon super hero. This Shadow is a real flesh and blood human, with complex and fascinating qualities. In fact, this Shadow bears a striking resemblance to the artist who painted this cover—Graves Gladney.

James Francis Graves Gladney was born December 11, 1907, in St. Louis, Missouri. He was the firstborn child of Frank Young Gladney and Katherine Lewis Grass. From an early tradition that the mother's maiden name became the child's middle name. This eldest son was always called Graves. A little brother, John Franklin, was born in 1918, and younger sisters Leticiana and Katherine arrived in 1915 and 1918. The latter was a prominent St. Louis lawyer, a graduate of the University of Missouri (1899) and the Columbia University Law School



Graves Gladney, circa 1941

(1934). He argued cases before the U.S. Supreme Court, and he wrote articles for *Oakleaf Magazine* and *The Saturday Evening Post*. He was the author of an important law book, *Survival of Death in Personal Article*. The family lived in a wealthy part of town at 5657 Westminster Place.

In 1918, during the great worldwide influenza epidemic which affected twenty-five percent of all Americans and killed 650,000, the Gladneys fled south of the city to their 100-acre farm along the Mississippi River. Nurses and household staff all went cotton-gin facemasks while they served the Gladney family. The father also hired private tutors to live at the farm and home-school his chil-

dren during the hiatus. To teach eleven-year-old Graves and his eight-year-old brother John Franklin, the Gladneys hired eleven-year-old Fred Conway.

Conway was a native of St. Louis and had recently returned from Chicago, where he had worked for two years in a newspaper graphics department. He was a passionate follower of Robert Henri, George Luks, and John Sloan, all of whom were newspaper illustrators that had earlier formed a radical art movement known as The Eight. They felt that modern art should embrace the direct and honest painting style of the French Impressionists, to boldly capture the vitality of everyday American life. They all aspired to live and work in Paris, but they accepted the reality that, without funding from a patron, they had to live and work in America as commercial ar-

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AUG. 1, 1941

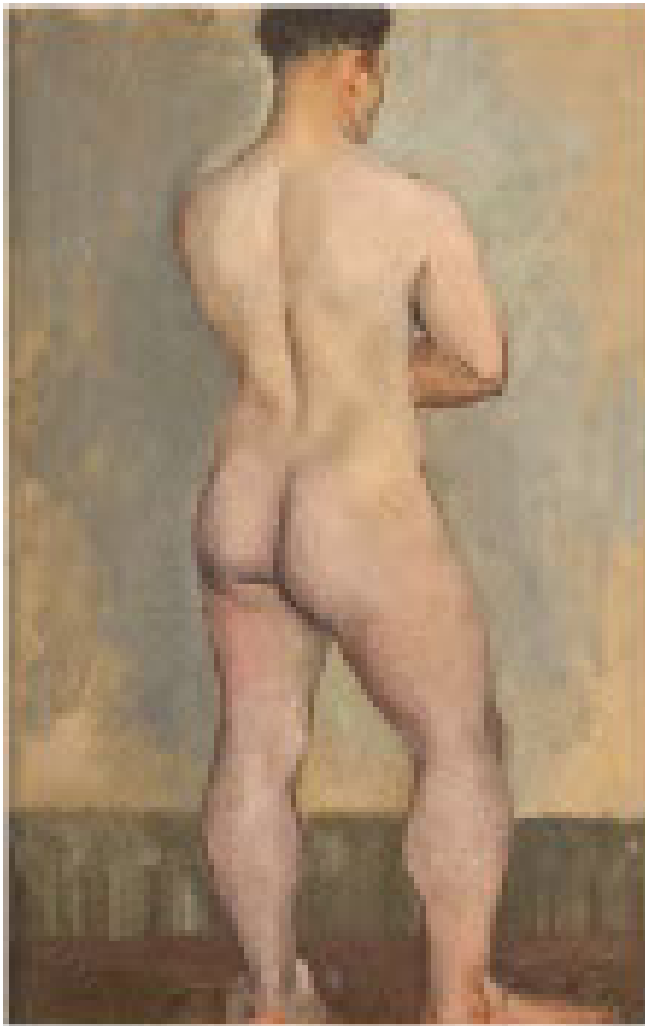
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The Shadow, August 1, 1941



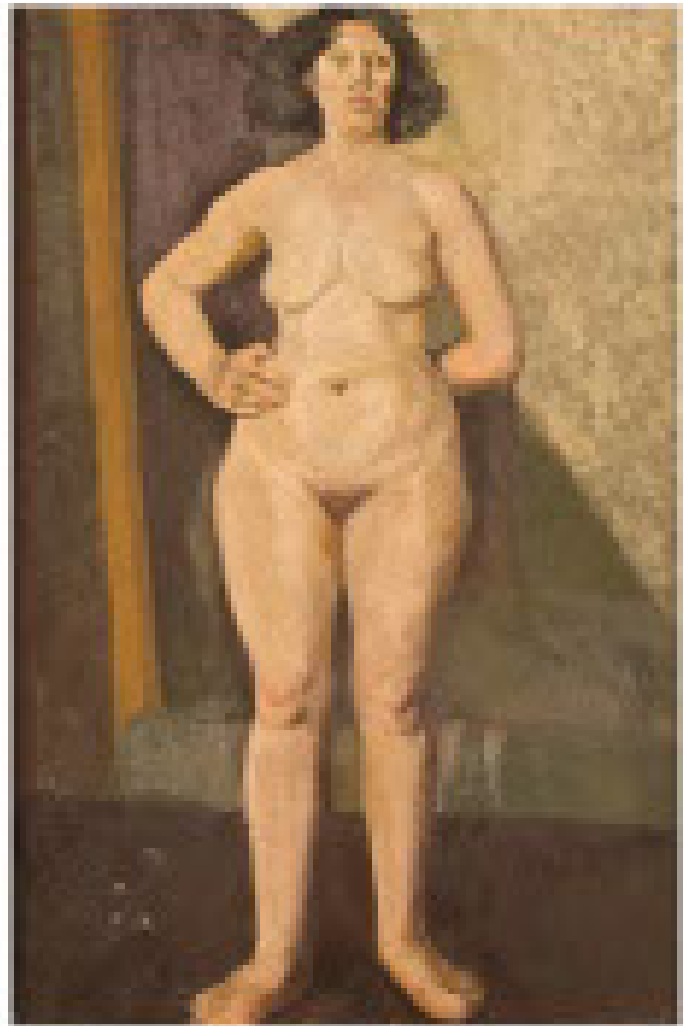
Robert Rauschenberg, circa 1970s. Oil on canvas.

its, with the hope that their vision of humanity would elevate their work to an inspired level. Gladney could not have had a better tutor to cultivate his natural drawing abilities and maintain his scholastic regimen. Conroy recognized Gladney's prodigious talent and his remarkable eye-to-hand coordination. It not only made him a great draftsman, but also made him an unusually gifted woodman. With sketches and rolls, Conroy and Gladney loved to explore the countryside.

In 1920 the Gladney family remained in St. Louis and the children resumed their regular school attendance. Gross' father showed his gratitude for Fred Conroy's excellent service by sending a two-year sabbatical in Paris to study at the Académie Julian, the Académie de la Grande Chaumière, and the Académie Moderne. When Conroy returned to St. Louis he enrolled in Washington University School of Fine Arts, where he eventually became a trusted member of the faculty.

On May 12, 1921, the Gladney family suffered the tragic loss of eleven-year-old John Franklin to diphtheria fever. This tragedy had a profound and formative effect on his older brother, who was only fourteen at the time. Gross suddenly felt deserted by the pie-in-the-sky vision of his Sunday School teachings.

Gross attended Sollen High School, where he excelled in



Robert Rauschenberg, circa 1970s. Oil on canvas.

athletics and graduated in 1924. He then attended Amherst College, where he again excelled in athletics and graduated in 1928. That summer Gladney traveled in Europe and spent a year at the Académie Julian in Paris. In 1929 he transferred to the State School of Fine Art, University College London, where he studied with Augustus John, England's most celebrated Post-Impressionist. John was a somewhat character whose bohemian antics were legendary. He is widely regarded as the basis for the fictional character Gollum Brown in Joyce Cary's popular 1944 novel, *The Horse's Mouth*. While studying at the State, Gladney lived in a student boarding house at 3 Barton Road, London, where he met Irena Carlowska, a post-graduate medical researcher from Stefan Bator University in Wilno, Poland (present-day Vilnius, Lithuania). Gross learned Irena in French, their only common language, while he taught her English and she taught him Polish. After overcoming his Presbyterian parents' objections about his marrying a Roman Catholic, Gross and Irena traveled to Moscow in August 1930 to get married. Their daughter Maude was born in London in May of 1931. In 1932 Gladney left the State before completing his graduate qualifications. He had suffered a collapsed left lung during a boxing match that required several months of recuperation.

which he spent a formative year in. These experiences vividly parallel events depicted in F. Scott Fitzgerald's 1924 novel *Trailer in the Night*, the defining story of privileged American youth of that time.

Glavin returned to the U.S. in 1910 with his wife and daughter. They lived with his parents in St. Louis, where their second child, Natalia, was born in 1914. They lived on the top floor of his parents' grand home, while Graves rented an art studio a few miles away. He had a part-time job in the art department of a prep school, and he tried to drum up business painting studio portraits. He spent most of his time with his relatives, Fred Conway, painting landscapes of local scenes while standing side by side at their portable French cafe. In December 1915, the St. Louis *Post-Dispatch* published a page of his sketches of the St. Louis Zoo. But other than that, there were very few professional opportunities in St. Louis to challenge a young artist.

By 1914 his marriage was under pressure. Janina had become increasingly homesick and eager to introduce their second child to her family. Graves had no interest in returning to Poland, so Janina and the two girls left without him. This event triggered a decisive moment in Graves Glavin's career. His father said, "Now, face it, they're not coming back. It's a time you got serious and started making a living!" So he set out for New York to start his professional career as a freelance



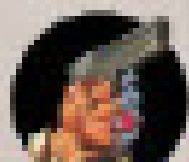
Illustrating art studio, 1910

illustrator. He set up his studio in New Rochelle, where many famous illustrators worked, including I. C. Llywellyn and Norman Rockwell. His studio at 544 Main Street was in a large building occupied by many illustrators, including John Falter, Richard Lyon, Robert Harris, Tom Lovell, Charles LaSalle, and

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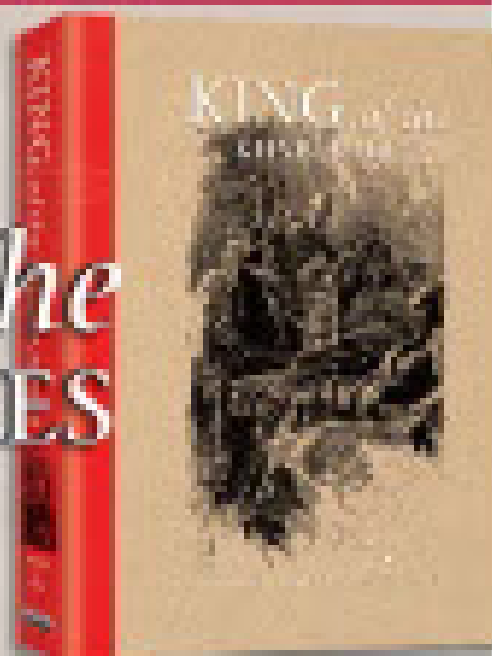
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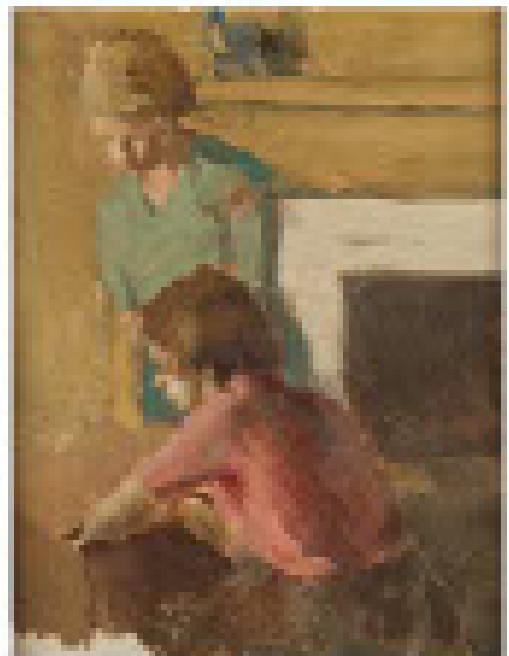




Painted with color 1852. Oil on canvas.



Painted with color 1852. Oil on canvas.



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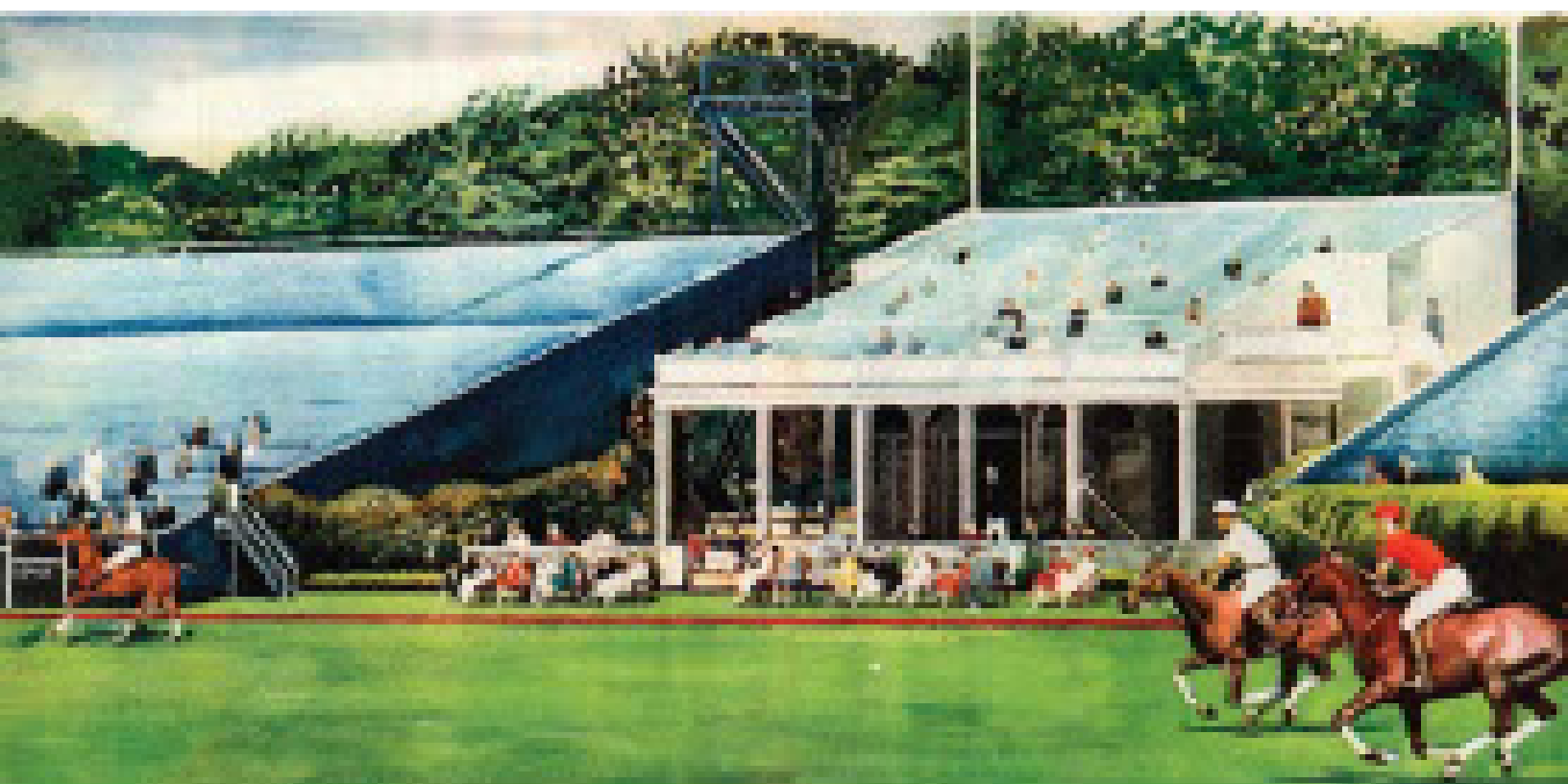


Illustration by Artson, August 1936

Harry Anderson. Local neighbors included pulp artists John K. Scott, Emory Clarke, and Rudy Belandri. They all became friendly competitors for the same assignments from publishers in New York City, which was just thirty minutes south by train to Grand Central Station.

In late 1934 Graves received an overseas cable from James spring that she was coming back to the U.S. with their children. He met their boat and drove them up to their new home in nearby Islamabad. A year later their son Frank Young Gladney II was born.

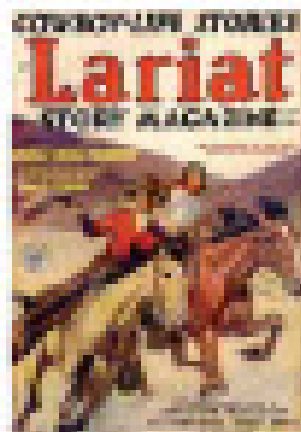
In March of 1936 Graves was asked to be best man at the wedding of his old pal from Amherst, Bertie Steyer, who happened to work at *Fortune* magazine. Thanks to this lucky connection, Gladney was sold his first published illustration—a two-page spread in the August 1936 issue of *Fortune* magazine. Graves later recalled his initial difficulty in finding steady work during the Great Depression: “Times were very bad and I had a few lousy starts. I tried to live on as a draftsman at the live linker, for example, with no success. Things were still not clicking for me in the art market.”

At the same time that he was suffering the hardships of editorial indifference, his father and two partners in St. Louis happened to make an extremely opportune financial decision by leaving the T-Up Company. This potential local soft drink eventually became a world-famous brand-name product.

By 1936 Graves Gladney was nearing his wife's end. “I had a wife and three children and was absolutely unable to make a living, although I was trying very hard. I'm ashamed to say that I got on my knees to sell my paintings. One day, simply by chance, I went to the studio of John Palmer Fisher and extremely successful as a slick illustrator and later as a cover artist for *The Saturday Evening Post*, but he had just started out painting for the pulps, the Stern & Smith's Wild West Weekly and *Best Detective*. He encouraged me, because he knew what a tough time I was having. He thought I had the ability talent, and drive to make a go of it. I met a number of painters like Emory Clarke and others who were making a living at painting in one of the most prolific, fertile fields for painting—the pulps. They urged me to have a go at it. They explained that the field consisted of two or five New York publishing houses

choosing exclusively in pulps, and they suggested I get started by doing a cover for one of them. They suggested that I make a sample pulp cover and take it down to Fiction House, following their advice, I went back and laboriously, with much fear and trembling, produced a Western cover. It was a typical thing—a cowboy and a couple escaping some unknown danger, firing backtracks with a background of mountains. Fiction House bought it and it was the cover for *Lariat* issue in July 1937.”

Fiction House had an open-door policy that made them the most approachable pulp publisher for entry-level artists to show their port-



Lariat Story Magazine, July 1937





Rangeland Romances, July 1937

like samples. Nelson House rarely assigned new covers to unknown artists, but they were willing to buy unsolicited cover paintings for low prices—sometimes as low as sixty dollars—from aspiring young illustrators who walked in off the street.

"That was my start. I sort of blush now when I show it, but it was alright. I wasn't too particular kind of Western pulp, because they're on goddamned phone. I've been shooting and hunting all over the world, handling firearms all of my life, and the average pulp cover has no atmosphere and reflects reality at all. One of the reasons of good writing, or painting, is to create an authentic atmosphere, like Conan Doyle's Sherlock Holmes. Those that have been to England know that his atmosphere is perfect. You can see Sherlock Holmes venturing out into the night with the soft rain falling. The Western pulp had none of this at all. Bob Harris, who did a hell of a lot of Western covers, was never west of Kansas City! A horse! He couldn't tell a horse from a four-cylinder motorcycle. Yet he wore a big cowboy hat and boots whenever he went down to Green & Smith.

"After that I began to make similar threats at Popular Publications, which was run by Harry Steger. I began to sell them covers. Not as many as I would like to have, but it was hard going, and Steger himself was a no good son of a bitch. He ran Popular Publications poorly, and why somebody at the time did not kill him is beyond me, but that's a long story. That



Adventures, November 1937

opinion incidentally, is not only mine. It is shared by almost everyone who ever worked for Harry Steger. One of the big artists for Popular Publications was Walter Baumhofer, who was a hell of a competent painter. Steger, who knew nothing at all about painting, just fill all over himself about Baumhofer but literally abused everyone else. Steger had a lot of other good painters who sort of got the crumbs off his table. Baumhofer got every consideration.

"I remember one time Steger called me up when I was quail-hunting, asking me to come back quickly because he wanted me to paint a cover for *True Detective*. I painted the cover and Steger said it was fine. Three days later, Walter Baumhofer walks in and says Harry, I need a job. Can you get me one?" Steger just handed him my cover and said, "Do this over again." I didn't get paid for my cover, and Baumhofer got to keep my painting. He himself said the dollars he did was not nearly as good as the one I did. Which was true, but it made no difference to that goddamned Steger.

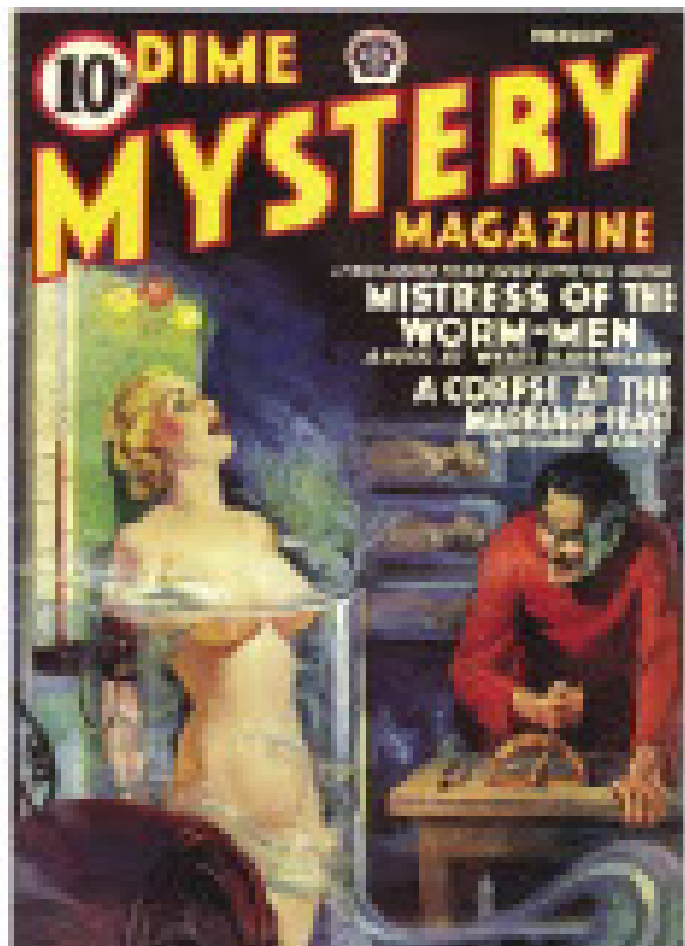
"Harold Goldsmith, who made his picture get along fine with Tom Lovell, who also painted for Popular Publications. Lovell is a very good friend of mine, and a man that I admire greatly. Goldsmith told Steger to keep his camera-picker's hands off of Tom Lovell's stuff as hard as he could breathe. So Lovell never had any trouble down there at all. Steger wasn't allowed to open his yap.



Dime Mystery Magazine, August 1942

"Ernie Glavin was another friend of mine who worked for Scripps and I sat there almost as much as I did. To give you an example, one of Scripps's editors called up on Friday and said, 'Glavin, we're missing this cover. The man that was supposed to do it didn't finish it. If you can do the cover and get it in here by Monday, we'll pay you double.' Ernie said 'Oh boy!' and went to his house not painting all day Saturday and Sunday. He stopped in there Monday morning with the picture, put it on the stand and the editor said, 'Well, I see you've got another edition, simply because in the interim Scripps had changed his mind. The editor himself was just a yoo-man. There was no one getting angry with him any more than you would get angry at Charlie bit Lenny.'

By 1941, Glavin was selling freelance covers to most of the pulp houses, including Thrilling Publications, Popular Publications, and Fiction House. His covers appeared on *Adventure*, *Dime Mystery*, *Flamingo Stories*, *Lariat*, and *Strangest Stories*. One day he was assigned to paint a horror cover for the August 1937 issue of *Dime Mystery*. This type of job usually involved a scene with a creep woman being tormented by a disoriented scientist and his crazed assistants, but Glavin was stumped. "He had no idea what to paint," recalled pulp-fiction man Robert Weinberg. "Looking around his studio he spotted paper cutter and dielectric saw it is in the painting." Glavin's final cover is a remarkable classic of the genre, showing a ghastly, green,



Dime Mystery Magazine, February 1941

hard-chested, paper-cutter operator ardently following the instructions of a mad scientist on how best to die in two a horrific manner in his pants and slacks.

Sensational pulp-magazine covers were displayed uncounted thousands, their covers designed to attract the eye of passing pedestrians and convince them to contribute another dime to a multi-million-dollar industry. Sales records were carefully studied to figure out whose covers sold the most copies. After two years of painting pulp covers, Ernie Glavin had learned the ropes and become one of the best pulp artists.

New Rochelle provided access to a brotherly fellowship of creative young artists, all with a shared sense of purpose. They were excited about their work and anxious to learn from each another. They swapped technical ideas as well as style notes. This community of artists produced a staggering array of published illustrations in the 1930s, in every conceivable genre and subject. Tim Lovell, Ernie Clark, John Fisher, and many others helped Glavin to formulate his own distinctive approach to illustration art.

New Rochelle artists found it difficult and expensive to paint directly from live models because of their distance from the New York modeling agencies. So a commercial photographer was set up at 588 Main Street, where each artist learned how to use cameras and lights to create reference photos with their desired dramatic effects. Artists' wives and girlfriends were

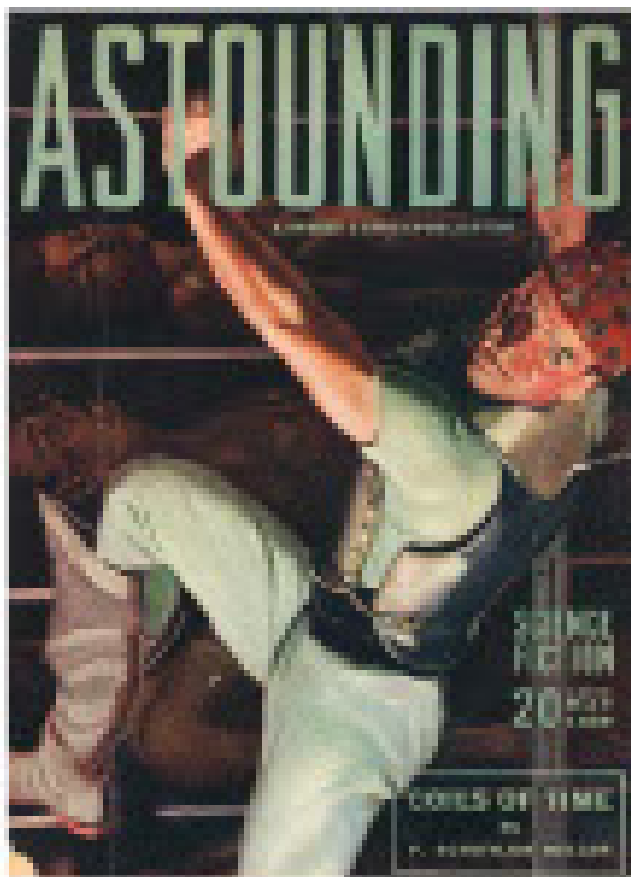
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Dime Mystery Magazine, April 1938

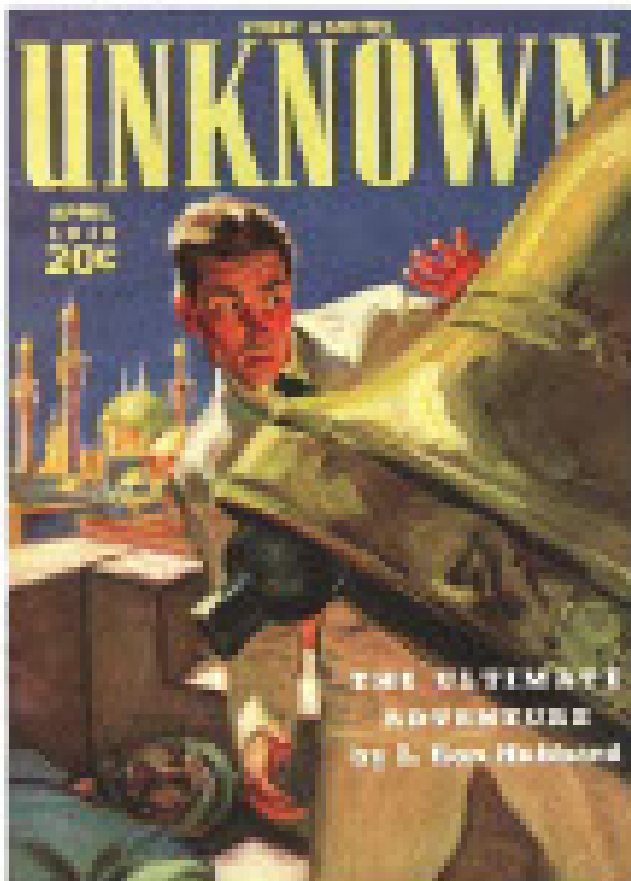
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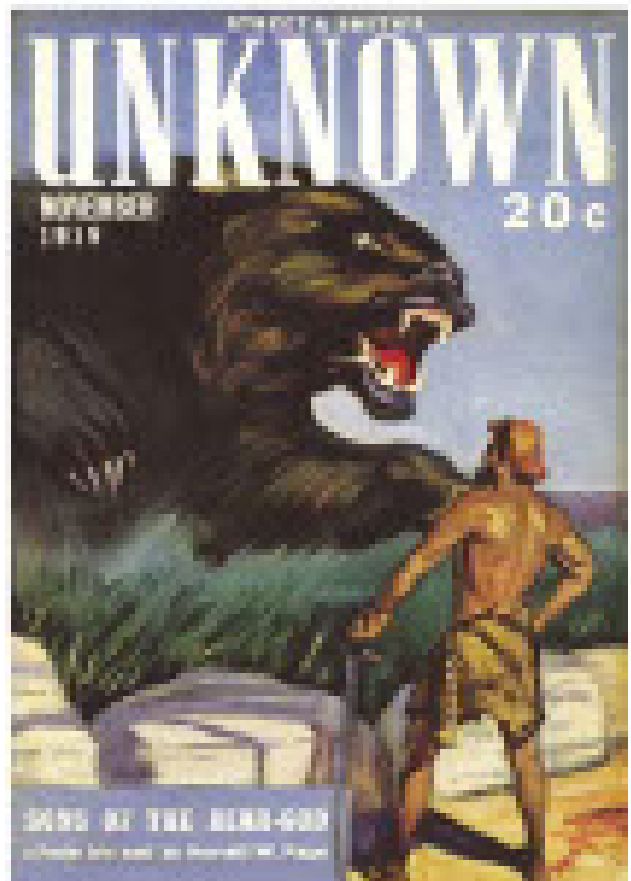
Astounding *March 1938*



Astounding *June 1938*



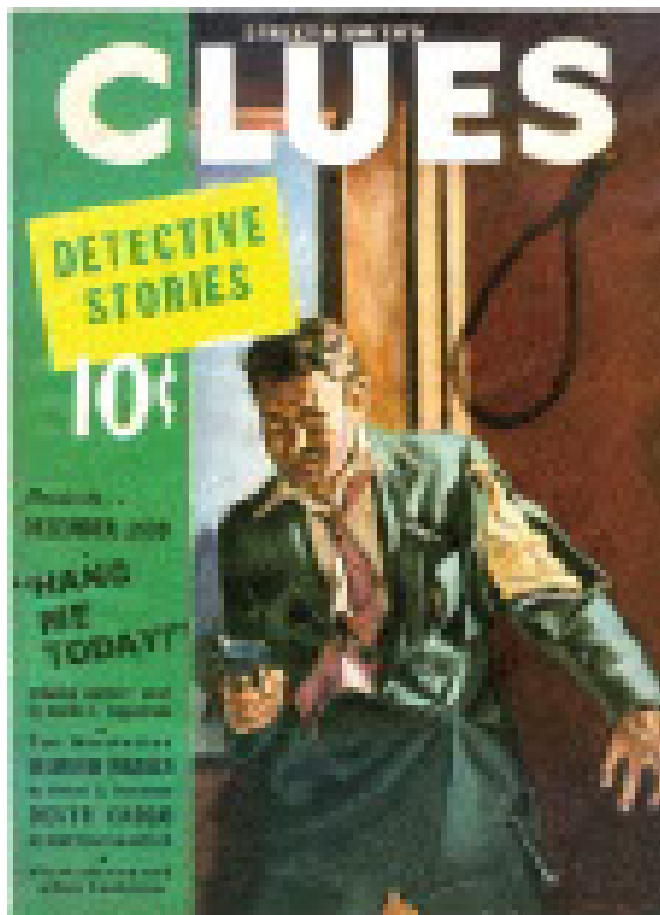
Unknown *April 1938*



Unknown *November 1938*



Original illustration for *Star Trek: The Motion Picture*, 1979. © 1979 Paramount Pictures



Clues, November 1939

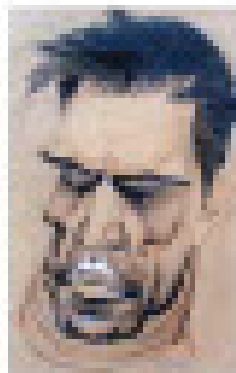


Crime Busters, July 1939

regularly recruited for assignments involving sessions. Whenever a male model was needed for a picture or a hot page, neighboring artists were willing to help out by posing in exchange for reciprocal services. Richard Lyon used Bob Harris. Bob Harris used Tom Lovell. Rudy Solarski used Emory Clarke. Emory Clarke used Gross Gladney. Richard Lyon used Gross Gladney. Anderson wrote was always able to use his own most cooperative model—the intense Gladney appeared in many of his own pulp covers.

Posing for each other was just one instance of the binding brotherhood between illustrators. When Tom Lovell decided to leave the pulps to seek better paying work in the studio, Gladney volunteered to act as his studio assistant by carrying his portfolio. It was a hot summer day and Gladney told him, "You shouldn't go in to see an art director dripping with sweat. I'll be your pathos."

By the fall of 1939, Gross Gladney had developed a consistent style of painting covers for Street & Smith's *Clues* and *Crime Busters*. They appreciated his work, and he was soon offered a contract to regularly paint covers for *The Shadow*. This was a very popular and lucrative title for Street & Smith, so the *Shadow* assignment was Gladney's greatest career opportunity. He signed an exclusive contract with Street & Smith, which was designed to prevent his moonlighting for other pulp pub-



Portrait of Gross Gladney by Bruce Smith

lishes. His professor, George Kenna, had been caught working for the competition. While the contract prohibited him from freelancing with other publishers, it did guarantee tremendous market exposure and a significant annual income. Gladney said that his contract for *The Shadow* was "almost like stepping into financial heaven. It meant I would earn \$5,000 or more a year, which in 1939 was a considerable amount of money." He attacked the job with almost religious fervor. "I did the very best I could."

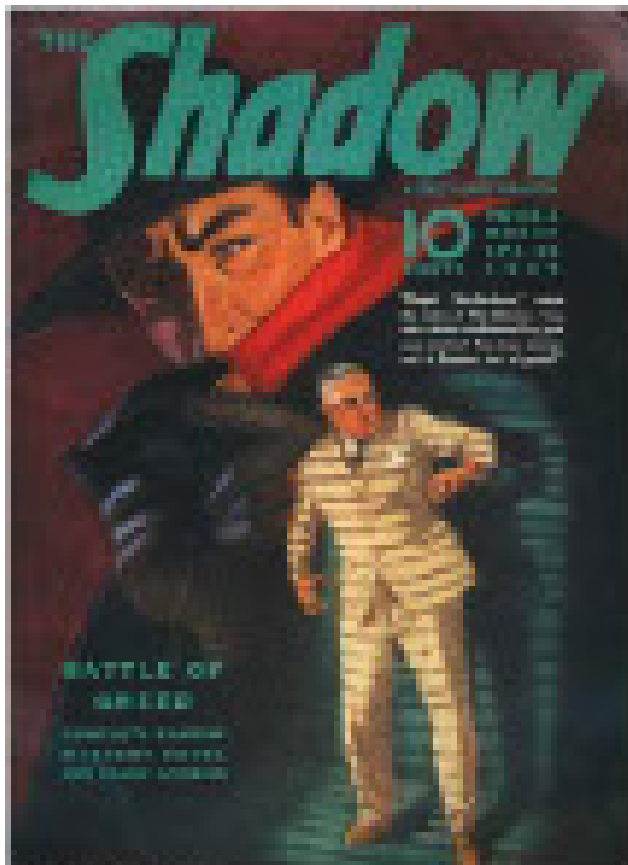
The Shadow magazine appeared every two weeks, so Gladney was left on each alternate week to paint a cover for another Street & Smith pulp.

Most of the authors mailed in their manuscripts, and rarely visited the editorial office. Most of the cover artists only visited the office for a few minutes every week to drop off assignments and pick up new jobs. Consequently, Gladney hardly knew the authors of *The Shadow*. "Aside from reading his manuscripts, I know nothing of Walter Gibson. Personally, I preferred Ted Dwyer's guy talks." At first Gladney mail their manuscripts, but he later hired studios to suggest potential scenes for illustrations. "After the first year I hired high school kids to read the stories and give me a synopsis. I couldn't stand the junk."

Gladney's relations with his Street & Smith art editors was equally frigid. He wanted to depict the *Shadow* character in



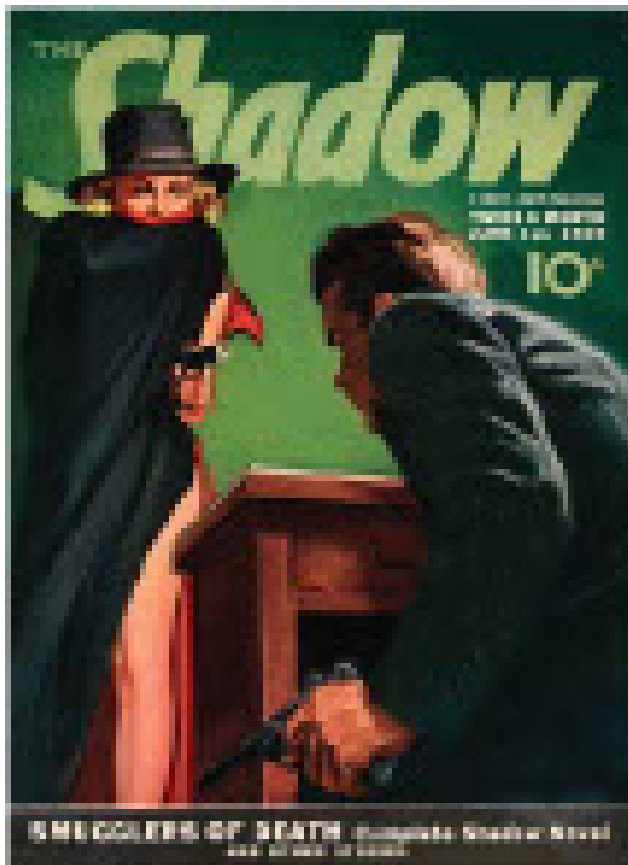
GRANT
GLADNEY



The Shadow, April 29, 1938



The Shadow, May 6, 1938



The Shadow, June 4, 1938

© Illustration

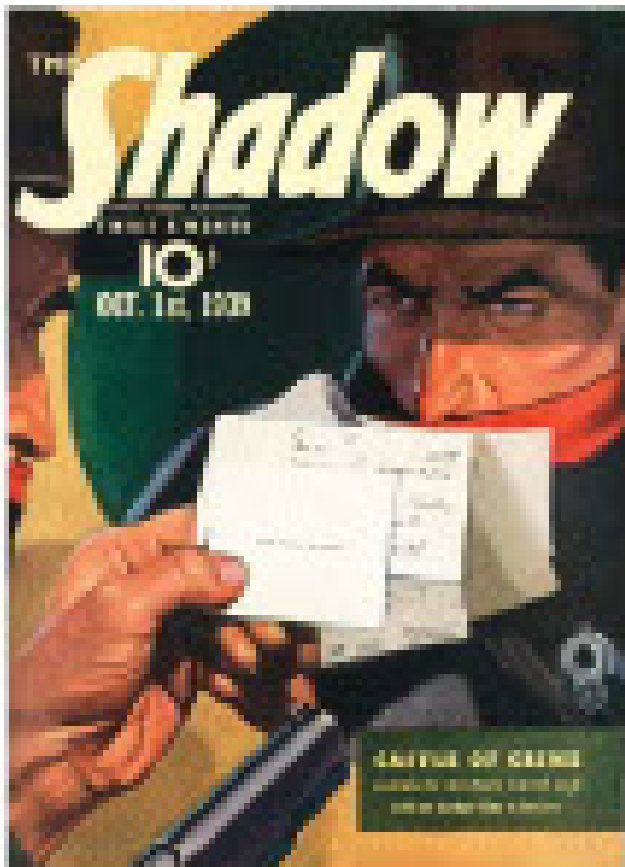
his own style, but the editors considered the public's established image of the Shadow to be an invaluable brand-name icon. As every artist has a right to his creative ambition to surpass earlier artists, Gladney tried to gradually improve the Shadow's appearance. But usually they caught the alterations and made me do a dozen Shadows which I particularly disliked. By 1941 I had eliminated the ridiculous red ruff around his face, and that made him look more like a person and less like a costume. But they insisted on a hawk-like visage—whatever the hell that is.

"A conscientious artist should not have to be subjected to criticism by art editors like Flynn, Sullivan, or Nisnevich. Actually it wasn't as bad as all that. It's never difficult to work for somebody if he knows what he wants—and as a rule they did—but what they wanted was sometimes vulgar and childish to the extreme. I should have punched them in the jaw and said the hell with it, but it was easier to do what they asked—and I needed the money."

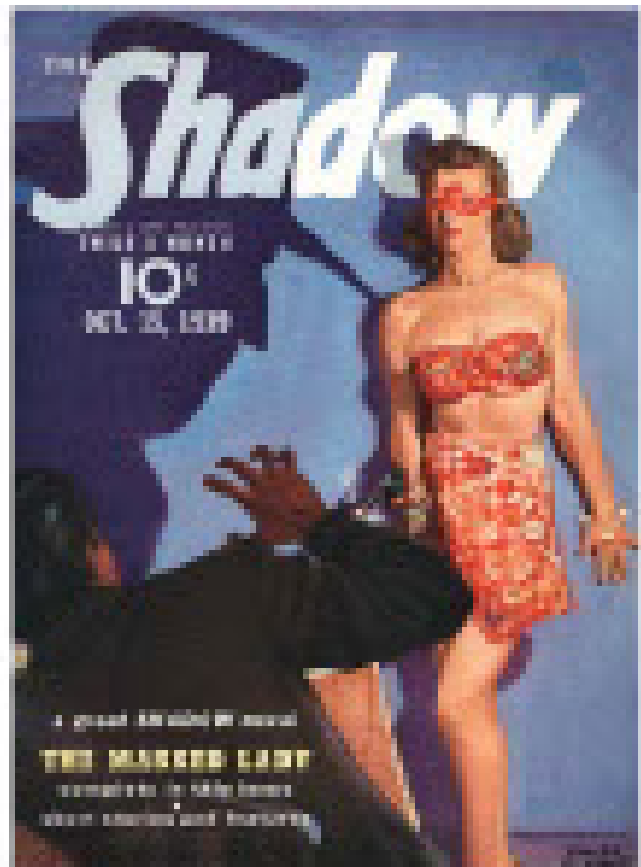
Street is kind published the majority of Grant Gladney's pulp covers. His work appeared on Adventure, The Strange Case, Crime Digest, Mystery, Sport Story, Unknown, and most notably The Shadow, for which Gladney painted seventy covers from October 1938 to September 1941. "I did a hell of a lot of them. How many?" He later estimated that he worked around twenty hours to produce each weekly pulp magazine cover. By his own admission, he painted two hundred and seventy-five pulp covers, but as he was about to reach a point where he couldn't take any longer, the Japanese attacked Pearl Harbor.



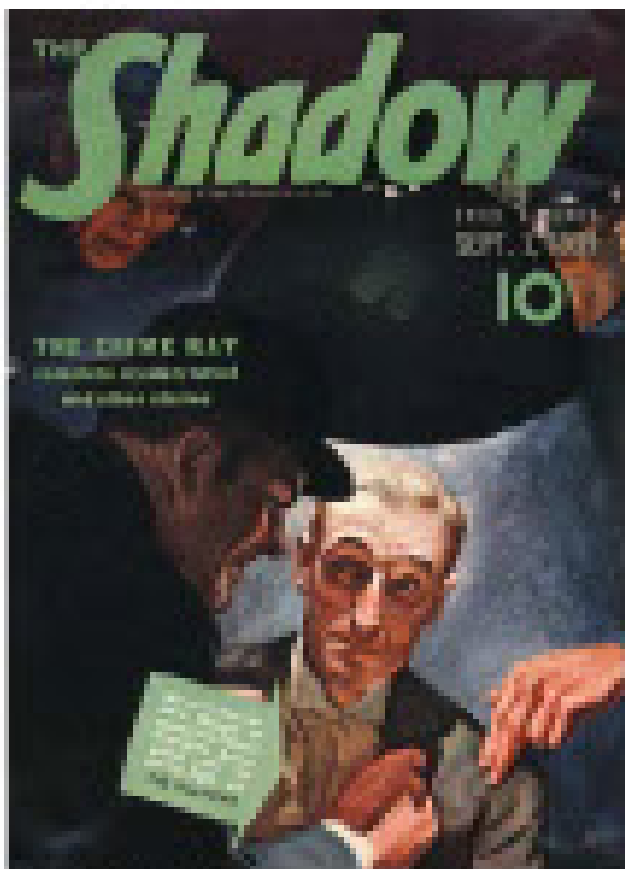
Original Illustration in The Nation, January 4, 1908. Photo by Eric Johnson



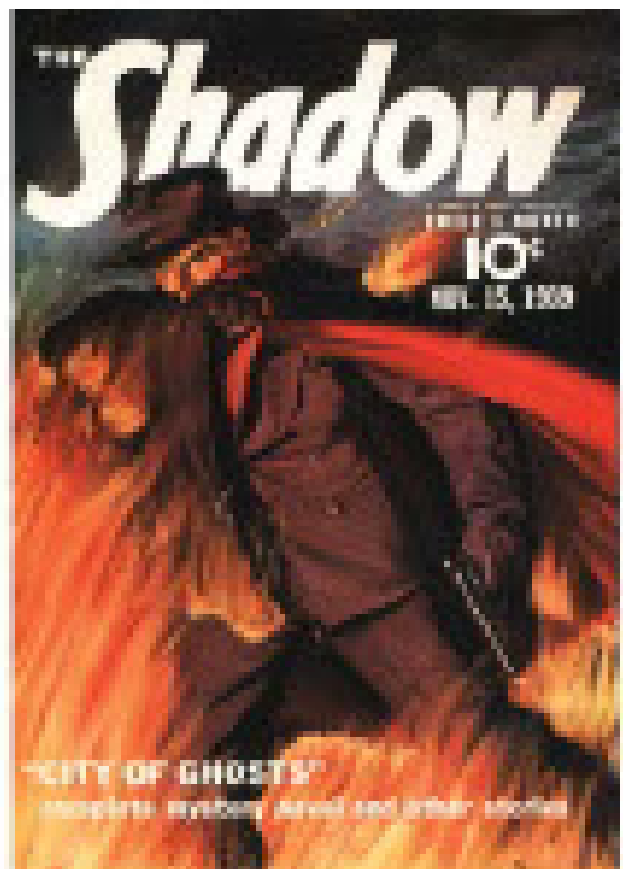
The Shadow, October 1, 1939



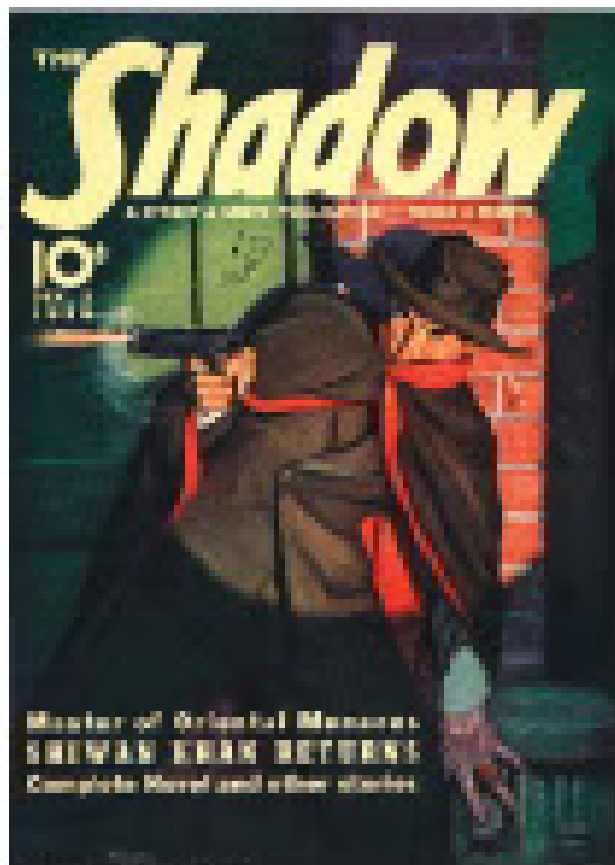
The Shadow, October 15, 1939



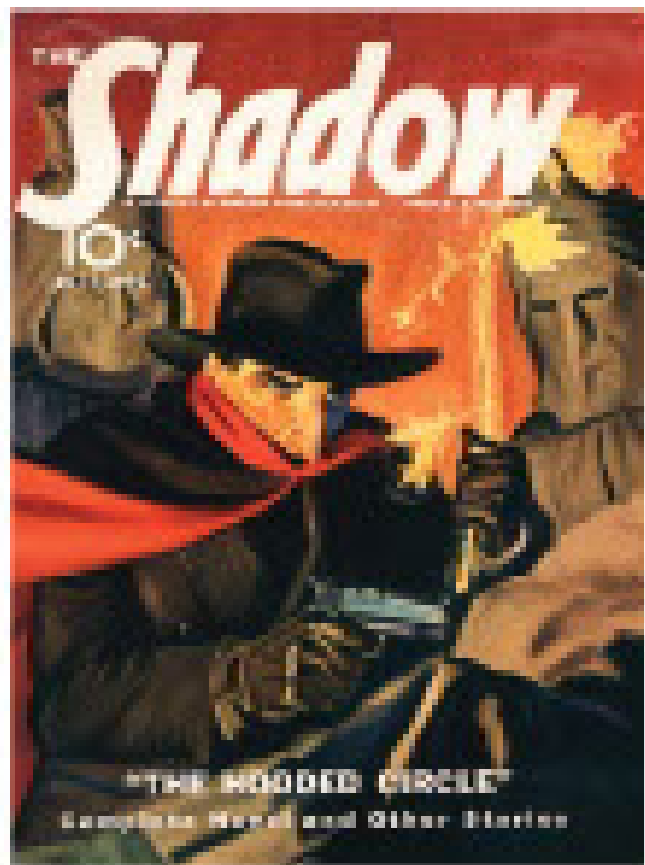
The Shadow, September 1, 1939



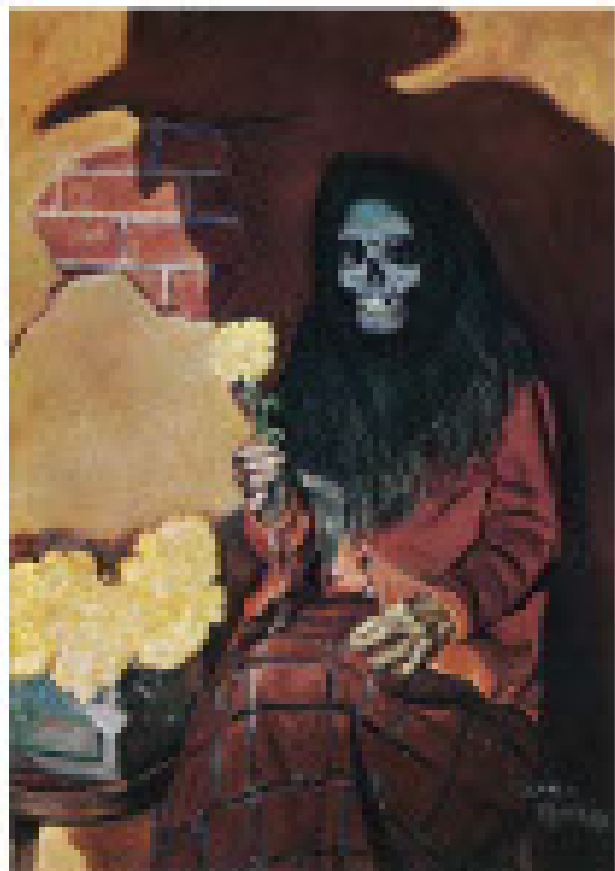
The Shadow, November 15, 1939



The Shadow, October 1, 1938



The Shadow, January 18, 1939



High-angle illustration for The Shadow, June 1, 1938 (50¢ cover)

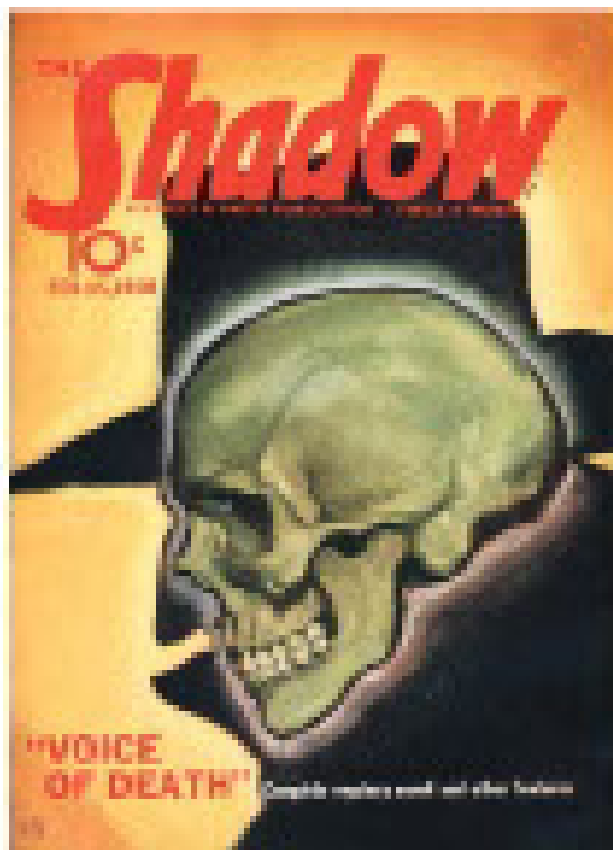


High-angle illustration for The Shadow, August 25, 1938 (50¢ cover)

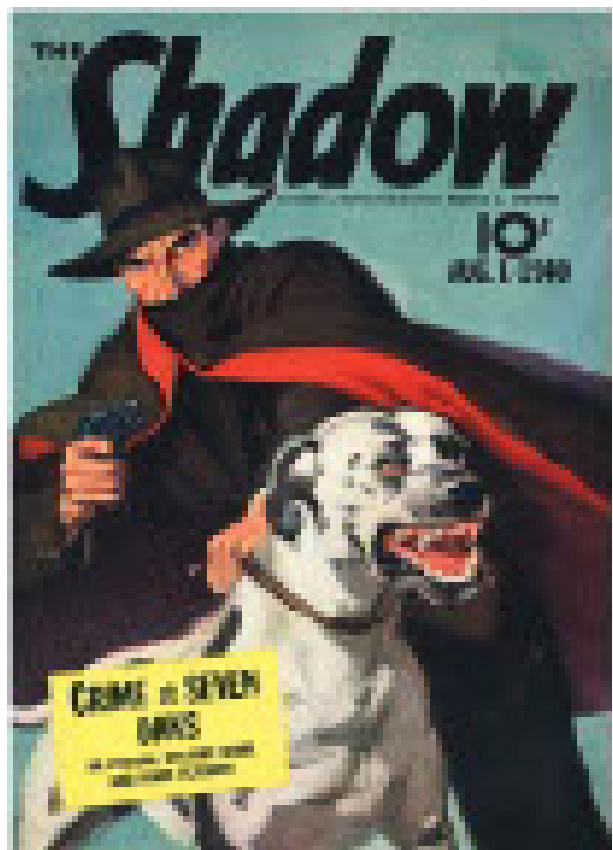


Original cover illustration for *The Grapes*, issue 11, 1949-50 in color.





The Shadow, February 11, 1940



The Shadow, August 1, 1940



The Shadow, October 1, 1940



The Shadow, October 11, 1940



George
GLADSTONE



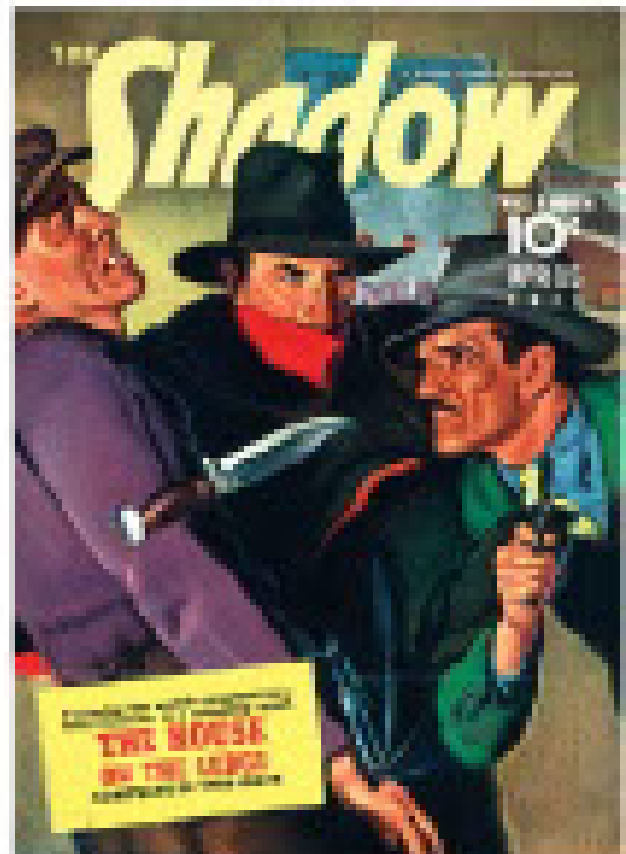
The Shadow, September 15, 1940



The Shadow, January 5, 1941



The Shadow, February 4, 1941



The Shadow, April 18, 1941

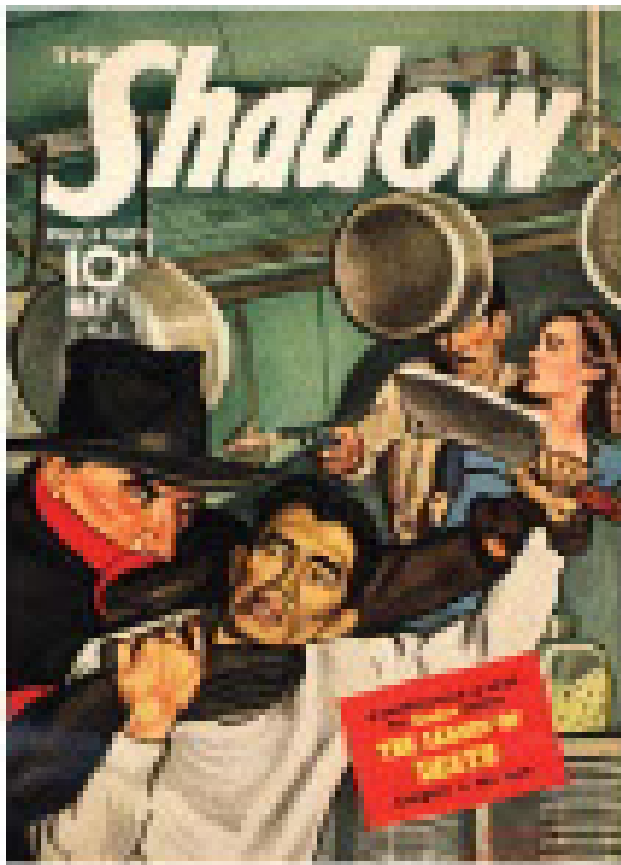




GRAVES
SLADNEY



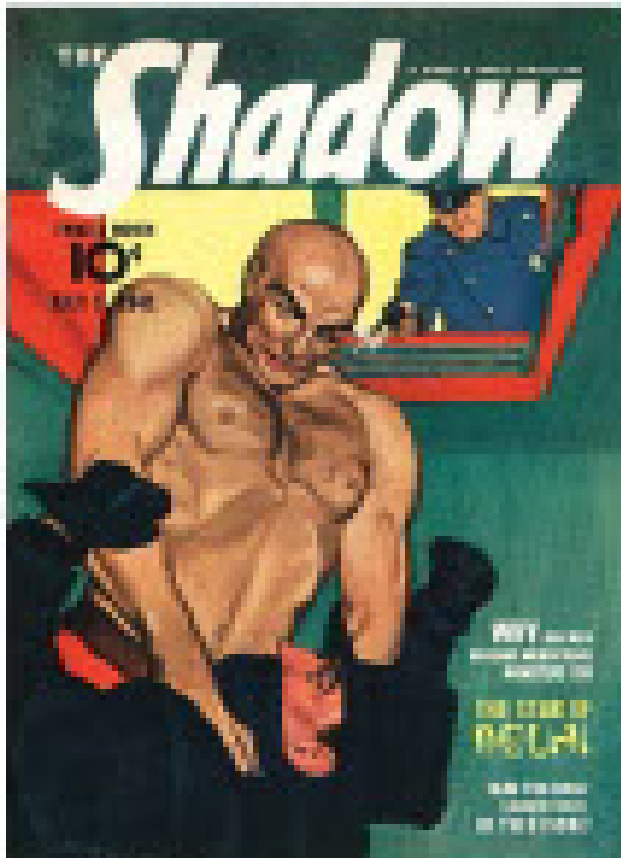
Reproduction illustration for *The Shadow* (August 1934, 1934-35) on canvas



The Shadow, June 1, 1941



The Shadow, June 1, 1941



The Shadow, July 1, 1941



The Shadow, July 15, 1941



George Coster: Illustration for *The Saturday Evening Post*, June 26, 1956. All art sizes.



Original cover illustration for *The Shadow*, March 22, 1938. Illustration



Illustration for *The Machine* (September 4, 1961) - 20 or earlier

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The Avenger, July 1941



Original cover illustration for *The Strange Men* by *W.H. Emerson*.





Original cover illustration for Sport Day Magazine December 1916. All in color.



APRIL 1945. Houston on paper



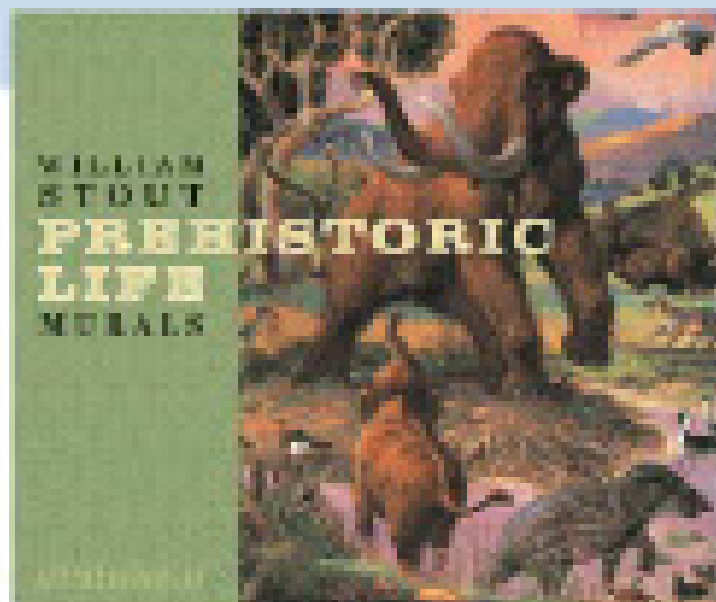
APRIL 1945. Houston

© Illustration

On April 14, 1942, Gladney was drafted into the U.S. Army. At that time he was reported to be an *invalid case*, and he weighed 180 pounds. Thanks to his being thirty-four years old and an *excellent* running marksmen, he was sent to Fort Sam Houston in San Antonio, Texas, to be a garrison instructor for younger trainees. His fluency in French and Polish and his post-graduate college education—a rarity before the war—proved useful for his subsequent counterespionage service.

While in Texas, he met twenty-one-year-old Hazel Ruth Jenkins. He asked his wife Julia for a divorce, but she refused. Besides emotional and parental concerns, Julia was a devout Roman Catholic who regarded divorce as irreconcilable with her faith. Grace insisted on the divorce. Without waiting for the legal settlement of matters, he defiantly married Ruth Jenkins on January 11, 1943.

Later that year, Technical Sergeant Greaves Gladney was transferred to the Third Airborne Division. He shipped out to England, and in the early morning of June 6, 1944 was landed behind the beaches of Normandy in a wooden glider as the first wave of the D-Day invasion. On September 18th of that year, Gladney received second combat glider landing in Holland,



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—Ray Harryhausen, from the introduction

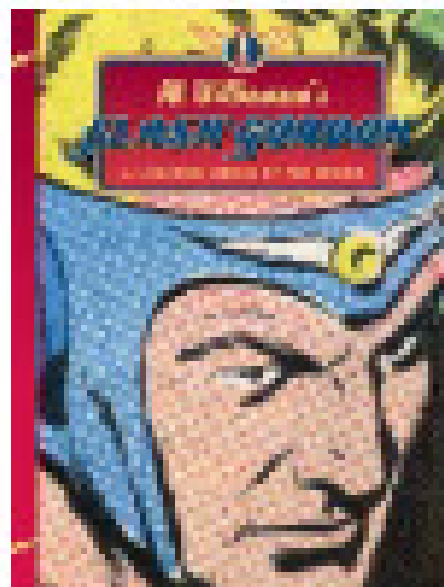


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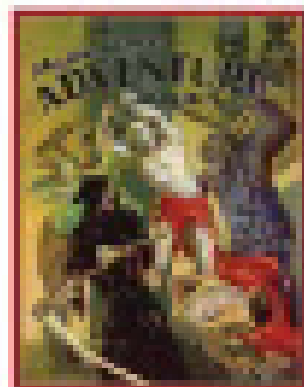


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Original artwork by *Wendell*, circa 1963. All in color.

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as part of Field Marshal Montgomery's ill-fated Operation Market Garden. Having received a battlefield commission, by 1945 First Lieutenant Gladney led a battle division into Berlin. He was discharged in the fall of 1948.

Returning to his complicated civilian life, Gladney divided his time between New Rochelle and Texas as he and Beth struggled to resolve their conflicted marital status. In 1947 he applied for a job teaching French at Baylor University, a private Baptist college in Waco. But Gladney flubbed the interview at the penultimate moment when he declined to acknowledge Jesus Christ as his personal Lord and Savior. Graves and Beth also tried living together in his New Rochelle art studio, but the war experience had profoundly changed his outlook on life, and he and Beth were growing increasingly incompatible. Beth was heart-broken to discover that Graves had never been divorced from his "ex-wife." She returned to her family in Texas, where their son, John Matthew Gladney, was born August 9, 1948. She filed for divorce and her petition was granted one year later.

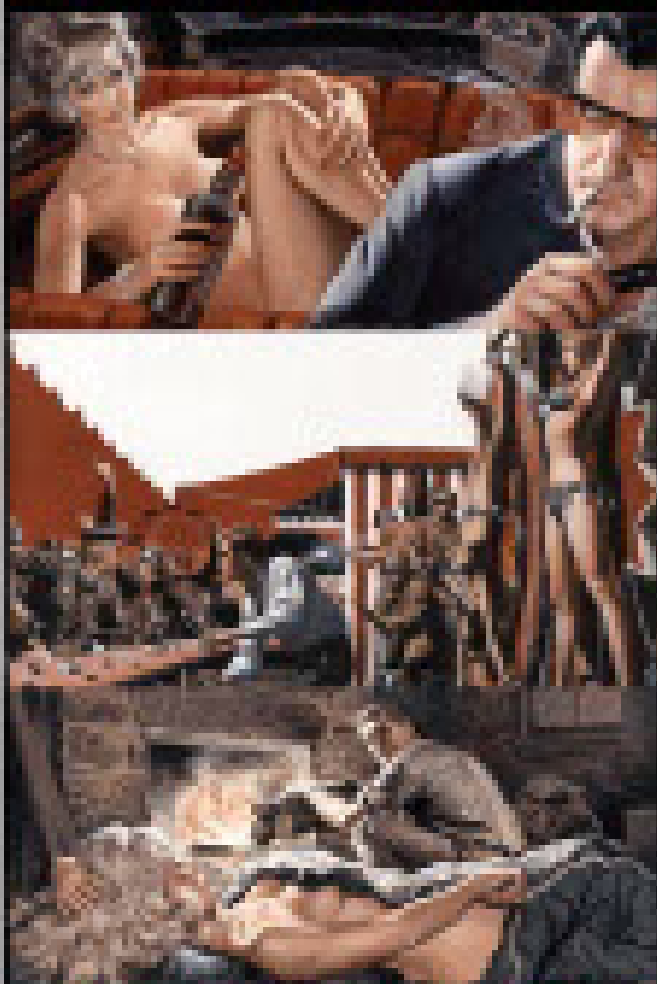
Graves Gladney had no desire to resume his previous pulp career. "I have no care—no immediate pulp cares. I had become disillusioned with studio painting. After my years in the combat infantry I had lost my ability to deal in false violence, having seen enough of the real thing." He found a few freelance assignments for the slick magazines such as *Look*, *The Book*, *Liberia*, and *The Saturday Evening Post*. He did some work for advertising and calendars, and he even made some lithographs. He did not feel Henry Clarke had returned from the war and moved in to share the art studio with him. Clarke had been stationed at Canada Field Army Air Corps Base in Russia, where he made illustrative training films. He had become friendly with Russell Starnes, the creator of the famous syndicated comic strip *The Inevitable Scurry O'No!*. After the war Starnes needed an assistant, so Clarke returned to civilian life with more work than he could handle as a cartoonist. For a brief time Gladney assisted Henry Clarke on the strip. The two studio mates even planned their own comic strip featuring animals, but it never took off.

In 1950, Gladney's childhood tutor and post-graduate painting partner Fred Conway invited him to teach at Washington University School of Fine Arts in St. Louis. He accepted the position and returned to his hometown to be near his father and where his mother had passed away in 1938. Despite the ongoing process of his contentious divorce, Graves, Linda, and their three children moved together to St. Louis.

Gladney enjoyed teaching young artists, but he was uninterested in the politics of academia and he disapproved of the school's modernist agenda. "I have some ex-students who are now successful painters, making a living at it, who come and ask for criticism, advice, or help. This I am glad to give, because I consider instruction a reasonable field of endeavor. It seems to me smart enough to see what I have to offer, and I am able to help them. I am glad to do so. The plain fact of the matter is that most of these so-called painters could not tell Rembrandt from a house painter, so I never bother with them at all." Among his ex-pupil-artist illustrators Bernie Fuchs and Bill Farn, and portraitist Gilbert "Doc" Early.

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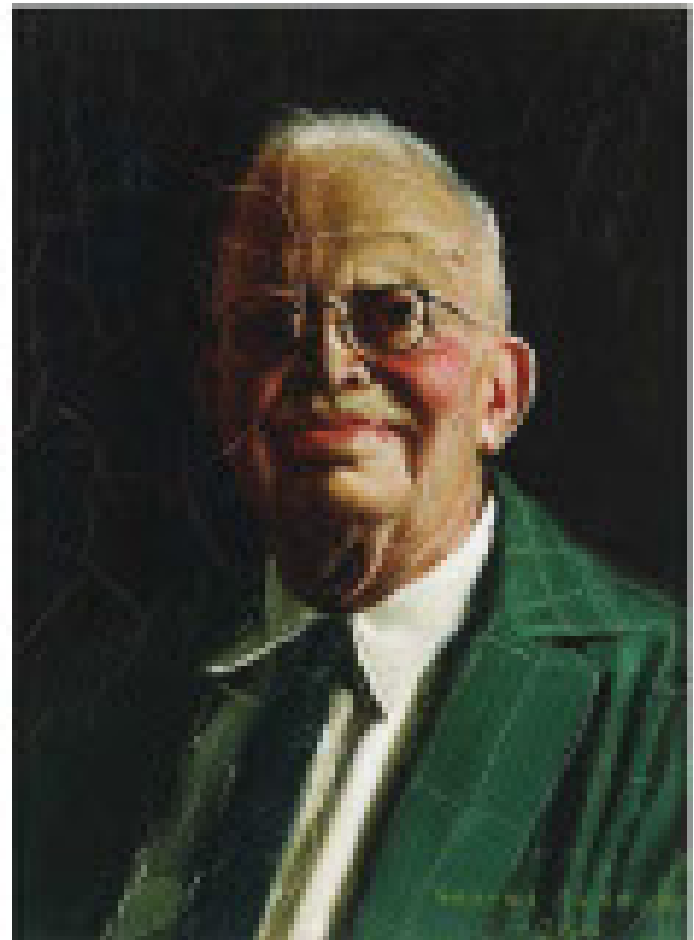
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Portrait of Edward Fols, 1957. 20th-Century Artwork



Portrait of Ed Raymond Fisher, 1959. 20th-Century Artwork

Gladney became disillusioned with the School of Fine Arts. He didn't have the temperament for tedious faculty meetings, especially since he viewed most of the faculty with contempt. He taught an introductory class on anatomical drawing, which is the lowest rung in the hierarchy of art school faculty. But at night, he also taught an advanced painting class to a select group of accomplished students at his home. "As I have many, many times told my students, and especially those that are earnest and are trying to learn to draw and paint, there are only two kinds of art—good and bad. There are many shades in between. In the good art, some of it is superb, some is good, and some is merely competent, but it is all respectable. Whoever is the bad art, it comes from people who want to be something, rather than do something. They get a baseball cap and spend ten dollars for brushes and immediately they are Artists with a big capital A. This sort of stuff really makes me angry and sick to my stomach."

When asked about modern art, Gladney said, "Picasso is a joke, but before he died he himself said—when asked about what he thought about his past life—he said with a kind of critical gaze, *Tu t'imagines toute ma vie!*—I've been kidding all my life. Every book, anyone who pretends to actually like Picasso is a complete failure for as painting is concerned. This man was a failure. They said he had his 'period' when he could

really paint when he wanted to. The hell he could. I have had students even at Washington University who after three or four years could paint better than Picasso ever did in his life.

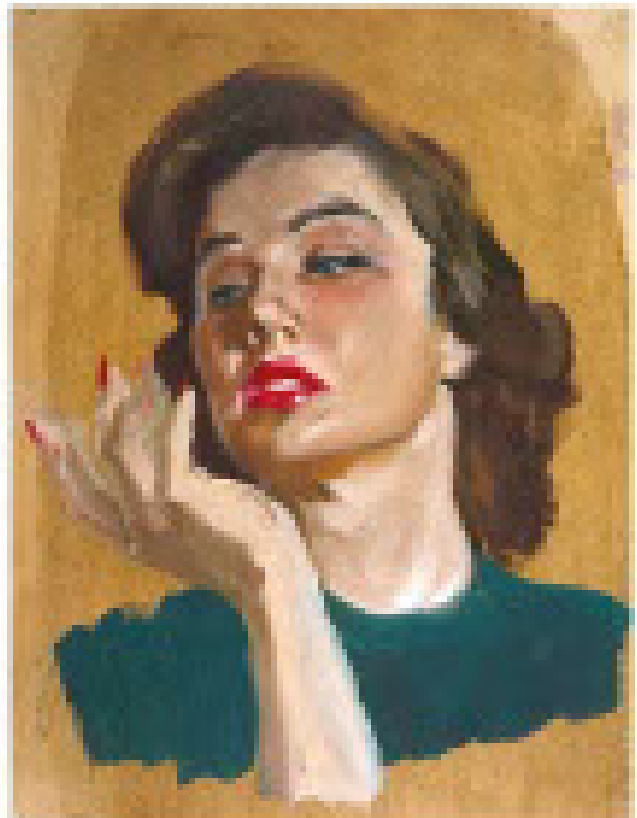
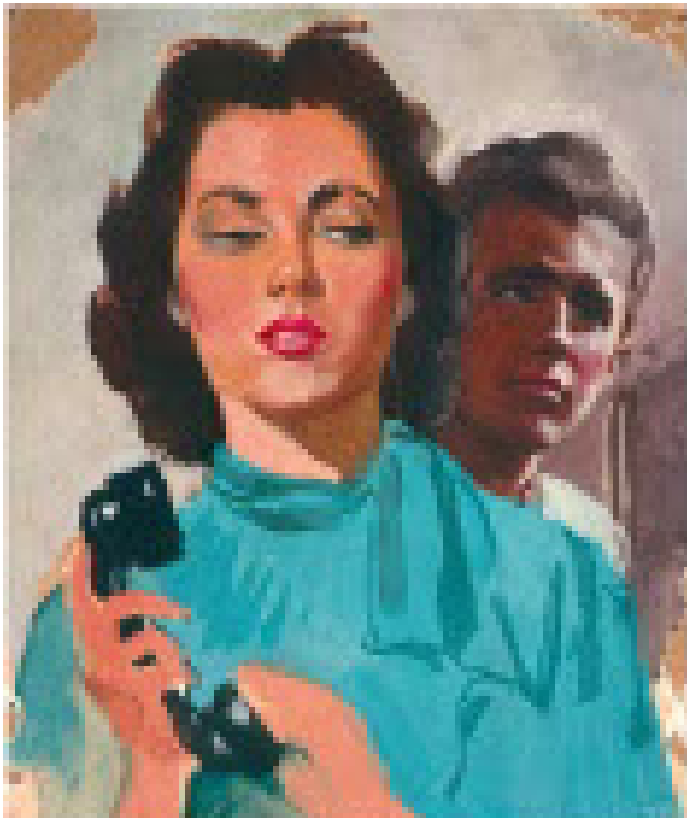
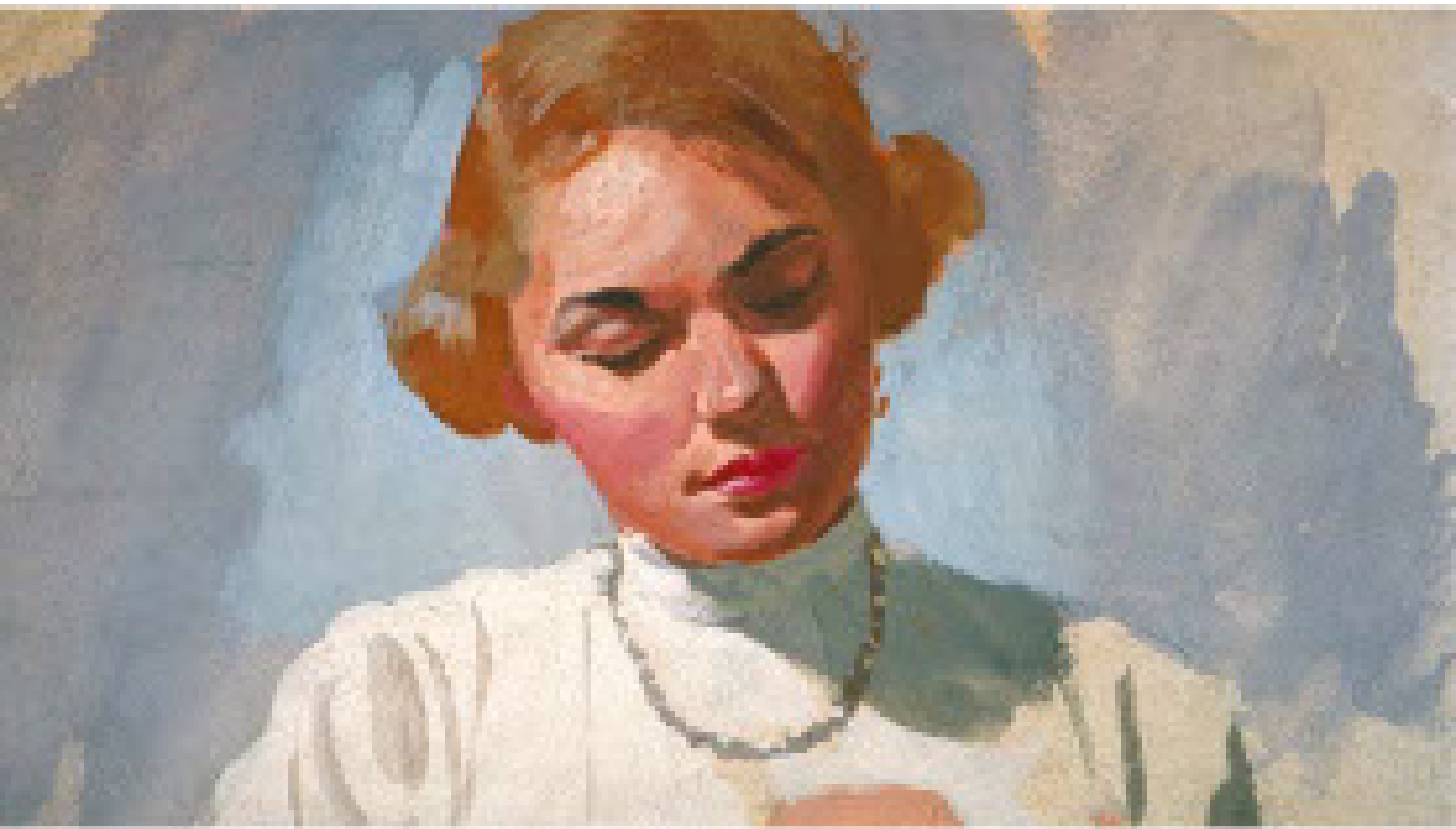
"To me it is a constant irritation that people know nothing about the quality of the painting—whether it is good or bad—only the subject matter. Naturally the subject matter of pulp paintings is a focal point of denunciation by most people. Nevertheless, all of us painted as well as we could, the subject matter made no difference. I still paint a great deal. I do not show it any more for the simple reason that, to me, the word 'art' is a nasty word. There are so many completely incompetent fools that are now painting. The stuff that they paint is unrecognizable, a pastiche. It is the work of completely inept painters who have become famous through ambitious art dealers. In short, I don't want to be associated with the art world."

In 1958 Gladney succeeded as his director in Clayton County, Missouri, and lost, in desperation, he moved to Reno, Nevada for a few months to establish legal residence, and in 1959 was finally granted his divorce.

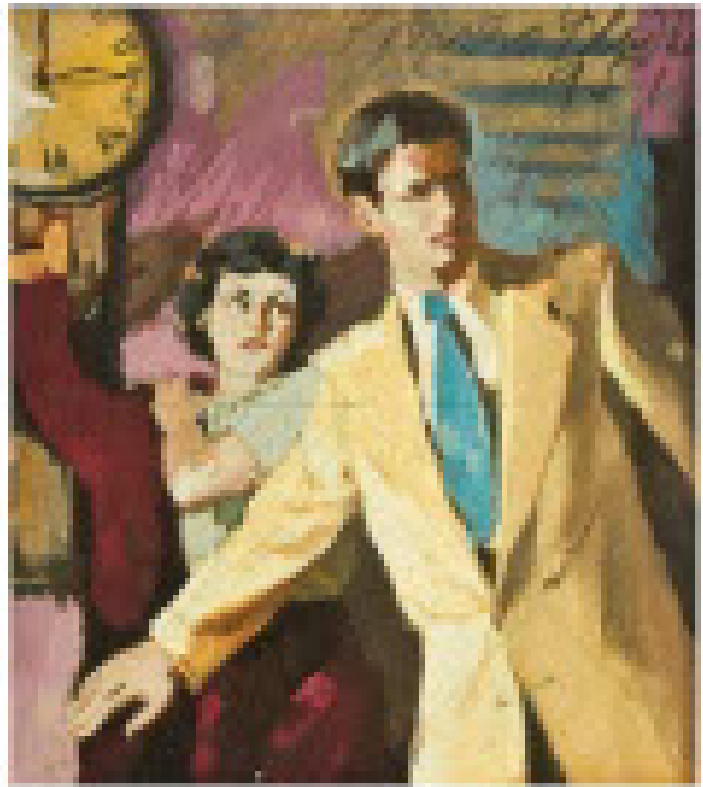
In June of 1980 Gladney retired from teaching. He concisely summarized his experience of the School of Fine Arts. "I taught for seven years at Washington University and in my opinion that art school down there is a cesspool. It's nothing at all."



Digital scene inspired by *Sandlot*, circa 2003. All in color.



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That same year he married the school's receptionist, Nancy Jean Madsen. They married in 10 Inwood Park, an exclusive gated community where Gladney spent the rest of his life. Their daughter Hope was born in 1950, and their son Andrew in 1962.

On October 28, 1961, Gladney's father died at age 66 and left his son an heir to a sizable family fortune, thanks to a successful law career and the fact that 7-Up had become the third most popular soft drink in the world. The full extent of that fortune only dawned on him during the process of accounting the estate. In one remarkable instance, he was shocked to open a safety deposit box and discover an extra million dollars in cash, which his father had hidden away for safe keeping.

Sufficient to say, Gladney was at liberty to spend his retirement years as he pleased, which was shooting, hunting, golfing, and painting.

In 1971, after more than 40 years since he delivered his last pulp-cover assignment to Street & Smith, Graves Gladney was rediscovered by pulp fandom. He was invited to be a guest speaker at an annual convention of pulp enthusiasts in St. Louis. He came to the show with a selection of his favorite original paintings for *The Shadow* under his arm. Before he took the stage, one neglected pulp collector was invited by his company owner, Marco and contracted to a friend. "That guy looks just like the Shadow!" In fact, Gladney had the same clouded features, penetrating eyes, and rugged good looks as his many paintings of the famous character. During the question-and-answer period following his lecture about the pulps, Gladney was asked about his striking similarity to his cover paintings. He admitted to posing in front of a large mirror in his studio while painting.

"The one thing for you pulp fans—you are persistent. In my day nobody started off with the idea of painting pulp covers. Few art school graduates knew what that was. In my case, it turned out to be very demanding work. Money was the prime objective, but it was also a way for me to develop my skills and to try to become a good painter."

In 1977 a persistent pulp fan convinced Gladney to create a new illustration of the Shadow for a pulp theme. That periodical pencil sketch became the artist's last published "pulp" illustration. Graves Gladney died of a heart attack at age 68 during heart surgery at Barnes Hospital in St. Louis on Wednesday March 24, 1978.

His last line wrote in his favorite, *Xenophile*, "Graves Gladney was one of the most incredible men I've known. I have spent many hours in his home, sitting totally spellbound by the force of his personality and words. If there was anything Graves was not, he was not boring. Anyone who was at the first PulpCon (1973) in St. Louis can attest to that fact. Much has appeared about Gladney in the publications over the past year or two. Most of it being his own words in interview format. Some of his statements were, to put it mildly, quite strong.

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Green, 1882, Wisconsin

Oil on canvas, 12 1/2 x 16 1/2 in.



Old Post Office, London, 1963. British architect.



Bridge, 1954. Swiss architect.





Betty Boneman, circa 1950. Oil on canvas.



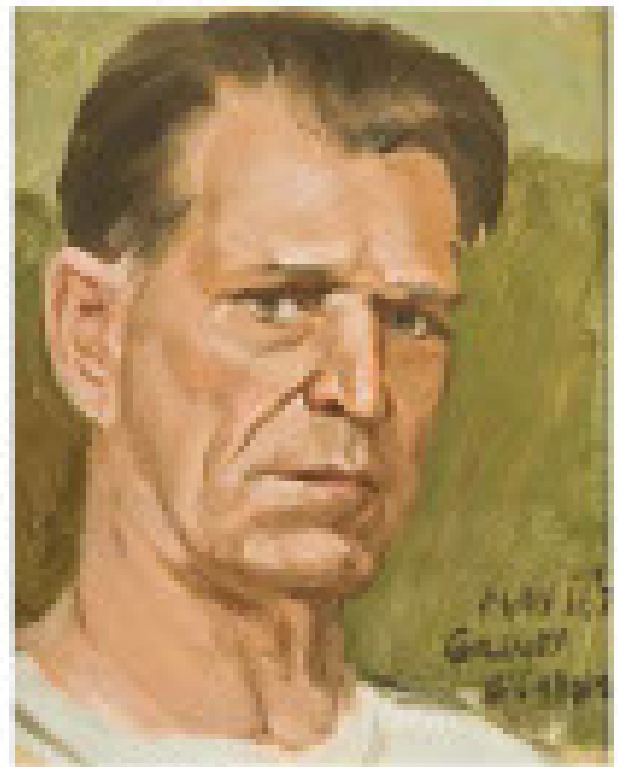
Betty & Nelson Bruce, 1958. Oil on canvas.

Carson was never one to mince words. On the surface, he appeared to be very dogmatic: everything was either black or white, right or wrong. He was like that in many ways. But I can say after spending many hours with him that underneath all of that he was a very kind and sensitive man. Gladney, with his gaze and his graft, was not the gentleman, always mindful of the needs and comfort of others. Carson often said he despised the pulps and the years of hardship they represented to him. I am sure he would rather be remembered as a gun collector, as a hunter and marksman, as a man here who was personally cited for bravery by the President of the United States."

Carson Gladney said in one of his last interviews, "My final thought is to leave guns from America, I neither buy your guns nor buy your scores. I no longer care what people think about my work. I am a good painter, but as few people know what that means." ❖

— by Tom Roberts and David Saunders, 2009

Thanks to Robert Harding, Mike Hartzel, and Amy Hartzel for interviews with the artist and his family. Special thanks to Amy Factoriak, James Hovak, Ohio Early Hunt/Gladney and John Pfeiffer for generously providing prints, notes, archival research was conducted at the Library of Congress, the National Public Library, the US Census Bureau, the archives of The New York Times, and the Social Security Administration. Additional information was provided by Richard Nagel, Peter and Suzanne Payne, Douglas M. Stark, Leonard John Stone, John Sumner and The Adventure-Artist Studio in The Hague. For more info visit www.gladney.com.



Jeffrey Bell, 2011. Oil on wood.



The best way to enjoy a sailboat is to sail one.



The American Academy of Art logo, circa 1910s

The American Academy of Art

Part One by Aaron Gagliardo

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—Frank H. Young Sr.

When the doors of the American Academy of Art were first thrown open in 1911, its director brought to the conduct of the school an extraordinary wealth of personal and professional experience for success. Through many years of planning, layout, design, and illustration for major acts of art, he made himself a national figure in the realm of creativity. Superimposed on this was a quarter century of studio management and art direction, involving daily contact with leading advertising agencies. These books he wrote on advertising layout and illustration were widely used among art students and colleges, and established him as an internationally recognized authority. Frank H. Young Sr.'s courage and keen practical business sense were balanced by his high spirit of professionalism, and his ever-lasting devotion to the American Academy of Art as an instrument for the success of its students. One of his golden rules was:

"Attract the best students and neglect nothing that will help them in building successful careers."

THE BEGINNING

July 27, 1908 Frank H. Young Sr., along with his mother and sister Lillian left home in Nebraska so Frank could study art in Chicago. "All of our friends in Nebraska City took an interest in my drawing and, as generally is the case, they thought my artwork most exceptional and some considered it so good they thought it would be a waste if I didn't go to school to study art. Fortunately I had no delusions about my artistic ability." On October 1, 1908 Frank began his studies at the Chicago Art Institute. By the following spring he had sold his first two cartoons to the *Chicago Daily News*. By 1909 he had sold numerous cartoons to *Life* and *Judge* magazines, encouraged by seeing his work published in these important national publications.

After completing courses at the Chicago Art Institute in July 1910, Young began freelancing and working part-time for Charles Dana Fry Studios. His clients included Santa Fe railroad, Chicago Flexible Shaft Company, and others. Young spent the summer of 1911 in his favorite vacation place, Colorado Springs. He began working as an artist for the Gable Engraving Company, and also drew political cartoons for the Colorado Spring Graphic. In the late fall he returned to Chicago, divided with health and funds of the city.

In his first free time Young decided, "It would be a good experience and educational to go through the west and work in the principal cities as an artist. This would enable me to see my country and expose myself to opportunities in the professional art world."

During the summer of 1911 Young again returned to work for the Gable Engraving Company in Colorado Springs as



Scenic Spot with Drawing by Frank H. Young, Jr.

a commercial artist. His Mother and Lillian were with him and decided to live permanently in the Pike Park region. While there, Young was involved in an unsuccessful gold mining venture. "The experience, while totally unprofitable in a monetary sense, was nevertheless profitable from a health and educational standpoint."

From Colorado Springs, Young was off to do art for the special edition of the Salt Lake City News. After his arrival in Salt Lake City his malcontented business partner was not dependable and began to solicit employment with various establishments using artists. This landed him a part time position with the Gates Engraving Company. To help out his budget he drew signs for a restaurant for which he received a free meal ticket. He got along nicely and had much of his advertising work produced in the local newspapers. After a brief sojourn in Colorado Springs, Young was summoned to return to work in Salt Lake City. The job was short lived though, as the artist whose place he temporarily filled had returned unexpectedly, ending Young's employment immediately.

From there he decided to try his luck in Vancouver, B.C. "With less than \$100 in my pocket, As I look back now with a mature mind it seems to have been fool-hardy for me to undertake such a long trip to a strange city and country without acquaintance or a job in view when my financial resources were so limited." With his stay in Vancouver short, Young then headed to Seattle. Arrived with his sample drawings he quickly landed a job with Western Engraving Company. "It gave me confidence to know that I had no difficulty in securing quickly a position as an artist on the strength of my drawings." After a month of work, Young was laid off and he then



Seattle, Wash., Nov. 28, 1896. Drawing by Frank H. Young, Jr.

headed to Portland. Not satisfied with the offered work for me getting there, he quickly resigned and left for San Francisco. Leaving Portland by boat and heading for California, Young noted, "This trip was undertaken within a few days of the earthquake and in the Titanic disaster. Everyone was talking about it, and I was truthfully rather skeptical about making the trip by water." After a brief trip to Los Angeles—which included visiting a few rides on passing trains and sleeping in park benches—Young went to work for the Los Angeles Times. Two weeks later he resigned from the position. "I was here some for mother, sister Lillian, and cool Colorado Springs."

Young had learned a great deal about practical art through his associations with the various artists he had worked with in his travels. He stated that, "The trip had developed self reliance, courage, persistence, self-reliance, a calm confidence, and the ability to get along amicably with others," all of which would be put to use in the next future.

Upon arrival back in Colorado Springs, Frank Young continued honing his artistic skill employed once again at The Gates Engraving Company. The Colorado Springs Gazette and read Colorado Springs. Although he had been drawing political cartoons, he had received job offers from other newspapers but there was a plan in mind for Young. "After considering the possible advantages, I decided to go East to find employment as an artist." His next stop was Washington, D.C.

Luck was still on his side and he was offered a position as staff artist for the Washington Times. Young recalled, "I had a great thrill on April 7, 1915 when my political cartoon appeared on the cover." He then moved to the Washington Post, an older and larger newspaper. There he would become

close friends with Ralph Nelson, who would introduce Young to his future bride. ... February 7, 1914 was an important date in my life. I was invited to a party with Ralph Nelson where I met for the first time the lovely Evie Elliott. She was beautiful, tall, slender, graceful, blonde, and had gorgeous blue eyes. No other girl had ever attracted me more. The two were later engaged on January 18, 1915.

"I had for a long time considered the New York art field for my talents." He knew that the competition would be tough, but the experience would lend him prestige in the future. He was also quite aware that he was far from being a scattered artist, and he had much to learn. He would be entering the larger advertising and art center in the country, competing for smaller commissions where he had acquired most of his experience. And with a marriage approaching he was determined to take the challenge and make good.

"As soon as I arrived in New York I sought out employment among various art departments and finally accepted a position with the Calkins & Holden Advertising agency located at 251 Fifth Ave." At the time this was one of the leading advertising firms in the country and an important stop for Young. "Mr. Louis C. Fuller was the vice president and art director and he was who employed me at \$38 a week after seeing one of my sample drawings. Mr. Fuller took a personal interest in me and gave me available counseling. As a matter of fact, I finished much of my later progress in the advertising art

world in his excellent and generous tutelage."

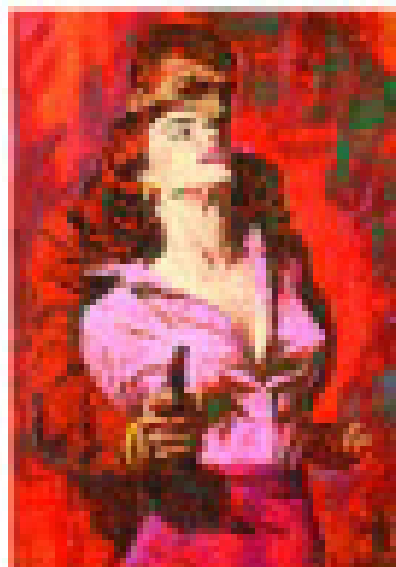
He began securing numerous job offers of positions in New York and Chicago and in February of 1917 he and his new wife were on the move again, this time to Chicago. Young had accepted a position with the Charles Daniel Fry advertising agency at \$65 per week. This was the same firm where he worked part-time after graduating from the Chicago Art Institute. His good friend and former employer Louis C. Fuller was now general manager of the Fry Company and instrumental in securing Young a job as art director and eventually representative and salesman.

"It was through my efforts to get business for the studio's artists that I first began to take on the spot layout as a service to the clients. I quickly discovered I had a special knack for and interest in advertising layout. I was astonished to discover my layout ability, as I had never thought of it as a field for my talents." At this time advertising layout as its own distinct branch was still in its infancy and Young was set to be one of its earliest pioneers. Many of the layout terms now in common usage were first coined by Young.

During this time the Young's gave birth to a son, Frank H. Young II.

With his extensive career as a salesman and layout artist over the last year Young had the close attention of the advertising world. With a sudden and unexpected move to the new Charles Deere Johnson Advertising Art Studios, he created a

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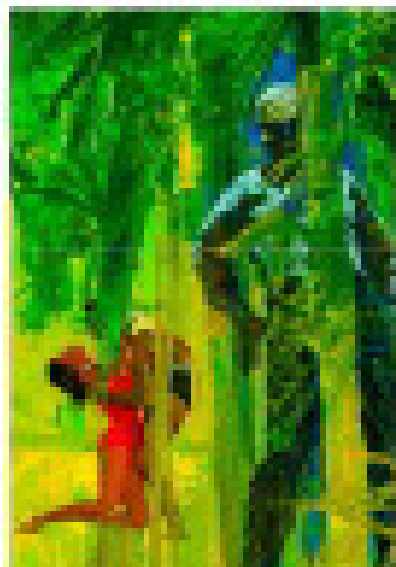
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Landscape, 1919, Minnesota by Frank H. Young, oil.

great stir among the agencies and made his name even more prominent. His former employer Mr. Fay, furious over his departure, announced to the advertising world that he was out to "run" Frank Young and that it was "war to the hilt."

As a salesman for the Johnson Studios, Frank's reputation began to grow even more. Not only was he bringing in the orders for art work that kept the studio busy, he was personally instrumental in securing the services of America's best advertising artists—men such as Andrew Loomis, McClelland Barclay, Harry Tuttleman, and many others—all of whom were good friends and would play future roles in the American Academy of Art.

In 1923 the Youngs gave birth to a daughter, Barbara Young.

By the beginning of 1920, Young was a nationally known and respected authority on advertising layout. He worked hard, day and night, usually seven days a week, making Johnson Studios the leading advertising agency in the United States. By the summer of 1920 his salary was increased yet again to \$200 per week. Still, he wasn't completely satisfied. "I yearned

to establish my own business, and eagerly looked forward to the time when it would be judicious for me to do it."

In April of 1921 Young resigned from Johnson Studios over dissatisfaction with the vice president's financial management, arrogance and disrupting influence. To Young's surprise, his former employer Charles Fay offered him a vice presidency position should he return to his organization. He did not.

"As a temporary measure, McClelland Barclay, who had also resigned from the studio, and I shared two studios in the Wrigley Building where we operated as freelance artists."

However, this was not the way Young was accustomed to doing business, so he soon joined Amador Studios until better arrangements could be made. Only a few months after his resignation, Johnson Studios closed its doors and its Youngs work "passed into advertising art history as the best studio of its kind ever organized in this country." In the meantime, Young accepted a position with Pilled Or Posing Advertising Art Studios as a general manager and salesman. He was truly living his dream to go into business for himself.



Frank H. Young, Jr., circa 1918.

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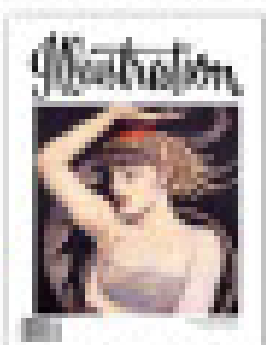
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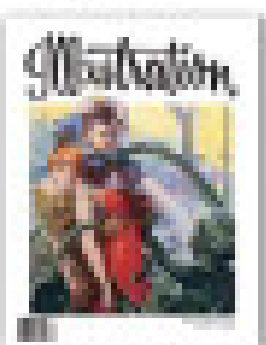
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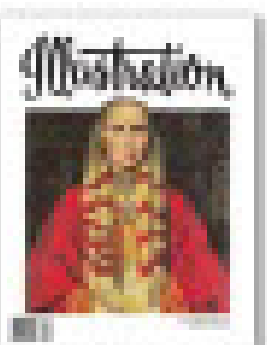
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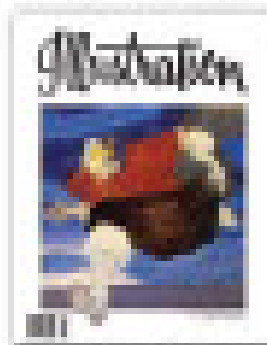
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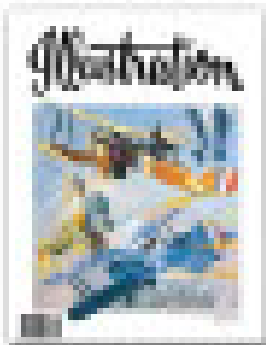
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A classroom of The American Academy of Art, 44 East Adams Street, Chicago, 1922



A typical study class of The American Academy of Art, 44 East Adams Street, Chicago, 1922

© Illustration



HARRY L. TIMMINS

*Formerly Assistant Director of the
Business Department of University of Chicago*

"**Y**OU will have probably heard the school referred to occasionally as 'the professional art school where only advanced students were accepted'—but that is not the case for we do accept many beginners. There is a place for the beginner, and it may be far larger in the commercial quality of work produced by the more modern, practical teaching methods used in our 'study studio' classes.

Under the direction of teaching of Mrs. Purdy were here, two studios. One of the first requirements of being a teacher is that one have a 'study studio' in which one can study and draw pictures of the day we depend on our 'study studio' classes in the subject. In other words, Mr. A. M. D. teaches from successful drawings and drawings. I believe, being equipped in the professional successful art studios. The great purpose of our department the study studio conditions were to give the benefit of our plan.

(147)

A page from the American Academy of Art School Catalog, circa 1920s



FRANK H. YOUNG

*The Founder and Director
of the Department of Design and Illustration*

"**I**f I could bring the progressive student to realize the increasing year after year we would all of our American students. I am not, however, would not doubtless of the importance of average work. All progress in this school is shown on the 'study studio' book, nothing of the student's method of work in professional art departments.

"There are many I suppose, who believe that teaching students design and their own to control that I just believe the more they comprehend their work comes by going from the first time I have learned through hard experience. That again there is a great sense of satisfaction in knowing one especially responsible for our students' progress. American Academy of Art studios.

"There is a suggestion I want you to make our 'study studio' class with the idea of getting every bit of study possible. Following I may be just a few paragraphs, but I shall be glad to be of service to you."

(148)

A page from the American Academy of Art School Catalog, circa 1920s

THE ACADEMY

"On April 1, 1921 Harry L. Timmins, who was one of the best illustrators, and I discussed for the first time the idea of founding a good, private commercial art school in Chicago. Harry and his wife Phyllis were our closest friends. It was our desire to establish an art academy that would teach the students all of the fundamentals of good drawing and painting, but particularly to stress their application to practical advertising purposes so that the graduate would be completely equipped to take a position as a professional in his chosen branch of commercial art."

Also at this time Timmins and Young were discussing plans to establish their own advertising art studio business. "Timmins would make no immediate decision about joining me in this venture as he and his wife were contemplating a journey through Europe and he did not wish to commit himself until he returned." Meanwhile Young had decided to take the risk alone and open the Frank H. Young Advertising Studio, welcoming Timmins—should he decide—as an equal partner upon his return.

"On May 3, 1921 I began operating under my own name with a small staff of artists in the Garland building, 58 East Washington St., Chicago. At last my dream had come true and I was in business for good." The studio



Harry Timmins by William Timmins

proved to be highly successful from the beginning, his confidence and reputation assured. Five months after starting the business on his own, Harry Timmins joined him as an equal financial partner. The name was then changed to Young and Timmins Advertising Illustration Studio, Inc., a happy and profitable association for both.

During the past year Young and Timmins had given a great deal of thought and deliberation to their idea of opening an art school. After having established one successful business could they risk starting another? "After finally securing our school that Chicago was in need of a good practical art school, we definitely decided in 1923 to proceed with our plan. We carefully outlined a two-year intensive course in the various branches of advertising art and signed a five-year lease for space at 45 Adams Street in which to conduct classes beginning in the fall."

Don Levin, a former Chicago Tribune newspaper artist and illustrator, Fred Philip Lefkoff, approached Young and Timmins during the summer of 1923 saying they too had in mind founding an art school and suggested that they combine their efforts. "Harry and I gave consideration to the idea and decided to include them in our plans." Fifty corporate shares were named as follows: Timmins fifteen shares, Young fifteen shares, Levin, fifteen shares, Lefkoff, ten shares. They were organized



Nude Figure by Max Lieberowicz



Nude figure by Alice Lalley

as a Illinois corporation with Edward H. Morse handling the legal details. Thomas was elected president, Lewis vice president, Young treasurer, and Lyford secretary.

Many names had been suggested and submitted for the new school, but all were rejected by the Secretary of State as being too similar to existing corporate names. Finally the office of the secretary suggested AMERICAN ACADEMY OF ART as an available name, a good name which they adopted. All four owners also taught. Thomas, Advertising Art; Lewis, Cartooning and Newspaper Art; Lyford, Illustration and Life Drawing; and Young, Advertising Layout. A few other instructors were brought in part-time to teach additional subjects. The school opened its doors and gave instruction for the first time on October 1, 1913 and started with seventeen day and sixty night students, one of them a 34-year-old Madison Sordbom.

It took a great deal of courage and faith to start a new art school in Chicago. The Chicago Art Institute with its international fame and prestige had already been teaching art for 80 years, while the Chicago Academy of Fine Arts had also flourished and prospered for the past 20 years. It was only because of their reputations in the commercial art field that the academy was able to face up to the overwhelming competition and attract talented students. None of the instructors drew salaries except for the actual teaching periods in order to lighten the schools' finances.



Nude figure by Alice Lalley

Figure 10.11 by John Singer Sargent



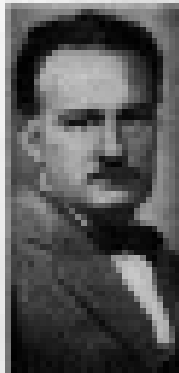


Front Torso and Upper Legs

McCLELLAND BARCLAY

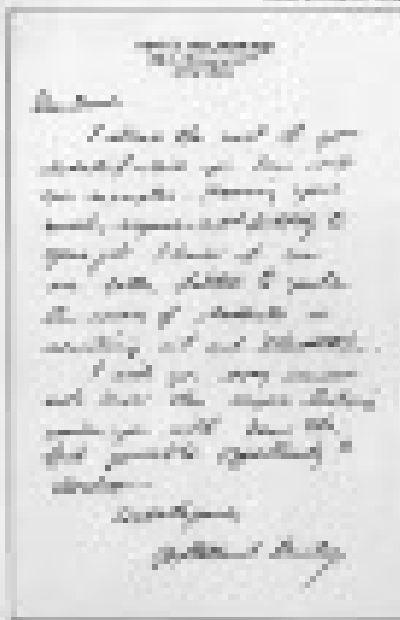
ARMED WORK OF
AMERICAN ACADEMY STUDENTS

ARTS AND CRAFTS, 1916



McClelland Barclay

McClelland Barclay was a prominent figure in the art world, known for his work in advertising and illustration. He was a member of the American Academy of Art and Design, and his work was highly regarded for its technical skill and creative vision.



Excerpt from the American Academy of Art and Design, circa 1916

In a letter to Young, illustrator McClelland Barclay wished his friend luck in his new endeavor. "Knowing your record and experience, I know of no one better to guide the course of students in advertising art and illustration. I wish you every success, and know that anyone studying under you will have the best possible opportunity to develop."

The school was in fact a sideshow initially, as Tammara and Young had a thriving studio business. Therefore the management was left to Latta until he sold his interest. After his departure a Mr. Loren was put in charge, but proved to be incompetent. He was finally dismissed when an audit of the books revealed the school was practically bankrupt.

In less than a year after opening a fiction developed between the two school owners. Latta and Lyford had their own idea of how to run it, while Tammara and Young had theirs. Finally it was decided that Latta and Lyford would leave the organization and sell their holdings to Tammara and Young, both were happy to have control of the school in their hands. Around this time the school moved into rooms on the 11th floor of the Emerald Building at 25 East Jackson Boulevard.

The school's reputation grew steadily each year, and it began attracting students from distant cities and states. Very early on the Academy was approached for the training of veterans of the First World War, and these students provided a much



Figure Drawing by Clarence White

needed financial assistance to the school. In 1920 Frank Young published his first book on advertising layout and its critical success added greatly to the school's nationwide publicity. "From the beginning my many friends in advertising throughout the country have recommended the school above all others for commercial art training, and this had always remained an important factor in securing students for the American Academy of Art."

In 1928 Harry Tammara decided to make his permanent home in New York City. Young made arrangements to purchase his twenty-five percent in the Academy. (Although Tammara would retain his share until 1945, finally yielding them to Young as well.) The price was \$600, no small amount at the time, but Young had plans. "I had visions of developing a truly great commercial art school and was eager to have the opportunity of doing it alone and in my own way."

Now carrying the full responsibility of the operation and development of the Academy, Young dedicated more of his time to its direction. "I believe it offered greater future possibilities for financial returns than the advertising art studio, and, more important, I felt the school was a type of business in which my increasing age would be an asset and not a liability." So in August of 1929, Frank Young sold his interest to Young, Tammara and Smith Studios to Sydney Smith and devoted all of his time to directing and teaching.



Portrait of Frank Young by Lillian St. John



TEST AND IDENTIFIED ILLUSTRATION



By [unreadable]



By [unreadable]

These tests were made to be understood by the best-qualified students, and to identify those who were best prepared for the study of illustration. The tests were made by the faculty of the school, and the results were made known to the students by the faculty.

The purpose of the tests was to identify those who were best prepared for the study of illustration. The tests were made by the faculty of the school, and the results were made known to the students by the faculty.

The purpose of the tests was to identify those who were best prepared for the study of illustration. The tests were made by the faculty of the school, and the results were made known to the students by the faculty.



By [unreadable]



A student working at work in the [unreadable], [unreadable]

ART FUNDAMENTALS

LIFE DRAWING

What is the purpose of life drawing?



By [unreadable]

The purpose of life drawing is to study the human figure in its natural position. It is a study of the human form, and of the way in which it moves and changes.

Life drawing is a study of the human figure in its natural position. It is a study of the human form, and of the way in which it moves and changes.

Life drawing is a study of the human figure in its natural position. It is a study of the human form, and of the way in which it moves and changes.



By [unreadable]



ARTS: The page from the American Academy of Art school catalog, circa 1920s



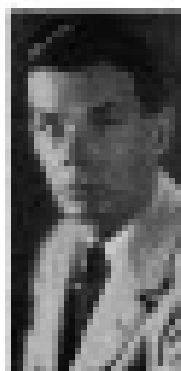


Figure 10.10 in Medical Nutrition

THE FIRST STUDENT

"The success of the Academy is inevitable. No art school could be more direct in its efforts to equip the student with sound practical training—training that is certain to bring good results when the student enters the professional field."

—Vladimir H. Sanfilippo



Vladimir Sanfilippo

Sanfilippo began taking classes at the Academy as soon as it opened. He would study for 12 months, taking night and Saturday classes from October through June, and again from September until the end of the year of 1914. Sanfilippo would continue to praise the school and find many of his "studs" there. He recommended or inspired many students to attend the Academy as his name would appear on the student records of Ed Higgins, Charles Showaker, Harry Drossin and others.

Then the depression came. For the next four years the Academy was dealt a near fatal blow. However, Young was able to keep it afloat through reduction of space, drastic salary cuts and other expenses. It was a struggle, however, that the quality of instruction was never sacrificed during these trying times. As the depression finally eased the school resumed and steady progress was made in every way until the

beginning of World War II. Once again the Academy faced with difficult times that threatened to close as had many other private Chicago schools. "I was determined to keep the Academy afloat even if it was reduced to one classroom."

The Academy's reputation had grown to a national and international level even with the significantly diminished enrollment during these war years. "Everything was done during these discouraging times to provide the wonder: instruction possible and special attention was at all times given to the building of cordial relations and good will. I attribute these factors full credit for the survival of and the pre-eminence the American Academy of Art has attained among art schools in this country. Every graduate left the school with good training and an abiding lifetime treasure." ♦

— by Janet Cappiardi

Coming in Part Two: The Artists of the American Academy of Art

Visit bookpalace.com for questions, comments, orders, and contact information. For more information on the Academy visit www.aacademy.com

Thanks Richard H. Hill, owner and president of the American Academy of Art, Dan Immerbrink's enthusiasm and encouragement in this project and the family of Park H. Young Sr. for providing us detailed records which were invaluable in creating this post.

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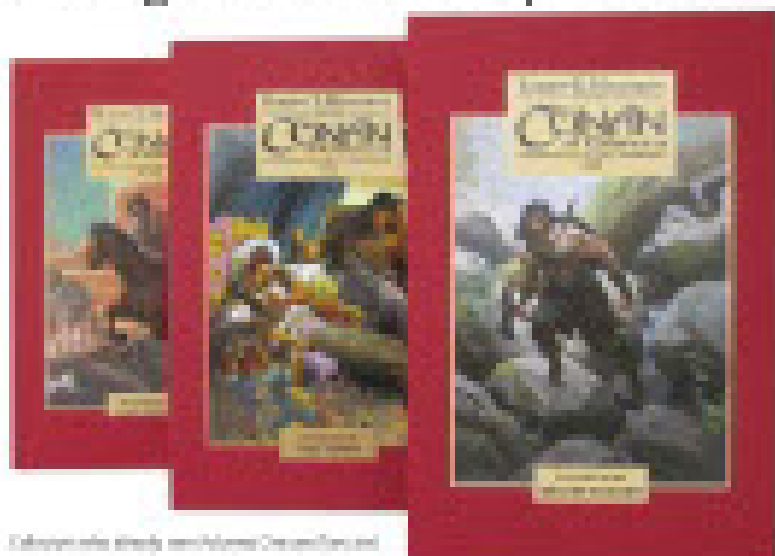
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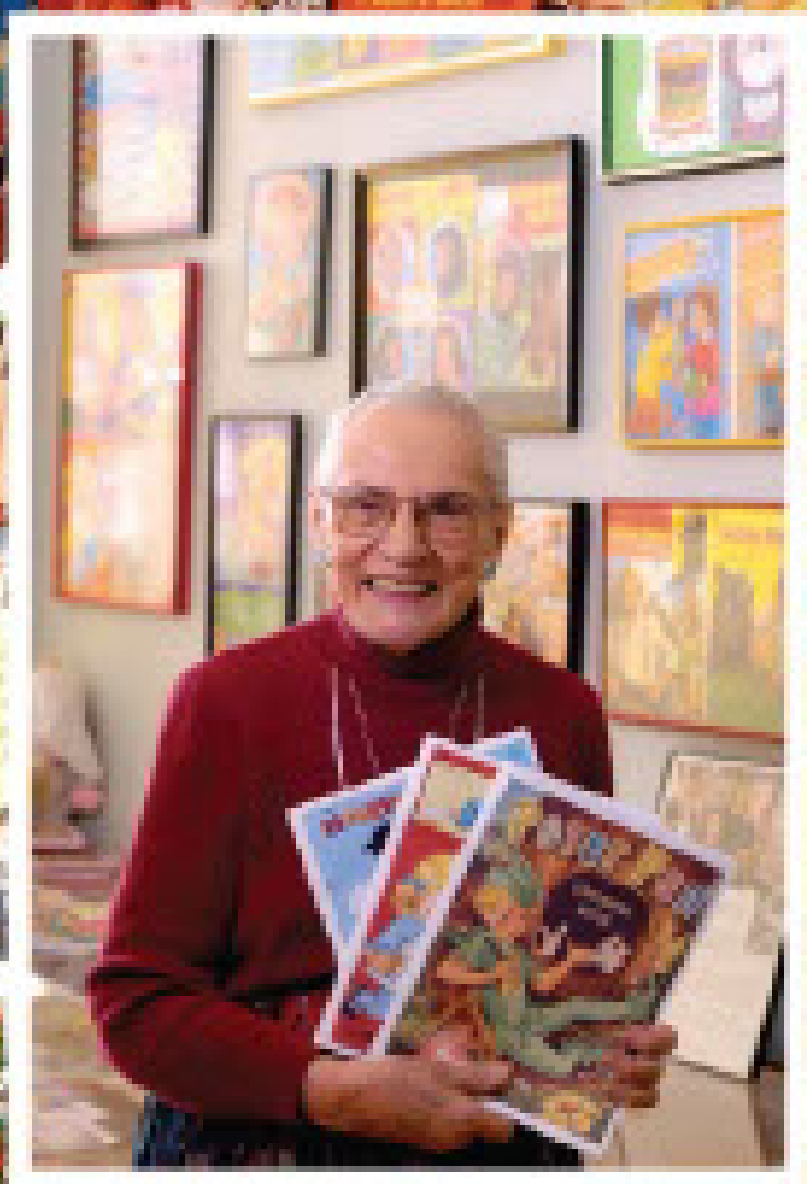
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Nan Pollard, Illustrator

by Ross Pollard

Nancy E. Pollard deserves to be ranked as one of the preeminent children's book illustrators of the 20th century. During her remarkable career, which spanned nearly six decades (from 1943–1994), she worked for more than a dozen publishers and created over 1000 full-color illustrations and line drawings for story books, coloring and science books, paper doll books, teaching pictures, nursery books, and picture puzzles. This article examines the life and work of Nan Pollard—illustrator, devoted wife, and mother of four.

CHILDHOOD

Nan Pollard was born in Burlington, Iowa on March 18, 1905, to Oscar and Esther Dvorakova. Her mother named her Nancy Ellen before she passed away from complications during childbirth. Following Esther's death, Nan's father asked his wife and her husband if they would take his baby girl and raise her as their own, while he continued to care for her four-year-old brother, Richard.

Mary and Horace Lodge were thrilled to care for Nan and legally adopted her as their own, although they had her keep her birth name out of respect for her father and brother. Nan remembers the Lodges as wonderful and loving parents.

Nan always liked to draw. When she was 10 years old she made paper dolls and dresses for her playmates. She won medals for her artwork in both junior and senior high school. At Burlington High she was president of the art club and editor of the school paper. After graduating at 17, Nan left her hometown to attend the Lupton School of Art in Milwaukee for four years.



Nanette her first, *The Circus*, 1944

LUPTON, EARLY CAREER, AND MARRIAGE

Nan was a third-year student at Lupton in 1943 when her L.E. Pinner of Milwaukee hired her along with one of her instructors to paint 35 small watercolors of world scenes for an "Oceania" map he was planning to publish. Although the instructor's art was of course slightly better, when the paintings were reduced down to 1 1/2 by 2 inches, who could tell the difference! The Oceania map was the first of Nan's artwork to be reproduced.

That summer, Mr. Pinner asked if Nan would be interested in illustrating two novelty children's books he had been working on. What a question! This was what she had always wanted to do. The books were *The Circus* and *The Firefighters*. They were die-cut fold-out books meant for children to play with as well as read. Thus just 38 years old, Nan was on her way to a lifetime of illustrating for children.

In January of 1945, Nan was about to begin her last semester at Lupton. On the first day of class as she was going up the stairs she saw a new student—George Pollard—coming down the stairs. They smiled at each other and Nan says she thought to herself, "Wow! Where did he come from?"

George had returned to Lupton for further studies after serving 39 months with the US Marines in the South Pacific during World War II. Before the war he had attended Lupton for two years, graduated from the Art Institute of Pittsburgh, and studied portrait painting with Frederic Mears in Chicago. Nan admits she "threw him until he caught her" and they became engaged just before graduation in June. They married the following year—on April

bunnies



*a
polka dot
book*

illustrated by nan pollard

8, 1941—and decided to write down in Kansas because it was half-way between Milwaukee and Chicago, both good art markets.

As it happened, the Samuel Lewis Company, a publisher of children's books, was also located in Kansas. Thanks to a glowing recommendation from Mr. Peter Pan was hired by Mr. Lewis as a staff artist.

George preferred to freelance until he could build a reputation for himself as a portrait painter. George would eventually go on to become an internationally known portrait artist and sports illustrator—painting presidents, Supreme Court justices, senators, congressmen, four Missouri governors, athletes from every major sport including Muhammad Ali, Bert Stern and Jackie Agnew—and was commissioned by the Vatican to paint Pope John Paul II.

Nan illustrated a number of books for Lewis over the next year but had yet to see her new name in print. Then, in 1946, it finally happened! "Kumari" was published by Garden City Publishing Company of New York through Lewis. It was a large, hard-bound book—about 10 x 12 inches—and right on the cover was printed "Illustrated by Nan Pollard." She was excited she sent copies to all her friends and relatives!

One of Nan's favorite books from the Lewis years was "Peter Pan." It was published in the Cities, first as a Board Book with full color illustrations, and then collaged to a 12 1/4 x 1 1/2



Peter Pan Coloring Book, 1946



Navajo Summer Hogan
Dry Brush and Gouache; 12" x 21"

Nick Eggenhofer
Circa 1930

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1939

THE

WIZARD OF OZ



COLORING BOOK

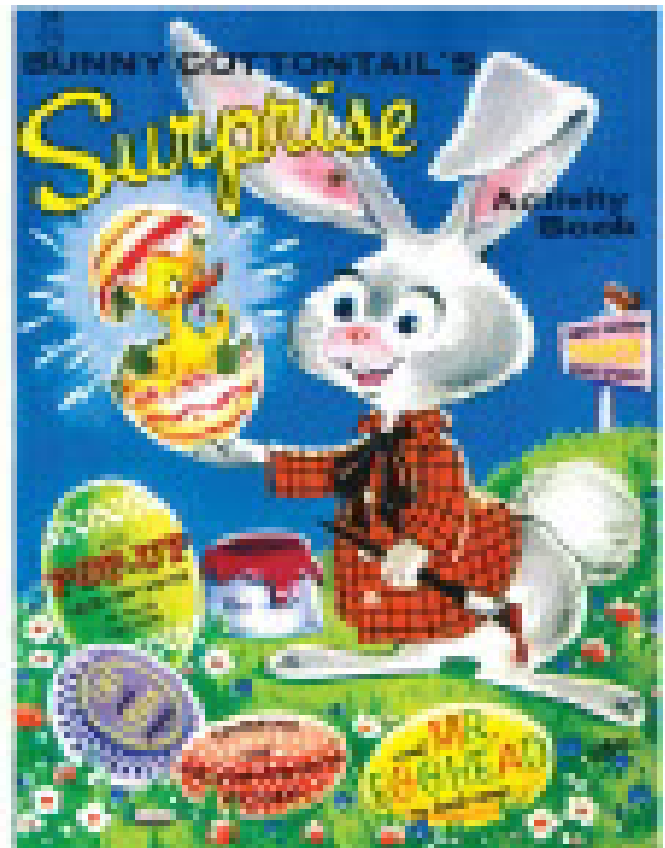


The Wizard of the 1939

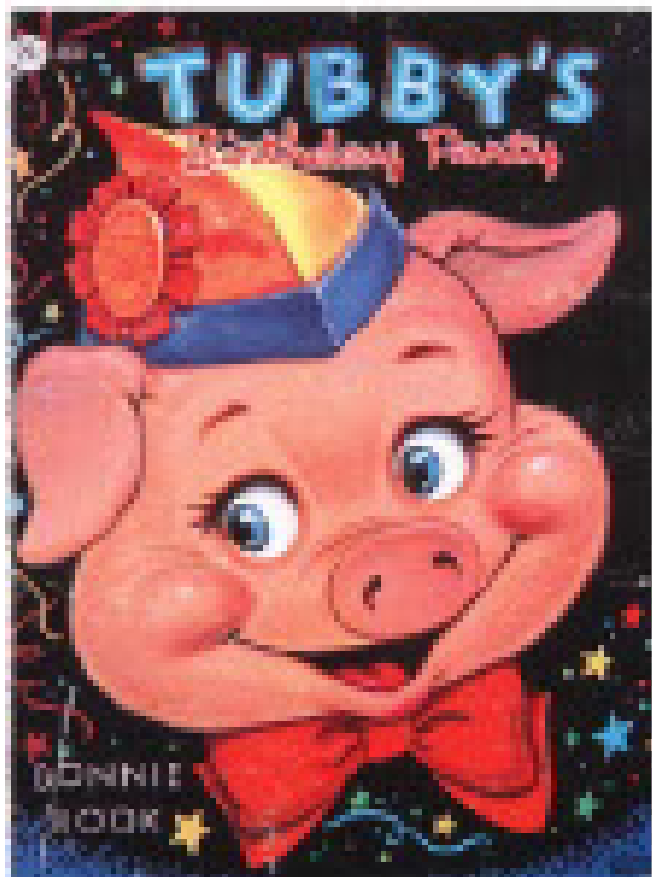
© Illustration



Marshall Book, 1967



Boys' Life Society, 1968



Little, Brown, 1968



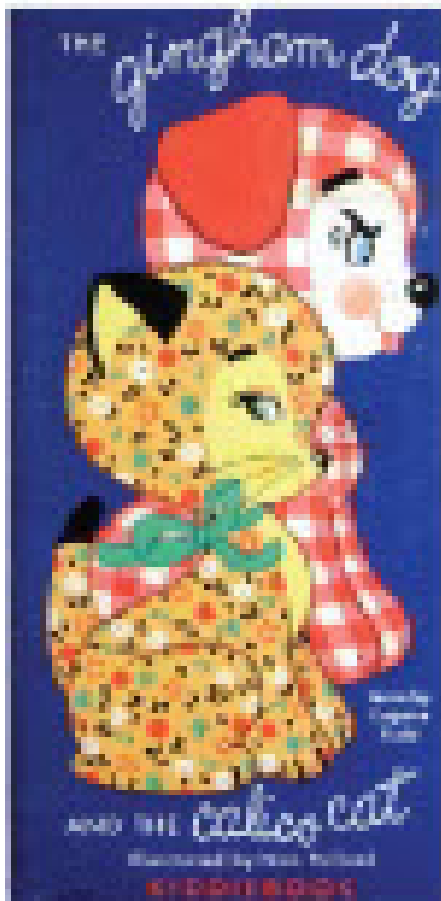
Golden Book, circa 1960s



Original illustration for *More Glamorous Dolls Paper Dolls*, circa 1950s. Source on board



Original illustration for *We and Her Paper Dolls*, circa 1950s. Source on board



The Gingham Dog and the Cheese Cat. 1958



Excerpt from The Gingham Dog and the Cheese Cat. 1958



Original Illustration of Eigo Kiyoko from Peter Pan. 1924. Source on hand



Original Illustration of Captain Jack from Peter Pan. 1924. Source on hand

ENGINE 69

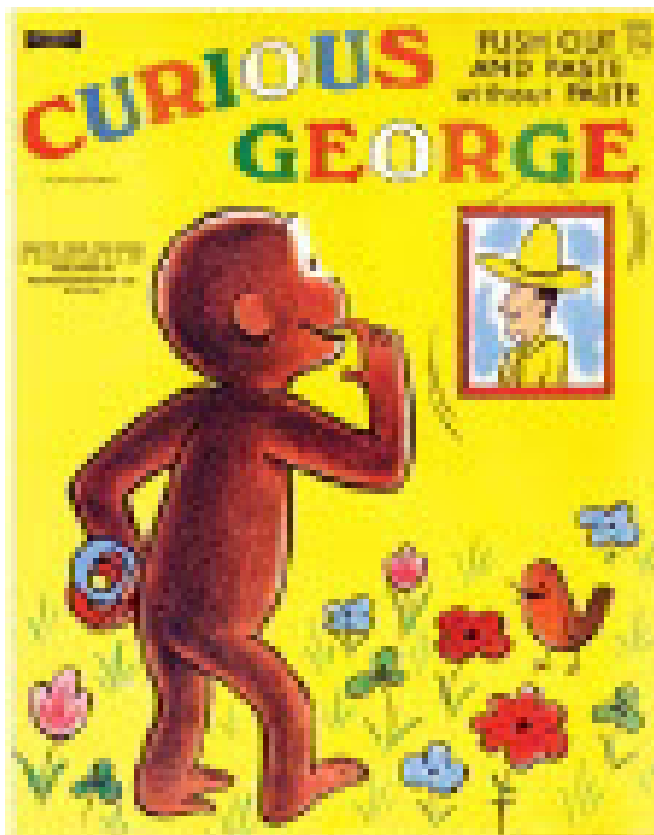
with CUT OUTS on back cover

A Coloring Book



April 01 also 1988

© Illustration



Curious George, 1931

11.2 inch coloring book for which she also did the line drawings. Eventually the cover art was used as a 14-page record album, and finally as a 5 1/2 x 11 inch full-color hardbound story book. Lane always made good use of all these artworks.

After Nan and George's daughter Sherry was born in 1949, Nan left the Lane art department and continued to illustrate children's books from home. Nan recalls working late one night to complete a comprehensive color layout for a "Tom Hanks" paper doll book. The next morning she came downstairs and found little Sherry, then about five, sitting on the floor, happily playing with the Tom dolls and clothes she had cut out. That was when Nan learned to keep her artwork out of the reach of little hands.

Tom Hanks (1954) and Hanks (1956) had joined the family by then, so the Pellards built a four-level house overlooking Lake Michigan. One level would be a large studio which George and Nan would always share.

In addition to his portrait commissions, George had also painted a number of coloring book covers for Lane. When Mr. Lane decided to publish a series of celebrity paper doll portfolios, he asked Nan and George to work together on them. George would do the cover portraits and Nan the dolls and dresses. They created paper doll portfolios of Janet Leigh, Patu Page, Gaille MacKinnon, Bob Cummings, Rosemary Clooney, and Jackie Gleason from *The Housewives*. Today these doll books are highly coveted collector's items.

Once Nan's books began appearing on store shelves, other publishers started contacting her to illustrate for them. One



Rosemary Clooney Paper Dolls, 1958

was a new company located in Cincinnati called Resource Publishers. Its founder, Bill Clock, had been with Lane when Nan started there and was aware of her work. This was also about the same time that Saalfeld Publishing Company of Akron, Ohio got in touch with her. Nan was certainly keeping busy! Really busy—son Paul had arrived in 1960 to complete the Pellard family.

LATER YEARS

It was during the 1970s that Nan worked for more publishers than ever before. In addition to Lane, Resource, Saalfeld, and the Regular Paper Press there was also Franklin Press, Northwestern Lutheran Publishing, Rand McNally, and Wild Darcy. Many of the books she illustrated during this time period were about licensed characters such as the Kibbler Kids, The Farmhouse Fairies, and Stacey Mouse in the style of their creators. Today, the series of coloring books about Curious George that Nan illustrated in the early seventies is without question one of the most popular with her fans.

Nan is proud to say that she never had to look for work because the publishers always came to her. Nan partially attributes her success to never having missed a deadline—sometimes a lot of sleep but never a deadline. Many publishers came to trust Nan's expertise to such an extent that they would just give her a suggestion and assume she would know what to do or would call if there were any questions.

Nan would continue to illustrate into the 1990s and her usual macular degeneration forced her into retirement late

in 1999. Looking back on her career today, Nara says she feels very fortunate to have lived in an era when children really loved coloring and activity books and playing with paper dolls. "Although they still read story books, today's children seem more interested in TV, electronic games, and computers," says Nara, "which leaves little time for simpler things to entertain them." Unfortunately many of the companies Nara worked for no longer publish coloring books, so she gave out of business altogether.

Not long ago Nara gave a box of her books to a friend with a young daughter. A few weeks later the friend reported to Nara, "A woman told me I shouldn't have let my daughter cut up that paper doll book because it might be valuable someday. I immediately shooed her away and my child explains the book of happiness I see on my daughter's face as she carefully cut out the dolls and dresses, or all the hours of joy and pleasure that book gave her."

WORKING METHODS AND MATERIALS

All of Nara's color illustrations were painted to actual size on double-weight illustration board using Winsor & Newton watercolor brushes. During the early years of her career, Nara painted her illustrations in watercolor, although she soon came to prefer opaque watercolor, specifically Winsor & Newton designer colors. Unlike transparent watercolor, designer colors (also referred to as gouache) were easy to work with and didn't bleed. They came in a wide variety of colors and could even be used with an airbrush, a tool Nara sometimes used to create



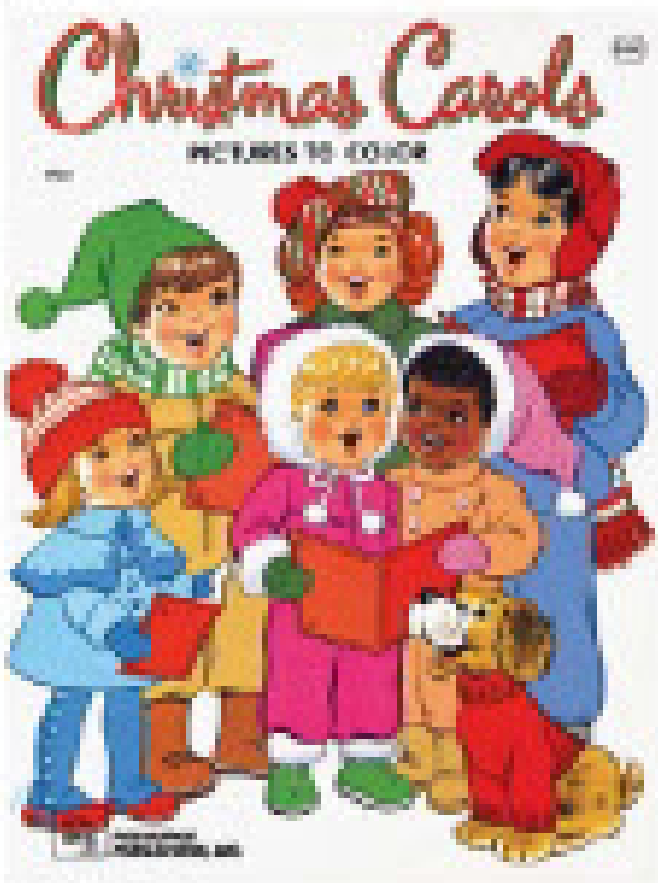
Nara in her studio, 1997

soft backgrounds, as in the Peter Pan illustrations. Another one of Nara's signature techniques was to use a Q-tip with red paint to create rosy cheeks.

In doing black-and-white line drawings for coloring and activity books, Nara first sketched the drawings on tracing paper and then placed sheets of vellum over them for the final inking. When books called for heavier areas of ink she learned Rembrandt board or hot-pressed illustration board. She also liked working with a light box so the pencil lines would show through more clearly. At first, she used a #1 brush with India ink, but later switched to felt-tipped pens—no brushes to clean or ink to spill. In addition to being faster and easier to use, Nara found that pens gave a more pleasing line to coloring pages. When necessary, touch white was used for making corrections.

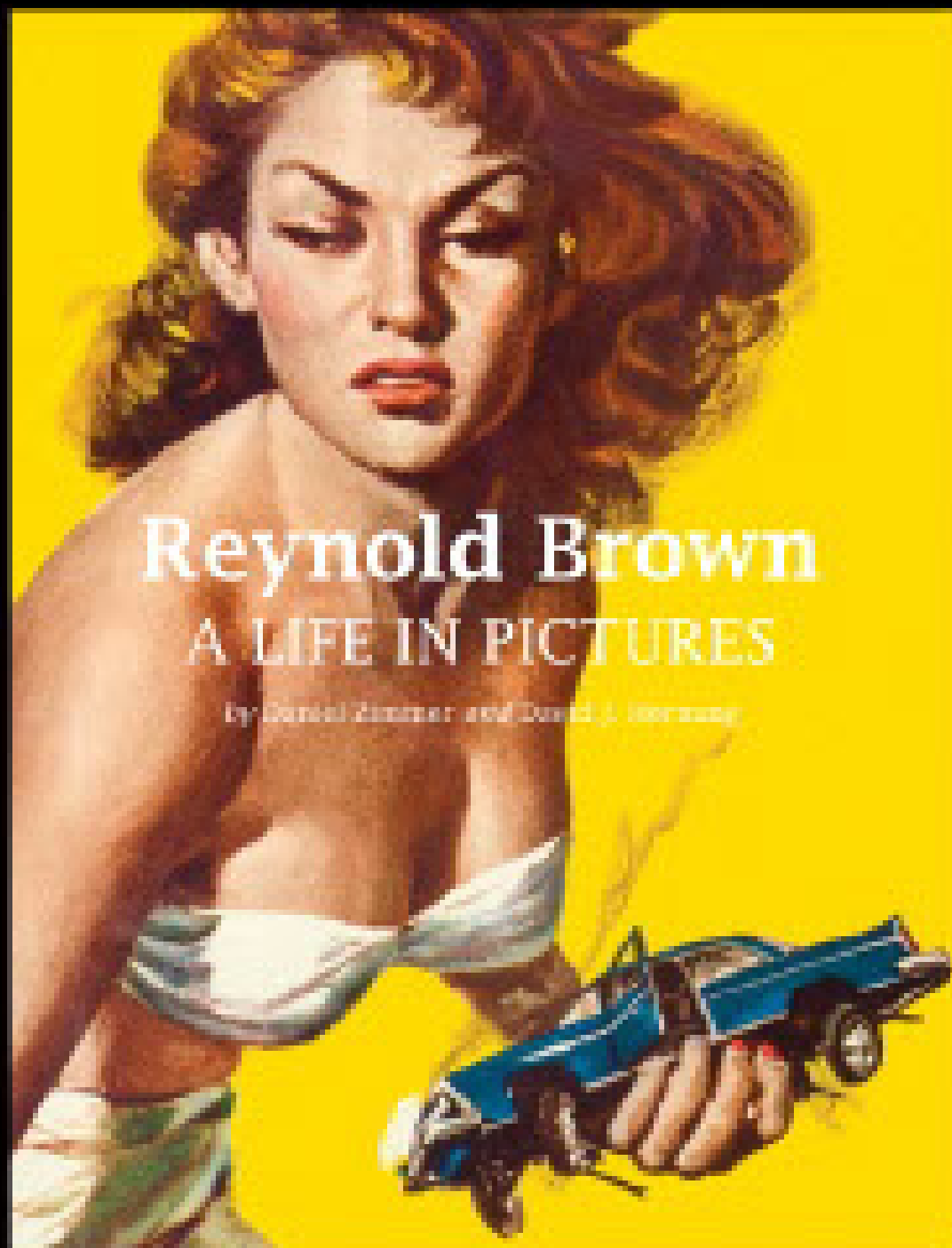


Original sketch for Christmas Carols, 1974. Pencil on vellum



Christmas Carols, 1976

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Illustration: George W. Hill, 1952

THE POLLARD GALLERY

The Pollard Gallery in downtown Knoxville is owned by the Reader-Center for the Arts and is adjacent to the historic Flood Theatre. It was named after Max and George because of all the recognition their artwork had brought to the city. The Pollards donated more than 100 pieces of their work to be displayed there. Other artists are also invited to show their work with exhibits changing every few months.

One day, Judy Lawson, gallery manager, suggested they update some of the old coloring books to sell as fundraisers for the gallery. There are leather books with the original full-color covers and 14 inside pages for each, available exclusively at the gallery. On the back of each is a small reproduction of the cover and personal notes about it by the artist—either Max or George.

Recently, a gallery visitor picked up a reproduction of Christmas Coloring for Good Boys and Girls which Max illustrated in the 1960s for Lewie. She was ready to pay the price listed on the original cover—\$10.00—when she was surprised to hear Judy tell her, "That was the price 48 years ago. It now sells for five dollars." The woman liked the book enough to pay the price, commenting, "Times sure have changed!"

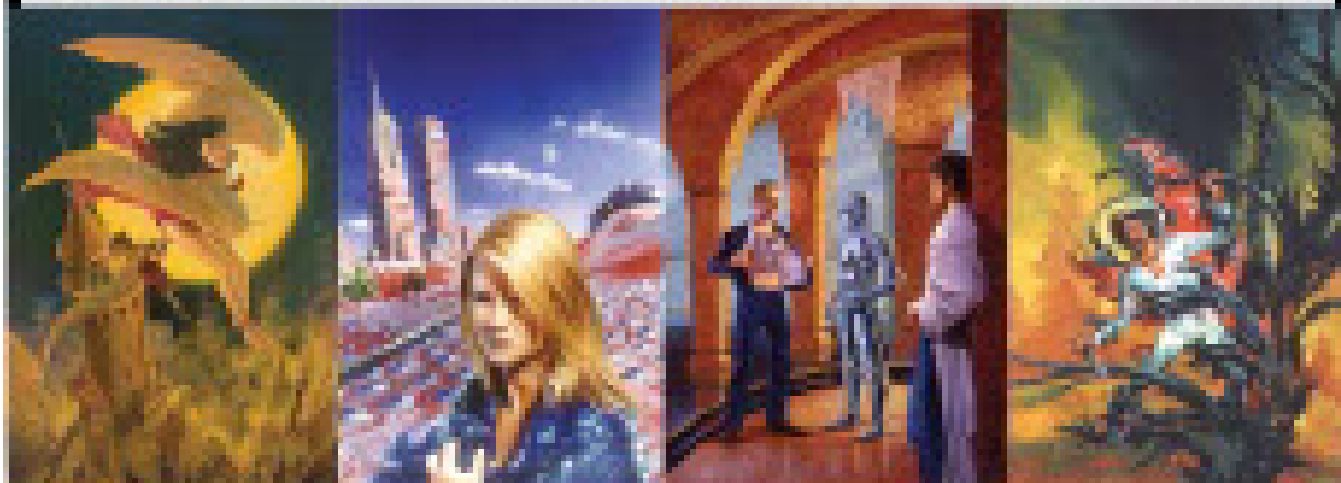
THE POLLARD FAMILY

The Pollards told all of their children not to go into the art field because they knew it would be a tough way to make a living—that talent alone was not enough, and that you had to



Good Times Coloring Book, 1968

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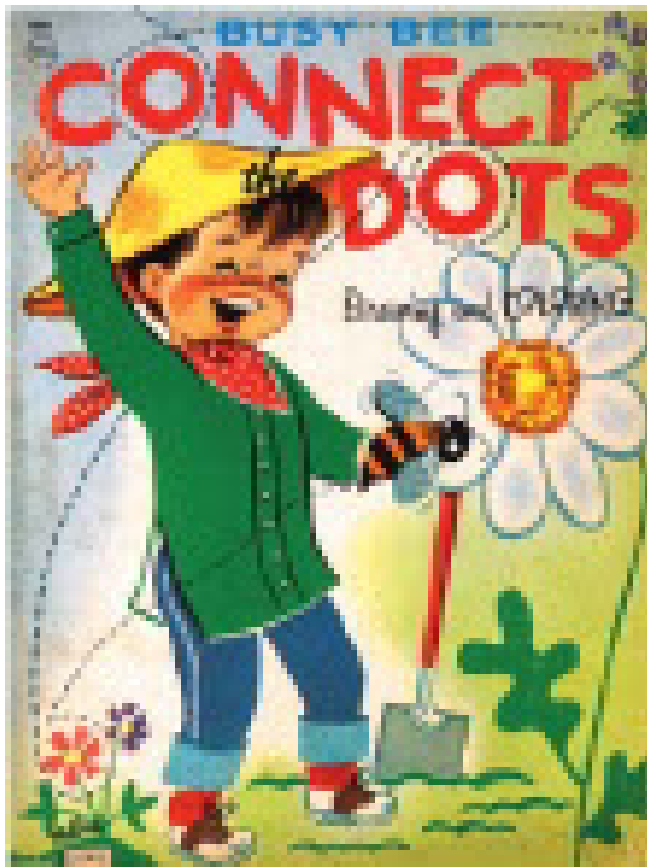
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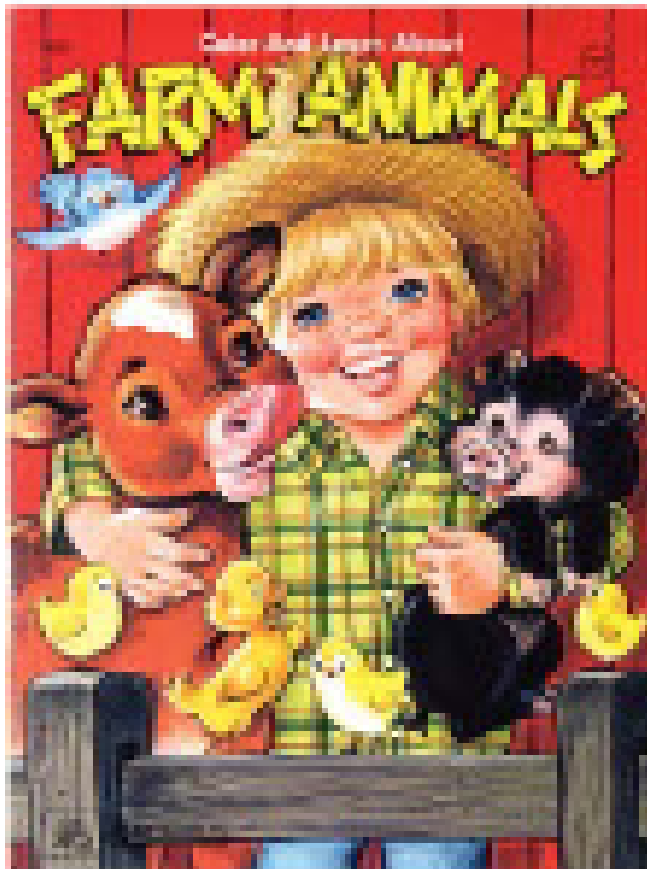
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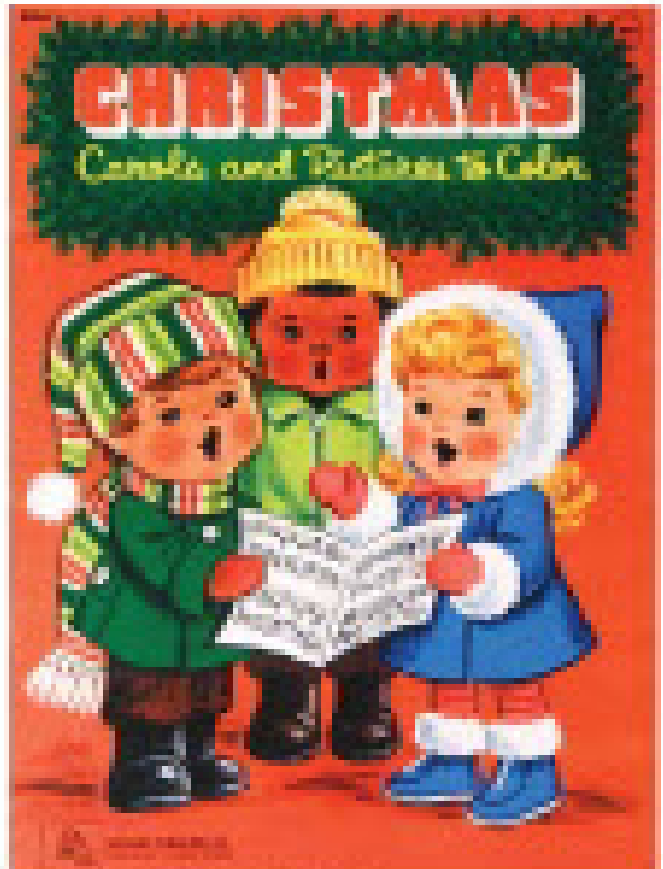
Coloring Book, 1982



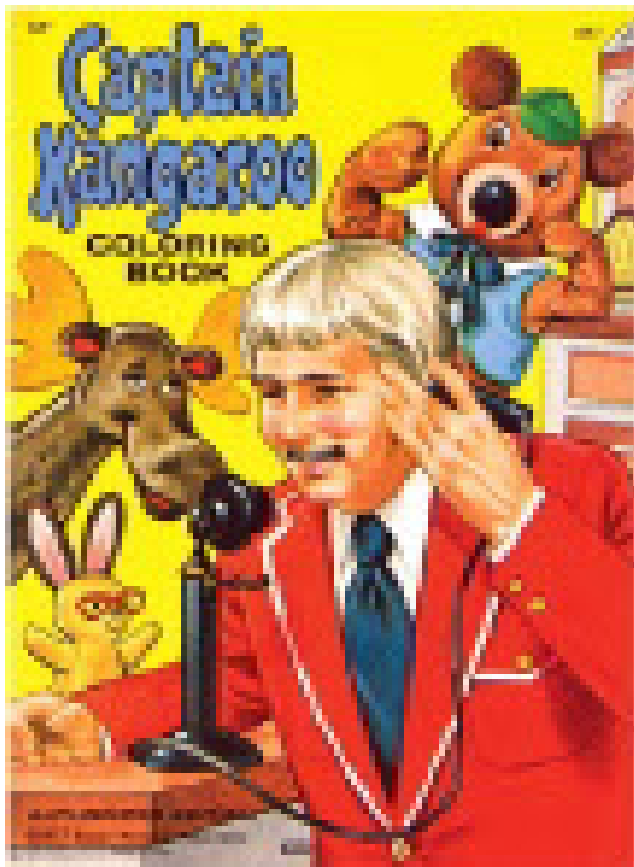
Art Coloring Book, 1988



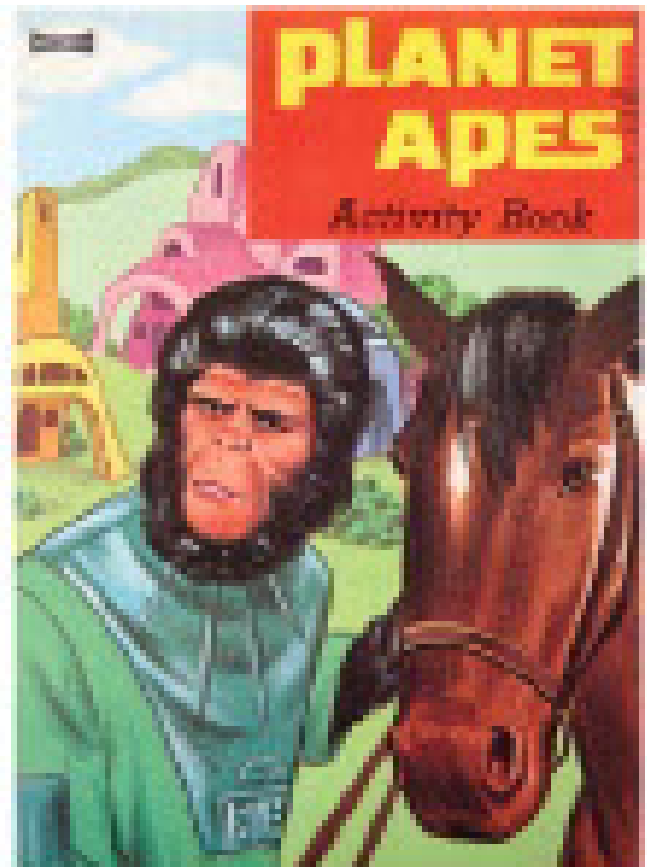
Color Book, 1988



Christmas Carols and Pictures to Color, 1989



Cover/Region 1977



Cover of the Apes 1968



South Seas 1978



The Three Stooges 1962



Mary Blinnock Illustration, 1932

© Illustration

have persistence, patience and a lot of luck. So, naturally all of them did, and they are all now a part of the art world—in one form or the other grandchildhood!

After graduating with an art degree from Iowa State University, Merry ran a successful framing business with her husband Jim Bergman for over 15 years before both moved on to education careers in Missouri. She is still designing and working, and her work can be seen at www.dorothybergman.com.

Merry's eldest daughter Kate Bergman-Ross works as an assistant professor of graphic design at Portland State University. In addition to teaching full-time, Kate is an active freelance illustrator and exhibits her artwork about personal consumption through her website <http://dorothybergman.com>. A book about her Daily Purchase Drawing Project titled "Obsessive Consumption" is slated for release by Princeton Architectural Press in 2011.

Merry's daughter, Kay, is a Missouri State University graduate with a BFA in graphic design. She writes and illustrates the web comic *Skin Deep* www.SkinDeepComic.com, in addition to working as a production artist in Springfield, MO.

Edwin van der is a respected portrait artist living in Southwestern Wisconsin. He has reps in New York, North Carolina, and Chicago. One of his more prominent subjects was Admiral William S. Crowe, former Chairman of the Joint Chiefs of Staff, who selected van to paint his portrait for the United States Naval Academy in Annapolis, MD. Both of van's sons are UW Madison graduates. Dean, the youngest, is currently serving in the United States Navy.

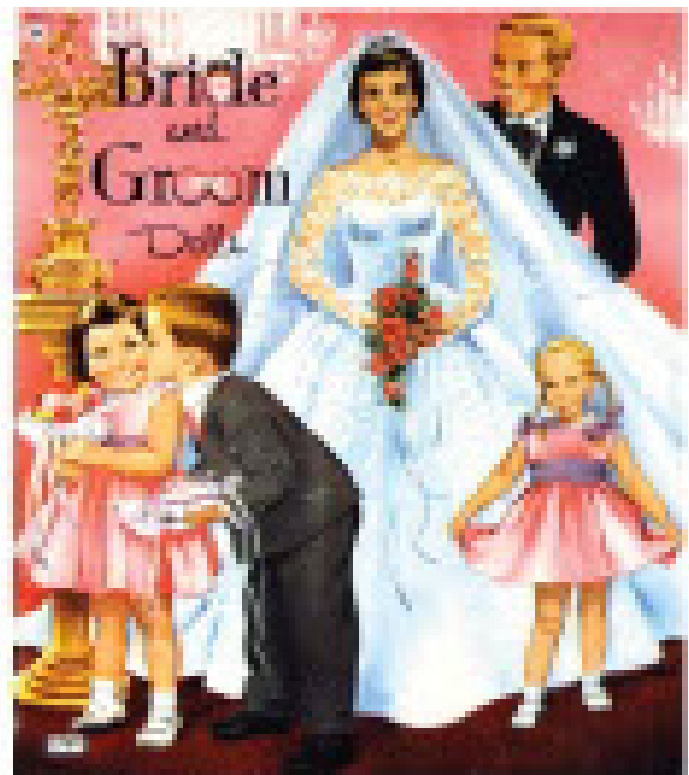
Mark is a New York graphic artist and an designer focused on the film business. He has worked on such films as *Spiderman 3*, *The Inevitable*, and *Tim Scott's* remake of *The Taking of Pelham 1,2,3*. His poster work includes Martin Scorsese's *No Direction Home*, *Van Anderson's* *The Day after Tomorrow*, and *Charlie Kaufman's* *Syncope* (NY). Mark's 10 year old son, Chester hasn't decided on a career yet but spends a lot of time drawing—as who doesn't!

Fred and his wife Yvonne Matsumi are graphic designers living and working in New York City. Since 1991, they have designed and produced all publications for *PaceWilderness*, the world's largest modern and contemporary art gallery. The gallery, with three venues in New York City and one in Beijing, China, publishes major catalogs for approximately 15 exhibitions each year.

FINAL THOUGHTS

Don and George had a long life together. They thought of themselves as a team, and were so pleased when they were both honored by the Wisconsin Historical Society on May 23, 2008.

It's a gift held at the Wisconsin Historical Society, they were presented—together—with the Georgia O'Keeffe Award for Distinction in the Visual Arts as part of the society's



Bride and Groom Doll, 1955



Dr. Kildare Playbook, 1955

History Makers Program. George was chosen for his 40 years as a portrait artist and Nan for her 55 years as an illustrator of children's books. Each year the society honors the extraordinary accomplishments of four or five Wisconsinites and individuals who have made significant contributions to Wisconsin history.

George passed away at home on April 17, 2008. He was 88 years old. Two magazines noted his death on its Milestones page in the May 5, 2008 issue. The Pollards had celebrated their 61st wedding anniversary just eight days earlier.

On Mothers Day in 2007, the Pollard children surprised Nan with a full-page/half-page ad in the Escanaba News, forwarding Nan in her drawing board some pictures of dozens of the bookshelves that illustrated. A red banner across the top read:

"Dear Mom: In recognition of all your years of hard work, dedication, and making children smile: Love, Sherry, Jim, Mark and Paul." On a black strip under her photo was printed in white "Mom Pollard, Illustrator" 🍀

—by Ann Pollard

A Note: 2008: The Pollards, the Author of a Portrait Master and the Family of Artists, is available at www.Artists.com



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DOPE MENACE: THE SENSATIONAL WORLD OF DRUG PAPERBACKS

BY STEPHEN L. GARD
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NOV. 10, 2010, 2010

It seems that each year or two brings a new compilation of blacky paperback book covers, collected under a wide variety of neo-wildcat themes: *Moby*, *Tom Sawyer*, and *Indiana Jones* (*Quest for the Holy Grail*, *Strange Science*), and the outrageously sexy covers of the *Blondie* genre (*Blondie Loves King*, *King Loves Blondie*). This year's strange new beast concerns the wild and woolly world of the drug subculture, and is titled *Dope Menace: The Sensational World of Drug Paperbacks*.

As promised, this new paperback collects together hundreds of fabulously lurid and collectible paperback book covers in full color—from campy, kitsch, post-of-the-antary rackets about the opium trade, to the hotlink glories of reefer smoking and William S. Burroughs' *Junkie*, to the spaced-out psychedelic '60s. While not a price guide, this fun little book is sure to inspire more than a few visits to eBay. Or to your local headshop, crack house, or opium den.



ELEGANT ENIGMAS: THE ART OF EDWARD GOREY

BY GAILL BROWN
176 PAGES, \$26.95 HARDCOVER
\$14.95 PAPERBACK
NOVEMBER, 2010

The delightful tales and quick-witted drawings of Edward Gorey (1925-2000) reflect a special kind of genius that resides in the effect of what is left unspoken and unseen. In Gorey's vaguely Victorian world of well-tended gardens and elegant estates, under-holding business and fog-drenched streets, nothing seems quite as it should be. Clean beds just beneath Mr.'s tidy surface, occasionally erupting in surprising events with unexpected, often horrific consequences. But what tragedy betrays Gorey's quirky cast of characters—hapless weds, dainty dweebs, scheming fiends, and unkind madams—sometimes we can't help from laughing. For them being morbid, Gorey reminds us to contemplate mortality with a smile.

In *Elegant Enigmas: The Art of Edward Gorey*, more than 175 reproductions offer a rich review of his work, including samples from Gorey's books, illustrations produced for other writers, theatrical sets and costume designs, and a wealth of individual pieces, many never before presented. Sketches, typewritten manuscripts, doodles, and recordings into the genre selection of finished texts, which include his trademark blacky detailed ink drawings and watercolors.

Published on the occasion of the first major traveling exhibi-

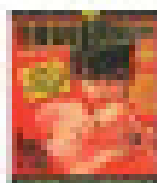
tion of Edward Gorey's work, organized by the Grandpère River Museum, *Elegant Enigmas* is a long-overdue tribute to a master artist and writer, who with sharp intellect and disarmingly dry humor created a body of work singular in its brilliant melancholy.



LINO FAIRY: THE ART OF FASHION, STYLE, AND HOLLYWOOD—1930s-1940s

BY LINDA SHER
128 PAGES, \$26.95 HARDCOVER
\$14.95 PAPERBACK
NOVEMBER, 2010

During the Golden Age of Hollywood, no illustrator chronicled the great men, pin-ups and great girls better than Lino Fairy (1911 - 1993)—he was even engaged to one of them's hottest models! His artwork graced such magazines as *Gallie's*, *Harper's*, and *The New Yorker*. Most are his behind-the-scenes illustrations of Hollywood nightlife in the 1930s through the early 1940s, together with glamorous socialites, gowns, and great girls. The style and romance of this by-gone era are captured in the over 200 full-color illustrations presented in the definitive monograph. The book includes finished artwork, drawings, sketches, and documentary artwork on the tribute to the Golden Age of Hollywood.



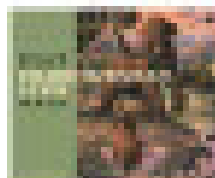
TRUE CRIME: DETECTIVE MAGAZINES 1924-1949

BY ERIC BUCKLAND, SERIES BY GAIL BROWN
208 PAGES, FULL-COLOR
\$26.95 HARDCOVER
NOVEMBER, 2010

At the height of the Jazz Age, when Prohibition was turning ordinary citizens into mob and ordinary criminals into celebrities, America's true crime detective magazines were born. *The Detective* came first in 1924, and by 1934, when the Great Depression had produced cultural outcasts like *Madame Tenebly*, *Bonnie and Clyde*, *Babyface Nelson*, and John Dillinger, the magazine was as popular as cops and robbers alike read to see themselves on the page. Even FBI boss J. Edgar Hoover wrote regularly for what came to be called the "Duckbooks," referring to a popular slang term for the police. *The Detective*, *American Detective*, *Inside Detective*, *Real Detective*, *Master Detective*, *Smoking Detective* and others were at their peak in the '30s, with gorgeous painted covers and Jim Thompson writing the crime beat. As the decades rolled on, the magazines went through a variety of metamorphoses. When liquor was once more legal, the Depression over and all the bady criminals dead or imprisoned, the "Scrivener" turned to its to make sales. Sexy bad girls in tight costumes, old stars and kiddie birds adorned every cover. Cover lines shouted "I Was a Girl Bouncer For Kido," "Sex Habits of Women Killers,"

"Bride of Steel," "The Moped Man for a Raker," and most succinctly, "Bad Moon."

Hundreds of covers and interior images from dozens of magazine titles tell the story, not just of the "dinosaurs" but also of American attitudes toward them, on crime and punishment over five decades. With notable magazine collector Eric Goddard, Gregg Hageman and Tim Denton edit *Bad Moon*. The *Cine Detective Magazine* is an informative and entertaining look at one of the strangest publishing niches of all time.



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**POPULAR FICTION PERIODICALS:
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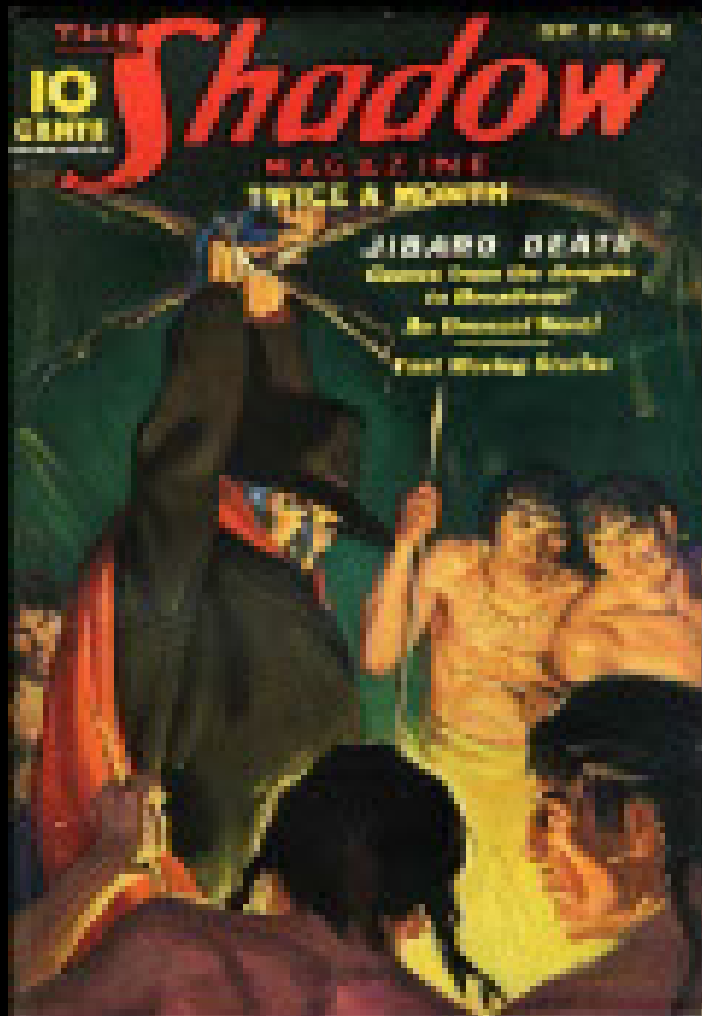


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